



Parental Involvement in the Development of Young Piano Students

Pimonmas Promsukkul

PhD Candidate, College of Music, Mahidol University, Nakhonpathom, Thailand

Somchai Trakarnrung

College of Music, Mahidol University, Nakhonpathom, Thailand

Abstract

With the goal to develop ways of parental involvement that is suitable in promoting young student to learn piano, and to understand the attitude of Thai parents who send their children to learn piano in group, and to know the roles and duties of Thai parents' involvement with their children in learning piano. The researcher as a teacher has prepared for this research by designing research methodology into 2 parts using mixed method in order to obtain data and ways of involvement. In collecting data, the researcher used questionnaire designed by the researcher in collecting data on opinions and behavior of parental involvement who send their children to learn piano in group of the musical study program for general people at Siam Paragon Branch and Seacon Square Branch for 159 persons in order to obtain personal data of parents and opinions and behavior of involvement of parents. For Part 2, the researcher used focus group by inviting 2 representatives of parents who had sent their children to learn piano in group, 5 representatives of teachers, and 1 music educator to participate in the discussion on ways of parental involvement. It was found from the research that parents who answer the questionnaire agreed with the parental involvement in promoting their children in learning piano with the behavior of support, motivation, goal-setting, and expectation of parents as well as parent-teacher interaction, that is consistent with the result of research by arranging focus group. Representatives from all sides consider that the behavior of support, motivation, goal-setting, and expectation of parents as well as parent-teacher interaction really promote the young children in learning piano. The focus group considered that parental involvement in young children is necessary because the young children cannot control themselves alone. Various behaviors of parents in participation would help support the young children in learning piano better. Also, it is the foundation in promoting good relationship among family members and encouraging young children to love music and to succeed in music in the future.

Key words: parental support, motivation, expectation beliefs, music learning process

Introduction

Most children have two main educators in their lives, their parents and their teachers. Parents are the prime educators until the child attends and early years setting on the starts school and they remain a major

influence on their children's learning throughout school and beyond. The school and parents both crucial roles to play.

There are many evidences that the confident and skilled by caring parents who are committed to help

their children along the challenging, yet incredibly fulfilling journey of learning a music instrument. This support is considered to be of paramount importance in the early musical development of a student, as it engenders security and confidence in the child's playing. (Margiotta, 2011, Davidson, Howe., Moore & Sloboda, 1995-96) If a student is younger than ten years old, a parent's ideal role is to serve as the student's coach. The practice coach is responsible for attending the lessons with the student, paying close attention to all material covered, and supporting the student's practice between lessons. Practice coaches are encouraged to take advantage of their participation as fully as possible, even going so far as to undertake their own complete practice routine, learning all material for themselves along the students they support.

In accordance with Boardman, (2002) explained that the theories previously discussed construe the parent role more broadly than in the past, Beyond providing direct instruction, the adult is responsible for preparing a rich and stimulating environment, asking enticing questions, and adjusting the amount of assistance music experiences, including vocalizing/singing, performing with varied sound sources, moving, and listening, and music material. A growing body of literature presents compelling evidence that parental support and high musical ability are highly correlated. (Ho, 2011; Paterson, 2008; Will, 2011; Sichvitsa, 2014).

Parents' socio-economic status, education/ cultural background, occupation and attitudes/ beliefs related to their children determine the type of involvement they will have in the musical development of their children. Generally, a stable family provides the child an environment where learning can be nurtured with no external pressures or worries (Howe & Sloboda, 1991a.) Parents who are musically inclined (either professional or amateur musicians) may offer their children a more "musically minded" support, exposing them to the right opportunities and direct-

ing them more effectively towards the goals to be achieved during learning. Conversely, parents who are not musical are often unaware of their potential role when it comes to their children's music training, often sitting passively during their instrumental class, or simply chaperoning their children to/from lessons (Hallam, 1998)

Teachers who have parents observing their lessons can pass the information not only to the child, but also to the parent, who becomes an essential link in the learning chain. In a study involving 42 students aged 10-17 attending a specialist music school, it was shown that, as well as parental attendance at lessons and supervision of practice, feedback from parents to teachers produced remarkable benefit to the child's progress (Howe & Sloboda, 1991b). However, not all teachers are happy to have parents involved in the process of learning. In a survey of teachers, students and parents' attitudes towards parental involvement, Macmillan (2004) found that teachers who have extensive experience, as well as pedagogical qualifications and specialized training, tend to encourage parental support. Less experienced/qualified teachers are either indifferent to parental collaboration or discourage it. In such cases parents are ill equipped to support practice in an effective and structured way; thus their help may be only to prompt the child to practice, or ensure that all the teacher's assignments are practiced, or simply offer encouragement and moral support.

Very young children are often unable to recognize the difficult areas of a piece, or the mistakes they are making. This is because their discernment ability is still immature. They lack cognitive, aural and technical skills that allow their playing to become instinctive and automated (Hallam, 1998). As a consequence they tend to repeat the piece from beginning to end numerous times while ignoring problems, and consequently progressing more slowly than they could. A week may pass before the teacher has an opportunity to address the mistakes and allow the student to get

back on track. However, if parents attend lessons and supervise practice, any mistakes would be identified earlier; even though they are not able to play the piece, they gain an aural awareness as the teacher demonstrates it during the lesson. This will result in the child correcting mistakes more promptly and being able to concentrate on other problematic areas.

Parental support

Within Western cultures, parents are a main source of motivation and support in the beginning stages of their children's music development. A Parent's verbal praise and encouragement is an important reward for young children as they demonstrate their developing musical abilities and express their interest in learning more about music. Once a child begins formal study, the support their children's musical achievement by becoming involved in the lessons themselves, mainly by communicating with teachers. (Lehmann, Sloboda, & Woody, 2007)

When someone studies music, members of the family must become the student's support system. While it is not the job of parents to teach or learn to play the instrument themselves, family attitude, encouragement, help, and involvement are very important factors in a student's progress. How much time and effort students put into their studies often is directly related to the amount of encouragement they receive at home. Therefore, if you want the student to appreciate the wonderful gift of music instruction that you have given, always think "positive reinforcement" Learn what you can do and, just as important, what you should never do in order to help the student derive the greatest benefit from her musical endeavors. Children under the age of eight need someone to sit with them during practice. The family member who is part of the support system should try to do whatever helps the student. The adult can help explain what should be done and how to do it and keep the child focused and interested. And when that moment comes (and it will) that your child calls out to you, "Come

see what can I do!" "Listen to how this sounds", or "Watch me", stop whatever you are doing and run, do not walk, run to her side to watch, listen, and applaud as if she had just won a goal medal. Your support and enthusiasm is vital to the child's progress. Older children also need someone within earshot to call out comments that indicate that there is another being besides the student who is listening and cares. Family interest and support go a long way toward motivating the student. With musical aptitude, productive practice, and your encouragement, playing music will become a natural part of your child's life. (Scodiasatz & Satz, 2009)

Motivation and musical identity

The study of human motivation has a long history. Theorists have attempted to explain it from a wide range of different perspectives. These fall into three main groupings: those which emphasize motivation as deriving from within the individual, those where the individual is perceived to be motivated by environmental factors, and those where motivation is seen as a complex interaction between the individual and the environment mediated by cognition. Most modern theories of motivation have evolved from the major meta-theoretical positions (behaviorist, psychoanalytic, humanist), taking much greater account of cognition, the way our perceptions of events are determined by our construction of them, and the way in which our interpretations of them subsequently influence the constantly changing perceptions we hold of ourselves. They acknowledge the capacity of the individual to determine their own behavior, whilst also recognizing the role of the environment in rewarding or punishing particular behaviors, which then influences thinking and subsequent actions.

A further key issue for understanding motivation which modern theories have begun to address is the way in which motivation operates at different levels and in different time scales. At the highest levels, motivation to behave in particular ways may be

determined by needs deriving from the individual's personality and goals which are specified over the life span. In the medium term, behavior may be determined by the need to achieve intermediate goals, while maintaining self-esteem. Actual behavior at any single time, while it may be influenced by longer-term goals, will also depend on decisions made between competing motivations and needs, and coping with the demands of the environment. The study of motivation is extremely complex and needs to take account of many different and inter-related factors. (Hallam, 2006)

Conceptual framework of family expectations in music

The expectations of all those involved in the education enterprise have a profound effect on teaching and learning. Expectations of self and others are grounded in notions of human potential; they are influenced particularly by one's social and cultural environment, by what reference groups or significant others expect. These expectations are internalized and reinforced over a life-time. They harden as beliefs, values, attitudes and habits that resist change, and they ground social interaction. As such, they form the basis of common sense; they are so internalized that they may not be consciously thought about or questioned. Instead, they are taken for granted as normative. (Jorgensen, 2003)

The being the case, expectations constitute a bridge between past and future. They emerge on the basis of past beliefs and practices, are amenable to change, and precede practice. People are prepared, or even love, to act on the basis of expectations. Changes in expectations make feasible changes in action. They ground action in reasoned, intuitively, and imaginatively construed assumptions. The conditionality of human potential means that expectations are vital in determining that potential.

For example, as Blacking shows, musicality in fundamentally a matter of societal expectations that

either nourish or neglect musical potential. Psychological studies also confirm that while heredity plays an important part, considerable weight falls on environmental factors as the basis for musicality. "Expectations go beyond assumptions to predict or commit to action. Changing expectations may therefore take some time and require persuasive evidence. In educational history, it is not unusual to encounter changes that take years, decades, lifetime, even centuries to undergo-witness the history of publicly supported education in Europe and the United States." (Jorgensen, 2003) By the time Hallam, (2006) stated that in education more generally, expectancy-value models have provided a theoretical framework for recent research. While the models have focused on motivation at the level of particular task, the framework can be utilized for considering motivation to engage the music in a more general way. Expectancy-value models have three main components: a) value components -students' beliefs about importance and value of the task. b) expectancy components-student's beliefs about their ability or skill to perform the task. c) students' feelings about themselves or their emotional reactions to the task. These components are not independent of each other.

Methodology

This selection discusses the research design and methodology used in the study. The Mixed-Method research are selected as the principle methodology. The survey design and focus group are adopted and two data gathering approaches; Quantitative data and Qualitative data are used to answer the research question that are

Research questions

1. What are teachers and parents' perspectives toward parental involvement in children music learning?
2. What are the association between parental support, motivation & expectation for achievement's

children music learning?

3. What are teachers and parents' perspectives between interaction of parent and teacher toward their children music learning?

4. What are the suitable information for parent involvement toward their children music learning?

Populations

All population of 159 parents who sent the students to study Group piano course at music campus for general peoples, college of music, Mahidol University, Siam paragon and Seacon Square, Srinakarin branch has answered the questionnaire, included 5 piano teachers who teach in this program. In the process of focus group, the researcher has selected from the persons that have suitable qualification, 2 parents, 5 teachers and 1 music educators.

Tools

In this study, the research develop both quantitative and qualitative research tools for collecting data; in general and specific case. It composes of:

1. Quantitative research tools: Survey forms in 2 Parts

Parent part: Formal Information, Musical background, and parents' perspective toward the role of parent to promote music learning outcome include interaction with teacher and child.

Teacher part: Formal Information, and teacher' perspective toward the role of parent to promote music learning outcome include interaction with parent and child.

2. Qualitative research tools: Focus Group

Parent part: parents' perspective toward the role of parent to promote music learning outcome included behavioral of parent support, motivation, setting-goal, expectation and interaction with parent and teacher.

Teacher part: teacher' perspective toward the role of parent to promote music learning outcome included behavioral of parent support, motivation,

setting-goal, expectation and interaction with parent and teacher.

Music educator part: Music educator' perspective toward the role of parent to promote music learning outcome include included behavioral of parent support, motivation, setting-goal, expectation and interaction with parent and teacher.

Data collection

The data came from perspective's parents by survey forms in collecting data, questionnaire was used. 20 sets of questionnaires were brought for pilot test for the parents who children completed the course of piano in group already. After that, questionnaires were used to check the use of written language and the appropriate understanding for the contents, then they were revised to be perfect before using in collecting data, and when the collection by 171 questionnaires was complete, the questionnaires were brought to check for accuracy and 159 questionnaires were separated; the period of time used in collecting questionnaire that was between 17 January to 21 February, 2015. The data come from video recordings from focus group.

The researcher used the method of video recording by hiring the expert to record, and the group discussion was held at the concert room, the musical study program for general people of Siam Paragon Branch during 1 March, 2015, the period of time in the discussion was 2.00 pm. - 4.30 pm. After that, the tape recording was transcribed by the researcher.

Data Analysis

Data collected by the research and study in terms of quantity would be processed by that the data obtained from questionnaire would be processed by SPSS Windows, various variables would be encoded in order to convert data into figures so that it would be possible to analyze by using Descriptive Statistics to analyze general information of parents such as gender, educational level, family income, and ability to

play music, and to analyze attitude of parents towards the participation in learning music of their children, and to analyze behavior of parents in supporting the participation including Support, Motivation, Setting-Goal & Expectation and Parent-teacher Interaction by using tables and graph that show the value in percentage and standard deviation.

Results and Discussion

All representatives discussed the way to promote parents' role to develop their children to study piano. Parents' role to develop their children to study piano at class: all representatives agreed that a responsibility that parents should have and they were pleased to attend the class with their children because they can know the development of their children and help their children to practice according to the steps instructed by teacher in the class.

Parents support (physical needs) to develop their children to study piano: all representatives have agreed that an appropriate arrangement of the practicing area can have a direct effect on the student's concentration. When the student regularly practices, the quality practice can thus result in a better musical development. Parents added that the concentration during practicing can be applied to other subjects both at children's school and daily life. For the support of musical education materials, including concert CDs and DVDs, all parties in the discussion considered that the Internet has now become a handy tool for general people, including mobile phones and tablets. With these devices, the users can download the songs and record the concerts and piano performances of well-known musicians that can be easily and rapidly accessed with a cheaper price than CDs.

Parents support (psychological needs) to develop their children to study piano: The point of mental support for piano learners is very important. All parties in the discussion strongly agreed and promoted the role of the parents in this regard by praise and admiration. Naturally, children at this age need them-

selves to be interested by their parents. With being praised on what they have done, they will be happy that they can make their beloved ones happy. Therefore, the parents' expression of praise should be done.

Parent's role to motivate the children in learning piano and practicing

All parties accepted that the parents' motivation together with their support can result in a better effectiveness of learning. There are many ways of motivating the learners for their alertness and achievement. However, the methods that have been widely accepted by the researchers are, for example, motivation by word, reprimand or punishment, rewarding when the children can do well or develop themselves in terms of music, and discipline of musical practice by scheduling and supervising their practice on a regular basis.

Setting of goal and expectation of parents towards their children in piano class

This goal and expectation of the parents in each family come from different reasons. Representative of the teachers and musical educator considered that after the parents have set their clear goal and expectation, the next thing the teacher should do is to talk with them. Communication prior to the class can ensure it will be finally successful because both teacher and parents can help each other to perform according to the plan or the goal established. This can have a positive impact on the learning. Moreover, the musical educator commented on setting the goal and expressing the parents' expectation by means of communication with the children that: "In every type of learning, setting a goal is always a must and the parents should communicate with the teacher and their children. Once the children have known the learning goal set by their parents, they can be reminded of being looked after by their parents at all times. However, setting the goal and expectation of the parents must be in line with the student's age as well as the children should also be allowed to participate in setting such goal, which can have a long-term positive effect

to them because they do it with their own understanding”.

Parent-teacher interaction related to the encouragement of piano learning in young children

All participants agreed on the importance of the communication between the teacher and the parents and considered that this communication is the best way of encouraging the piano learning in the children, especially young children. This communication covers all parts of the piano learning, including the communication on ensuring the proper practicing, the communication between the teacher and the parents to find a way of solving the student's problems, and the communication on making a mutual understanding with regard to the planning and information.

Recommendations

1. The scope of this study is limited to the par-

ticipation of parents of early young children. When these children have grown, the guidelines for parents' participation to support and encourage the piano learning for these children may change. Therefore, it is recommended to further explore whether these guidelines for parents' participation can still be unchanged and there are any change needed when these children have grown.

2. The researcher suggests that there are variables that are not mentioned in this study, such as ideas or comments of school owners, including headmaster, towards the parents' participation because these individuals determine the vision and play an important role to encourage the parents' participation by providing suitable time and place so that both teacher and parents can exchange their knowledge and therefore develop the students.

References

- Boardman, E. (2002). *Dimensions of musical learning and teaching*. USA: Rowman & Littlefield Publishing Group.
- Davidson, J.W., Howe, M.J.A., Moore, D.G., and Sloboda, J. A. (1995/1996). The role of parent and teachers in the success and failure of instrumental learners. *Bulletin of the Council for research in music education*, 127, 40-44.
- Hallam S. (2006). *Music Psychology in Education*. London: the Institute of education, University of London.
- Hallam S. (1995). Professional musicians' approaches to the learning and interpretation of music. *Psychology of music*, 23, 111-129.
- Howe, M. J. A. & Sloboda, J. A. (1991a). Young musicians' accounts of significant influences in their early lives: 1. The family and the musical background. *British Journal of Developmental psychology*, 8, 39-52.
- Howe, M. J. A. & Sloboda, J. A. (1991b). Young musicians' accounts of significant influences in their early lives: 2. Teachers, practicing, and performing. *British Journal of Developmental psychology*, 8, 53-63.
- Jorgensen, E. R. (2003). *Transforming Music education*. USA: Indiana University Press.
- Lehmann, C. A., Sloboda, J.A., & Woody, R.H. (2007). *Psychology for musicians: Understanding and Acquiring the skills*. N.Y.: Oxford University Press.
- Margiotta, M. (2011). Parent support in the development of young musician: a teacher's perspective from a small-scale study of piano student and their parents. *Australian Journal of music education* 1, 16-30.
- Macmillan, J. (2003). *Learning the piano: Teachers' attitudes to parental involvement*. (Thesis). University of Sheffield, USA.
- Scodia-Satz, P. & Satz, Barry. (2009). *Practicing sucks, but it doesn't have to: surviving music lessons*. USA: Rowman & Littlefield Publishing Group.

Further Readings

- Andress, B., & Walker, M. (1992). *Readings in Early Childhood Music Education*. USA: Music educators National Conference.

- Anderson, W. A., & Lawrence, J. E. (2004). *Integrating Music into the Elementary Classroom*. USA: Thomson Learning.
- Bancroft, T. (2007). *Growing your musician*. USA: Rowman & Littlefield Publishing Group.
- Bastien, J. W. (1973). *How to teach piano successfully*. USA: Neil A. Kjos, Jr., Publishers.
- Baker-Jordan, M. (2003). *Practical Piano Pedagogy the definitive text for piano teacher and pedagogy students*. USA: Warner Bros. Publication.
- Byman, I. Y. (1978). *The piano teachers art (Guidelines for successful Teaching)*. N.Y.: Kenyon Publications.
- Baumrind, D. (1989). Rearing competent children. In *Child development today and Tomorrow*. (ed. W. Damon). Jossey Bass, San Francisco.
- Campbell, P.S., & Kassner, C.S. (2006). *Music in childhood: From preschool through the elementary grade*. (3rd. ed.). USA: Thomson Schirmer.
- Creech, A. (2007). Learning a musical instrument: the case for parental support. *Music education Research*, 12(1), 13-32.
- Creech, A. & Hallam, S. (2003). Parent-teacher=pupil interactions in instrumental music tuition: a literature review. *British Journal of Music Education*, 20, 29-44.
- Creswell, J. W. (2009). *Research Design: Quantitative, Qualitative research, and Mixes Methods Approaches*. USA: SAGE Publications, Inc.
- Creswell, J. W. (2012). *Education research: Planning, Conducting, and Evaluating Quantitative & Qualitative research* (4th.ed.) Boston: Pearson.
- Csikszentmihayli, M., Rathunde, K. and Whalen, S. (1993). *Talented teenagers: the roots of success and failure*. Cambridge University Press, Cambridge.
- Davidson, J.W., Howe, M.J.A., Moore, D.G., and Sloboda, J. A. (1996). The role of parental influences in the development of music ability. *British Journal of Developmental psychology*, 14, 399-412.
- Davidson, J.W. & Edgar, R. (2003). Gender and race bias in the judgment of western art music performance. *Music education Research*, 5(2), 169-181.
- Deliege and Sloboda, J.A (eds), *Musical beginnings: origins and development of musical competence* (pp. 171-190). Oxford: Oxford University Press.
- DeLecce, T. (2013). What is Survey research? Definition, Method & Types and Response styles of survey: Types, Advantages & disadvantage. Retrieved 28 October 2014. Website: <http://study.com/academy/lesson/survey-study-definition-design-quiz.html>.
- Flohr, J. W. (2005). *The musical lives of young children*. New Jersey: Pearson Prentice Hall.
- Fischhoff, S. P. & Ajzen, I. (1975). *Belief, attitude, interaction, and behavior: an introduction to theory and research*. Reading : Addison-wesley.
- Fisher, C. (2010). *Teaching Piano in Groups*. USA: Oxford University Press.
- Grimsley, S. (2013). *Marketing Research: Definition, Purpose and Role in Marketing Strategy*. Retrieved 28 October 2014. Website: <http://study.com/academy/lesson/marketing-research-definition-purpose-and-role-in-marketing-strategy.html>.
- Hetherington, E. M. & Parke, R.D. (1993). *Child Psychology: A contemporary view point*. (4th ed.). New York: McGraw-Hill, Inc.
- Ho, W.C. (2011). Parental support and student learning of musical Instruments in Hong Kong. *Visions of Research in Music Education*, 19. Retrieved from <http://www-usr.rider.edu/vrme~/>
- Jacobson. M. (2006). *Professional Piano Teaching: A comprehensive piano pedagogy textbook For teaching elementary-level students*. Los Angeles: Alfred publishing Co., Inc.
- Leong, K. G. (2008). *Love it, Love it not: Parental attitudes regarding children's music learning in Kuala Lumpur*. (Thesis). Sydney Conservatorium of music, Sydney.
- Leung, B.W. & McPherson, G.E. (2011). Case studies of factors affecting the motivation of musical high achievers to learn music in Hong Kong. *Music education Research*, 13(1), 69-91.
- Lehmann, A. C. (1997). The acquisition of expertize in music: efficiency of deliberate practice as a moderating variable in accounting for sub-expert performance. In I. Deliege and Sloboda, J.A (eds). *Perception and cognition in Music*

(pp.161-187).

- McPherson (eds.), *The science and psychology of music performance* (pp. 17-30). Oxford: Oxford University Press.
- Miranda, M. L. (2000). Developmentally Appropriate Practice in a Yamaha Music School. *Music Education Research*, 14, 298-309.
- Manturzewska, M. (1986). Musical Talent in the light of biographical research. In *Musikalische Begabungsfunden und forden* (ed.S. Bosse). Verl, Munchen.
- McPherson, G. E. (2006). *The child as musician*. N.Y.: Oxford University Press.
- McPherson, G. E., (2000). The Contribution of motivational factors to instrumental performance in a music examination. *Research Studies in Music Education*, 15, 31-39.
- McPherson, G. E., &Williamon, A., (2006). Giftedness and talent. In G. E. McPherson (ed.), *The child as musician: a handbook of musical development* (pp. 239-256). Oxford: Oxford University Press.
- Moore, D.G., Burland, K. ,& Davidson, J.W. (2003). The social context of musical success: a developmental account. *British Journal of Developmental psychology*, 13, 314-319.
- Mixon, Kevin. (2007). *Reaching and teaching all instrumental music students*. Maryland: MENC: The National Association for Music Education.
- North, A. C., & Hargreaves. (2008). *The social and applied psychology of music*. London: Oxford University Press.
- North, A. C., & Hargreaves. (1997). *The social and applied psychology of music*. London: Oxford University Press.
- O'Neil, S.A. (1997a). Gender and music. In D.J. Hargreaves. & North, A. C (eds), *The social and applied psychology of music*. (pp.46-43). London: Oxford University Press.
- Paterson, J. (2008). *Why choose music? A study in parental motivation toward formal Musiclearning and cultural beliefs regarding its benefits*. (Thesis). Sydney Conservatorium of music, Sydney.
- Ponick, S. Frances. (2004). *Teacher to Teacher*. Maryland: MENC: The National Association for Music Education.
- Rowe, A. (2009). *Raising an amazing musician you, your child and music*. London: ABRSM (Publishing).
- Sloboda, J. (1990). Musical excellence: How does it develop? In M. J. A. Howe (Ed.), *Encouraging the development of exceptional skills and talents*, 165-78. Leicester, England: British Psychological Society.
- Sloboda, J. A. & Howe, M.J. A. (1991). Biographical precursors of musical excellence: an interview study. *Psychology of music*, 19, 110-20.
- Sloboda, J. A. & Howe, M.J. A. (1992). Transition in the early musical careers of able young musician: Choosing instruments and teacher. *Journal of Research in Music Education*, 40, 283-94.
- Sloboda, J. A., Howe, W. J. A., & Moore, D. G. (1996). The role of practice in the development of performing musicians. *British Journal of Developmental psychology*, 87, 287-309.
- Sosniak, L. A. (1985). *Learning to be a concert pianist*. In *development of talent in young people*.(ed. B. S. Bloom). Ballatine, New York.
- Sosniak, L. A. (1990). The tortoise, the hare, and the development of talent. In *encouraging the development of exceptional skills and talents*(ed. M. J. A. Howe). British Psychological Society, Leicester.
- Tam, V. CW. & Chan, R. MC. (2010). *Hong Kong Parent's Perceptions and Experiences of Involvement in Homework: A Family Capital and Resource Management Perspective*. Retrieved October 8,2014, from Department of education Studies Journal Articles, Website: [http:// dx.doi.org/10.1007/s10834-010-9202-7](http://dx.doi.org/10.1007/s10834-010-9202-7)
- Will, A. M. (2011). *Relationships Among Musical Home Environment, Parental Involvement, Demographic Characteristics, and Early Childhood Music Participation*. Retrieved October 8,2014, from University of Miami
- Woody, R. H. (2001). *Learning from the Expert: Appling research in expert performance to Music Education*. Update Application of Research un Music Education,19, 9-13.