**PARENTAL INVOLVEMENT IN A CHILD’S MUSICAL EDUCATION**

**TĖVŲ ĮSITRAUKIMAS Į VAIKO MUZIKINĮ UGDYMĄ**

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**Summary.** Parents’ involvement in non-formal musical education is one of the less analyzed topics in Lithuania: the main attention is directed at a teacher’s ability to interest, encourage and motivate the children to play musical instruments. In the opinion of many, musical education highly depends on a good teacher and his or her love and dedication for the work. Many parents, when raising their children to become musicians, focus on finding the very best music teacher for their child, but forget that in musical education the connection between a parent and his or her child is just as important as the connection between teacher and pupil. The process of learning music, and how to play musical instruments is a great art. The basis of this art depends not only on the child, the teacher, but also on the parents. Their nurturing, help, support and encouragement will help a child to understand that a musical path is fun despite all the challenges. The article reviews and examines the parents’ involvement in musical activities in Lithuania and foreign countries. The aim of the article is to find out how often and in what ways do parents cooperate in musical education with a child and a teacher. The results of the qualitative research carried out by the author revealed the following: the parents’ musical education, taste and the cognition, the reasons behind the choice of allowing the child to participate in musical activities and the connection between a teacher, a parent and a pupil.

**Keywords:** non-formal musical education, parent engagement in musical activity.

**Santrauka.** Lietuvoje tėvų įsitraukimas į neformalų muzikinį ugdymą yra mažai analizuojamas, daugiausia dėmesio kreipia, kaip mokytojas gebės sudominti, skatinti ir motyvuoti vaiką groti instrumentu. Muzikinis laimėtas, daugelio muzikos mokytojų, labai priklauso nuo gero mokėtojo ir jo atsidavimo bei meilės darbai. Daugelis tėvų, parinkdami vaikui muziko kelią, ieško paties geriausio mokytojo, tačiau pamiršta, kad muzikiniame ugdyme labai svarbu ne tik mokėtojo ir mokėjimo, bet ir tėvų ryšys. Mokytis muzikuoti, groti instrumentu yra didelis menas, o jo pagrindas remiasi ne tik į vaiką ar mokėtoją, bet ir į tėvą. Jų puoselėjimas, pagalba, parama, palaikymas padės vaikui suprasti, kad tolesnis muzikinis kelias išties nors ir nelengvas, bet įdomus. Straipsnyje apžvelgiamas ir tyrinėjamas tėvų įsitraukimas į muzikinį veiklą Lietuvoje ir užsienio šalyse. Straipsnio tikslas – išsiaiškinti, kaip dažnai ir kokiais būduis tėvai bendradarbiauja muzikinio ugdymo metu su vaiku, mokėtų. Straipsnio autoreš atliko kokybiško tyrinėjimo atskleidė, koks yra tėvų muzikinės išsilavinimas, muzikinės rankos ir pažinimas, kokios priežastys leido priimti sprendimą, kad vaikas lankyta muzikos mokyklą, kokia yra vaiko išprasta muzikavimo veikla, koks ryšys tarp mokytojo, tėvų ir ugdymo.

**Reikšminiai žodžiai:** neformalus muzikinis ugdymas, tėvų įsitraukimas į muzikinę veiklą.
INTRODUCTION

Musical education is the development of personality. In the process of musical education, engagement in cultural activities is very important because it helps to form values, norms, rules and ideals. Rinkevičius claims that “a human requires a constant contact with great music <…> this kind of music and not the music of fun, helps a person to seek the knowledge of unchanging truths, develop self-esteem, inspire to listen to the soul and feel what unites the people” (2006, p. 13). Spiritual values can be established only from an early age. One of the first Middle Eastern medieval thinkers, Al Farabis, describes the benefits of music as follows: “Musical education is beneficial, because it softens those who have lost the balance, improves those who have not yet grown up to the perfection and helps to keep the balance to those who have already found it.” Matonis, 1991, p. 17). Many parents let their children attend music schools, so that they would have a better spiritual world, better understanding of cultural values, discover their intellectual qualities, and would be able to orient themselves in society. Likewise, all parents expect children to become great performers, if not a famous musician, a famous world and national teacher. However, the parents themselves sometimes forget that they also have to contribute a lot to their child’s musical development. Therefore, it is unclear as to how the parents relate to music, their musical cognition, why they made the decision to allow their children to take part in musical activities, the connection between a teacher and the parents, and how often the parents get involved in the musical activity of the child. In other countries, parents pay special attention to a child’s musical development and improvement. This area is closely researched by American scientist and music professor R. Badea (2016). In his article, he emphasizes that: “This [parents’ involvement in child’s music education] will help your child to experience music as an enjoyable subject and not feel that they are being forced to study. It is essential that you [the parents] let your children enjoy their musical education.” Those parents who participate in their child’s music lessons and their practical work provide the original encouragement and support (J. Sloboda, A. Howe, 1991). Recently, Creech and Hallam (2003) discussed the synchronic relationship between the parents, a teacher and a pupil, documenting interactions that can affect the performance of all three groups in instrumental learning. The majority of the research on musical practice shows (Brokaw, 1983; Doan, 1973; McPherson & Davidson, 2002), that parents directly influence their children’s educational achievements. The involvement of parents in musical education in Lithuania is not widely researched. In general, the importance and development of musical education in Lithuania’s educational system is highlighted in the latest studies (Kvieskienė ir kt., 2006; Ruškus ir kt., 2009; Balevičienė ir kt., 2010). In order to fully accomplish musical education, it is important to choose an education institution or study program which would fulfill the child’s needs. Furthermore, it is important that a child would voluntarily, of his or her own free will, participate in musical activities and would feel satisfied with his or her musical choice (R. Vaškeliienė and D. Strakšienė, 2012). Analysis of scientific literature (Dapkiienė, 2002; Kontautienė, 2006; Juodaitytė A., Karzinauskienė R., 2007) shows that researchers who analyze the topic of parent-teacher cooperation base their analysis on the experience of the comprehensive schools. Meanwhile, there is either no or very little comprehensive literature on the particularity of parent-teacher cooperation and their involvement in a child’s musical education. The author of this article aims to find out about the prevailing tendency in Lithuania – how often do parents get involved in their child’s musical education, and how do they...
cooperate with a music teacher. *Aim of the research* – to reveal the particularity of parents’ involvement in a child’s musical education.

**MUSIC AND MUSICAL EDUCATION IN A CHILD’S WORLD**

Children’s musical education in music schools is one of the areas of activity in which certain goals of education reform can be successfully implemented: to create conditions for comprehensive development of a child’s physical, mental and spiritual force, to encourage the spread of individuality and development through self-improvement, to develop a child’s personality, capable of fostering native culture and common human values (H. Šečkuvienė, 2004). The process of learning music and how to play musical instruments is a great art. And the basis of this art depends not only on the child, or teacher, but also on the parents. Their nurturing, help, support and encouragement will help the child to understand that the musical path is fun despite all the challenges. McPherson and Zimmerman (2002) emphasizes the huge importance of a parent for a child’s continuous success in all of the education areas, especially in music, which has particularly high requirements. Only the parents have the main idea how they want to raise their children and what they want them to achieve. Parents’ involvement includes communication and encouragement to participate in social and public life. Parents’ values, beliefs, attitudes and aspirations shape specific goals which they have for their children to complete (Spera, 2006; Wentzel, 1998). According to scientists W. Grolnick and M. Slowiaczek (1994), when parents promote a sense of competence, their children feel more competent and more in control of their learning.

When parents bring their children to a music school, more often than not they forget that they also have to contribute to a child’s musical education and not just leave their child to have a good time. It is not only a place for a child to spend his or her leisure time, but also a place where he or she is taught by a professional music teacher, who helps to develop an intellectual personality. Music and musical education, in the hands of a good teacher and a musician, shapes integrity. As a result, these two concepts become so inseparable, just like a “human being” and “his life” (Scheibenreif, 2010). From the first day of school, every teacher wants their pupil to aim and reach new heights, but the parent has to contribute a lot to their child’s success as well. Parents who take care, encourage and rejoice in their child’s musical education, can strengthen his or her musical education program (Dr. Robert E. Johnson). Teachers, parents and the children form a group, whose strength and willingness will help the pupils to reach new heights in musical education.

**METHODOLOGICAL PROVISIONS**

**THE TYPE OF STUDY**

The author of this article states that the children’s development in their musical paths not only depends on the help of a specialist, but also on the care and involvement of the parents in musical education activities. The author takes the view that the cognition of music, interest in it and its nurturing is inherited or at least can be developed with the help of the parents. Non-formal musical education should help pupils and everyone, who wants to develop their talents, meaningfully spend their leisure time, acquire certain socialization skills,
competences, or to fulfill their need for self-expression. In order to conduct the research, the author used the qualitative research method as a way to understand the parents’ attitude towards their children’s future in music and their willingness to help their children to improve musical aspects. According to K. Kardelio (2008) “qualitative research – a systemic study of a situation, event, case, individual’s or groups’ research in their natural environment, in order to understand the investigative phenomenon and to provide an interpretative, holistic (not as a consequence of individual variables, but a ‘survived experience’) explanation of the situation analysis”. Most qualitative research methodologists (e.g., Patton, 1990; Cohen, Manion, Morrison, 2000) agree, that the reliability of qualitative research has to be evaluated differently than quantitative research. In their works, it is revealed that the reliability of qualitative research is guaranteed by applying different kinds of methods of data collection and analysis and repeating the same research with other informants, in other situations. Moreover, according to K. Kardelio (2012), because qualitative research is not dependent on hypotheses, it has flexibility and data induction analysis. K. Kardelio (2012) further states, that data induction analysis attributes inductive researcher’s logic to qualitative research traits. Flexibility describes qualitative research as an unstructured research, which has no standard study structure, that would be suitable for any given environment.

DATA COLLECTION METHOD

For this article, the author chose a qualitative data collection method – semi-structured interview. According to A. Telešienė (2008) a semi-structured interview is based on a plan, that contains specific questions and the sequence of their presentation. However, during the course of the study, the researcher may add additional questions, not strictly follow the plan. For this exact reason, the author chose this – semi-structured interview – qualitative data collection method. Prior to the interview, the author prepared specific questions for the participants. During the interview, the author gave those questions to the participants as well as additional questions, which the author came up with on the spot. In general, the author chose semi-structured interview, because every single participant can reveal their experience, opinion and attitude in their own words (Bitinas, 2008).

DATA ANALYSIS METHOD

Together with the data collection method, the author also uses qualitative data analysis method – interpretative phenomenological analysis. “For a phenomenologist, the world is a world of consciousness. To ask, the meaning of having a thing – means to ask, how this thing is determined by pure consciousness.” (Ricoeur, 2001, p. 11). According to Tidikis (2003), in order to understand a phenomenon in phenomenology and in order to understand behavioral motives, it is important to analyze “life-world”. Conducting such a data analysis adheres to the provision that every participant’s “life-world” and experience is individual and each of them understands reality subjectively. That is the participants’ understanding of life experience (Žydžiūnaitė, 2008). In order to conduct an analysis of the data study the author chose 4 stages, in accordance with the C. Willig concept of analytical interpretative phenomenology analysis (Wilig, 2001; Bitinas et al., 2008):
1. Multiple reading of the text – the researcher has highlighted relevant parts, encompassing various associations, questions, comments, general statements.
2. Formulation of topics and label assignment – the researcher has formulated the topics, characterizing every part of the text, assigning them unique titles, which were taken from the participants’ quotes during the interview.
3. Preparation of the analysis structure – the researcher formulated a concept cluster, by giving them a label that reflects the essence of those topics in terms of daily language, taken from the text of the original informant interview.
4. Creation of summary table – the summary table consists of cluster labels together with topic labels, reflecting the participant’s experience and related to the research of the researched phenomenon.

SURVEY SAMPLE AND SELECTION

For this study, the author chose parents, between the age of 35 and 50, whose children attend or have attended either music schools or higher music institutions. Children of all the participants play the accordion. The majority of the participants did not have a musical education and only some of them had a higher education. In order to select the study participants, the author used the convenient selection method (Rupšienė, 2007) – when the sample is made from the units that are most easily available to the researcher, cooperating with the pupils’ parents. The parents who participated in the research answered all of the questions in detail, regarding the involvement of parents in the process of a child’s musical education. The questions were spread out into three categories: i) about parents’ musical taste, education, music knowledge, ii) about a child’s decision to attend music school and his/her usual musical activities and iii) about the connection between a parent, a child and their involvement in a child’s musical education.

RESEARCH INSTRUMENT – INTERVIEW QUESTIONS

1. What part of your life is taken by music? Does your current musical taste relate to your child’s musical learning/education?
2. Tell us why did you decide to let your child learn music? (Additional questions, as needed: What was the beginning? How did you motivate your child? Remember the situation and tell us about it).
3. What is your child’s usual music activity that you watch, listen to? How does it take place? What’s your role in your child’s musical education? What impresses you the most? How do you motivate your child to learn music as best and sincerely as possible? Can you remember a pleasant situation? Maybe you remember a situation that disturbed you? Why?
4. What is the nature of your communication with the music’s specialty teacher? What are your expectations related to the teacher? Why? How do you form your relationship of trust with a teacher for the sake of child’s musical education?
5. How do you see a teacher: as a guide or as a servant in your child’s musical education? Or maybe otherwise – then how? Tell us your experience when dealing with a teacher, which relates to your child’s musical education.
A child’s musical path starts with their parents’ approach to music: “I always listen to a variety of music genres, but my child’s musical taste fascinates me the most”

The majority of the parents who participated in the research revealed that every single one of them, more or less, is involved with music. However, in each of the participants’ lives music prevails differently. Some of the parents started learning music from an early age:

“My father used to sing in a choir, used to play garmon, was very active. That’s why he took me, my brother and my sister to the music school. We chose our own music instruments. I chose the accordion, my sister chose the piano, while my brother chose the clarinet. I have finished a couple of classes, but you know how it ended. During that time, it looked as if there’s a lot stuff happening, my parents weren’t concentrated into a single activity, therefore they didn’t encourage me, for them it was fine the way it was.” (A)

For others, music was their extracurricular activity:

“Music has always been a big part of my life, because during my childhood, I used to play the piano. As a child, I used to take private lessons, because music teacher used to live in a nearby house, just a couple of houses away from me. I attended these lessons for about three years, together with other girls from my house.” (C)

While others claimed that they desired to take music lessons themselves, to spend leisure time, have an activity after lessons:

“I wasn’t forced to play, it was my hobby.” (C)

For each of the participants’ music plays a different presence in their lives:

“My musical taste is not very related with my child’s <…> to my mind, classical music is classic. Classical music has stood the test of time and that is very good.” (C)

Other participants listen to radio, watch musical shows on television, listen to music during work, attend concerts, competitions:

“I listen to music everywhere: at work, in my car. I listen to a variety of music genres. We got more interested into music when our child started going to the music school.” (B)

Also, the fact that the participants themselves used to play musical instruments in their childhood, greatly influenced the participants to stay interested and listen to even more music.

“I listen to a variety of music genres. My children’s choice fascinates me the most: one of them plays jazz music, while the other likes to play classical music. We are all different. To my mind in music also, we have the right to be free, to be allowed to pick what we like the most. I am happy that I succeeded in harmonizing my musical taste with my children’s.” (A)

To their mind, music is intellectual, which educates the intelligence of cultural understanding.

To sum up, it can be concluded that participants, who took part in the research, are more or less connected to music, musical understanding and that was the main aspect which encouraged their children to attend music school – play the accordion. However, the participants chose to not pursue professional careers.
The beginning of a musical path depends on the parents. “It is necessary to educate it, to give the child everything that is the best from an early age”

Every single participant, more or less, had a connection with music: either by trying to learn it in their childhood, or by having a musician in their family. That was the main reason why their children also started learning music. The decision to allow their children to attend music school was positive and encouraging. Some participants claimed that an advertisement about music school encouraged them to allow their children to attend a music school:

“The decision was simple. Wife found an advertisement, that a local music school is accepting new children. We decided, that we should try it, after all, we already had a couple of music instruments <…> At the beginning our son willingly attended the music school. Right from the start he was already good at it, and he did not need any extra motivation. Meanwhile, our daughter had a slow start. She did not put extra effort into learning music, that is why we had to remind her from time to time. Both children understood, that they need to practice at home. We did not force them.” (A)

Others wanted their children to follow in their footsteps:

“Well, my wife used to attend a music school, she played the piano. Grandfather is also a musician, my part of the family had people with musical hearing <…> We do not remember the reason, why we decided to take our child to music school, but he gave it a try and he enjoyed it.” (B)

While others, thought that music is both educational and a positive use of time, that is why they wanted to give their children everything that is best for them:

First of all, music is an education. After discussing with the family, we have decided that it is important to educate the child in music. It is important to give your child everything that is the best for him from the very early age. Secondly, it is a good use of leisure time. <…> Right from the beginning, the child willingly attended the music lessons, we did not need to force him.” (C)

The participants enthusiastically remembered their children's first steps in music. To sum up, it can be concluded, that children of the participants had the basis and the encouragement to attend music school. Once you begin on the path of a musician, you have to finish it as well. All of the participants agreed that striving to play a musical instrument professionally develops the personality in various ways and encourages improvement.

Parents’ connection in a child’s usual activity: “I always quietly hoped and endeavored for them, so that they would not leave the musician’s path”.

Taking part in musical activities is a great joint effort to help a child to improve and deepen his knowledge. Participants’ opinion was very different regarding this process:

“As soon as they started going to the music school, they got more and more occupied. In my opinion, they “got sucked into” the path of a musician. From an early age, both children played together, shared their experience, attended concerts, talked about music, listened to recordings” (A)
The majority of the participants have to encourage and help their children to do their assigned tasks. Not all of the children are able to motivate themselves and move forward without help:

“Sometimes, it is enough to remind him that he needs to practice, sometimes I have to sit with him and make sure he is practicing. But usually, he willingly plays every single day at home <…> sometimes I have to remind him how much longer he has to practice. When the day of the concert gets close, he usually does not need to be reminded that he needs to practice. I think, usually, the upcoming concert motivates him to practice. Maybe the music teacher motivates him. <…> Sometimes, he plays so much, that I start thinking, that maybe he should stop, because, playing an accordion is somewhat physically exhausting.” (C)

By communicating with the specialty teacher, the parents have an easier time helping their child practice music at home.

The biggest portion of preparation happens right before the concert. Children usually feel responsibility to perform during the concert. That is why they are able to practice as much as it is needed:

“In my opinion, every single performance, motivates my child a lot. Especially if he succeeds in winning a prize, then he gets very motivated to practice. I think, this way, he becomes more confident in himself. Before every performance, I always calm him down, by telling him, that it will not be the end of the world if you will make a mistake. Calm down, focus and play the way you practice. You have to walk out there and play for the public. (B)

The connection with an educator is important when trying to help the parents in their children's musical education. A child's motivation, encouragement, music and activity relies on an educator's communication and desire.

“The music is their world. They live in it. For that, I am very happy. I am like an assistant for my children. I always give an advice, give them a lift. I try to cooperate with them.” (A)

“Me and my wife try to contribute and make sure that our child's effort and work would be directed the right way” (B)

“We make sure that practice and music would be part of his every day.” (B)

To sum up, it can be concluded that every participant willingly and honestly helps their children in musical education. The participants encourage, motivate and help their children to practice and in their musical education.

Communication between the parents and the teacher: “Only the pursuit of a common goal can bring great results”

In the course of this study, the author aimed to find out the connection between a specialty teacher and the parents. The majority of the participants claimed that they have a close, supportive, motivating and a friendly relationship with a specialty teacher. The participants believe that a good connection with an educator brings a lot of positive results. According to the majority of the participants, honesty and pursuit of common goals are important:

“To my mind, there has to be a really close connection and honesty from the parents and a teacher. Pursuit of common goals, in my opinion, helps to achieve results.” (A)
Some participants highlight the importance of cooperation in all the areas, including the path of a musician:

“As practice shows, musicians, artists, even athletes – all of them had a great connection with a teacher, coach or an educator. There has to be a connection between a teacher and a child. Only thanks to this connection can we expect results. As an example, due to this connection now we have a lot of great and famous people in Lithuania.” (A)

A participant claimed that there has to be a three-way connection: between a teacher, the parents and a child. A teacher has to be in the first place:

“I think, that a connection between the parents, a teacher and a child is very important. This three-way connection has to be connected into a child’s musical path. However, a teacher who guides a child, has to be in the first place, the parents can only help and support their children.” (C)

As a couple of participants noticed, the age of a teacher matters a lot. Older teachers are tired from teaching and do not always try their best to teach their pupils. Unlike a young teacher, an older teacher tends to not engage with a child and transfer all their knowledge to them. Meanwhile, a young educator constantly motivates, encourages and tries their best to teach their pupils. They view their students as talented individuals:

“I think it is really good when a teacher is young. She is just beginning her teaching path, has a lot of motivation and has a lot of ideas which she actively shares not only with her pupils but with their parents as well.” (C)

Young educators view their pupils differently. Moreover, their concept of musical education is also very different from an older educator.

“First we had an older music teacher. Her views on teaching were very different from our current music teacher, who is much younger. We have noticed that not only do they have a different conception of musical education, but they also view the child differently. The music is also different. The younger teacher is much more demanding than the older teacher ever was. Not only we, but the child as well had almost no connection with our older teacher. However, our child does not practice more with the new teacher, he practices about the same amount of time as he did with the former teacher. (B)

When an educator tries his best, prepares, encourages a child, the closer the connection between him and the child’s parents becomes. Participants believe that a teacher is someone who a child has to look up to. He or she has to be in charge and a child has to listen to him/her and obey instructions. As time goes by, a child becomes more independent and intellectual in the music field. As child develops, it becomes easier for a teacher as well – to prepare new programs and discuss musical questions.

“There has to be a connection from everyone i.e. the parents, a teacher and a child. A teacher has to tell the parents everything that is happening, how the child is performing.” (B)

To sum up, it can be concluded that the connection between a teacher and the parents is inseparable part of child’s musical education. Participants believed that the communication and attitude are the main basis for a child’s development. The connection has to be close and
honest, from both the parents and the teacher. If there is no pursuit of a common goal, neither will there be any results.

**For a pupil, a music teacher is an authority figure: “A teacher has to be a guide”**

The participants unanimously agreed that a teacher has to be a guide for a child. During the education it is very important that a child sees his teacher as someone who has authority over him/her and who has a very deep knowledge in his/her specialty.

“A teacher is a person who transfers his knowledge to my child” (A)

A teacher can not give in to a child. He/she has to make sure that a child practices.

“A teacher has to guide <…> I think, there has to be a discipline. I do not think that a teacher has to give in into a child’s wishes. Every single teacher makes independent decisions in their work, which depends on the situation: should he give in to a child’s wishes or be stricter” (A)

Another participant claimed, that a teacher has to maintain authority over the pupils:

“I think, a teacher has to be like a mentor, who has authority over the pupils. A child can not think that he can do whatever he wants. I believe, that a teacher can not give in to a child’s wishes, a child can not manipulate a teacher.” (B)

Other participants also agree with the statement, that a teacher has authority over a pupil and to whose teachings and knowledge a child has to pay attention:

“Yes, a teacher has to maintain his authority over a child, but I think he has to cooperate with a child as well. He has to let a child to decide, but if he notices that a child is having second doubts, a teacher has to direct a child the correct way. <…> a teacher is always in the first place, who has the final say.” (C)

In summary it can be said that a musical path means constant work for parents, teacher and child. The role of a teacher in getting a child familiar with music and accompanying him or her into the wider waters of music is very important. A teacher does not have to be an entertainer, but he has to find the key into a child’s heart. Just like the parents: they should not force a child to play, on the contrary – they have to provide an advice, help and encourage his/her will to play.

**DISCUSSION**

In this article, various works of authors, opinions and sources about the involvement of parents in a child’s musical education were used. Comparing the results of this article with the work of other researchers is rather complicated because the article does not always reveal precise methodological provisions and results. However, the results of the study and the findings have showed that the results were similar to those of the authors mentioned in this work.

The study explores the parents’ musical perception and musical style, revealing that all parents have some musical knowledge. Each of them has a distinctive musical taste. Most of the participants in the study let their children to attend music schools precisely because the parents tried music themselves, during their childhood. The research has revealed that parents directly impact their child’s choice to start playing a musical instrument. This has
been confirmed by the majority of conducted studies on music practice (Brokaw, 1983; Doan, 1973; McPherson & Davidson, 2002). Parents have a direct influence on children’s educational achievements.

The study reveals that the involvement of parents in the child’s musical path provides encouragement and motivation for the child to further develop along the path. This research has also confirmed the opinions of many scientists regarding motivation: only the parents have a basic idea how they want to raise their children and what they wish for them to achieve. The parent’s contribution in this case encourages them to participate in societal activities (Spera, 2006). The research has also confirmed that the parent who participates in a child’s practice and attend music lessons also provides initial support for a child’s musical activities (J. Slobooda, A. Howe, 1991).

One of the main questions raised in this article was about a parent’s involvement in a child’s usual musical activity. According to the participants, they willingly and honestly help their children in their musical education. They encourage them, motivate them to practice and together with them engage in musical activities. Such connection helps a child to memorize a lot more musical material and memorize it faster. This research also confirms other conducted research – parents, who take care, encourage and rejoice with their children’s musical education, can strengthen the child’s musical teaching program (Dr. Robert E. Johnson).

Creech and Hallam (2003) discussed the synchronic relationship between the parents, a teacher, and a student, documenting interactions that can affect the performance of all these groups in instrumental learning. Compared with the conducted research, it was found that the relationship between a teacher and the parents is an integral part of a child’s musical education. The participants of the study were convinced that communication and attitude were the basis for the development of a child. The relationship must be close and sincere to both the teacher and the parents. If there is no common goal, there will be no results.

Majority of the results coincided with the thoughts of other authors mentioned in the article. However, each participant in the study is individually different and interesting. The results of the research have revealed parent’s opinion in term of involvement in the child’s musical education in Lithuania.

CONCLUSION

1. To sum up, the participants of the study are more or less in touch with music and musical understanding, and this is perhaps the most important aspect that led their children to attend a music school – playing the accordion. However, the participants in the study did not follow a professional music path. It can be concluded that the children of the study participants had support and motivation: after you start your musical path, you have to finish it. All participants adhered to the view that the learning to play a musical instrument is an educational activity which helps to develop a child’s personality.

2. All the participants in the research willingly and sincerely help their children in musical education. They are encouraged to be interested, motivated to play, and at the same time to engage in musical activities. The relationship between a teacher and the parents is an integral part of a child’s musical education. The participants of the study were convinced that communication and attitude were the basis for the development of a child. The relation-
3. Musical education is permanent work – for a child, a teacher, and a parent. The role of the teacher in familiarizing a child with music and accompanying him or her to the wider music “waters” is very important. A teacher should not be an entertainer for the children, but look for a key to a child’s heart. Like parents: they should not force a child to play – on the contrary, they should help, advise and encourage the desire to play music.

REFERENCES


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