MUSIC MAJORS' PERCEPTIONS OF THEIR PARENTAL INFLUENCE AND SELF-REGULATED MUSIC PRACTICE IN CHINA

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A Thesis Submitted to
The Education University of Hong Kong
in Partial Fulfillment of the Requirement for
the Degree of Doctor of Education
July 2022

STATEMENT OF ORIGINALITY

I, Chunxiao ZHANG, hereby declare that I am the sole author of the thesis and the material presented in this thesis is my original work except those indicated in the acknowledgement. I further declare that I have followed the University's policies and regulations on Academic Honesty, Copyright and Plagiarism in writing the thesis and no material in this thesis has been submitted for a degree in this or other universities.

ABSTRACT

This study looks beyond the "self " in "self-regulated learning" (SRL) and explores how parents affect the development of music majors' self-regulation in the individual music practice context in mainland China. An explanatory sequential design mixed-method approach was used to explore how parents (i.e., parenting styles, parental goals, and behaviours) influence student musical self-regulation. The research took the form of a survey (Phase I) and interview (Phase II), which provides ample evidence supporting the importance of parents in developing their children's self-regulated music practice (SRMP) abilities. It has clarified the characteristics of parent-children behavioural interaction during the evolution from childhood student to self-regulated music major and highlighted how the beliefs of parents and children, which are influenced by Chinese traditional culture, drive the development process. The findings are helpful references in forming a view of whether so-called "tiger" parents help or hinder Chinese music students to become proactive self-regulated learners.

In Phase I, a questionnaire adapted from the Parental Authority Questionnaire (Buri, 1991) and the Self-Regulated Practice Behaviour Scale (Miksza, 2012) was distributed to music majors in mainland China (N= 880). Using structural equation modelling (SEM), the results indicate that an authoritative approach is the "best", which moderately positively relates to most (5 out of 6) dimensions (i.e., motive, method, behaviour, social and environment) of self-regulated music practice (SRMP). The authoritarian parenting style

has a small positive impact on most (4 out of 6) dimensions (i.e., motive, method, behaviour and environment), whereas the permissive parenting style only negatively correlates with the three dimensions (i.e., social, time and environment) of SRMP. In addition, the structural path invariance across gender was tested, and the results indicated there was gender difference was not significant.

In Phase II, interview that included the SRL microanalysis and semi-structured interview was conducted. Participants (N=14) were selected from the respondents of Phase I. Cross-case analysis of the qualitative data revealed five themes: (a) reasons of music learning; (b) parental behaviours in music practice; (c) parental behaviours in music learning (i.e., lesson-based involvement, music activities, and communication); (d) students' coping with parental behaviours; and (e) perceptions of parental behaviours. The integrated result of the two phases highlighted the similarities and differences between quantitative and qualitative data sets and uncovered a rich body of information that clarifies the complex parental influence on student SRMP.

The current results suggest that authoritative and authoritarian parenting styles are beneficial for Chinese music learners' SRMP development. Further, among different SRMP levels of music majors in China, great variance was noted in parental behaviours and goals. More importantly, student self-regulatory developmental trajectories from parent-regulation to self-regulation were highlighted. These provides evidence to explain

how parents facilitate music learners to become proactive self-regulated learners in the mainland China context. This study developed a better understanding of parent effects on their children's SRMP development within the Chinese cultural context. Moreover, in conjunction with the literature, methodological, theoretical, and practical implications are discussed. Limitations and recommendations for future studies have also been described at the end of this dissertation.

Keywords: Practice, Chinese parents, Self-regulated learning, Parenting styles, Parental influences

DEDICATION

To my parents, thanks for being my parents

ACKNOWLEDGEMENTS

I wish to express my great appreciation to those who have contributed to my dissertation and supported me in this research journey.

First of all, I would like to express my extremely appreciation to my principal supervisor, Prof. Bo-Wah Leung, who provided invaluable advice and instant supports throughout the whole research process, which is important for me. Also, I am grateful to my associated supervisor, Dr. Lok Yin Joyce Kwan. Thanks for taking me into the quantitative world. It is wonderful and cool. Besides, I am also indebted to my associated supervisor, Dr. Matthew D. Thibault. Thanks for sharing so much fantastic knowledge and helpful educational ideas with me.

My sincere gratitude is reserved for Dr. Koji Matsunobu, who shares much knowledge about music education and sociology with me. Also, many thanks to the visiting professor, Prof. Victor Fung, who taught me a lot and let me see the possibilities to bring traditional Chinese philosophical ideas with music education. In addition, thanks for Gary McPherson's course, *MUSI90179 Evidence-Based Performance Teaching*, which inspired my research interests when I was a master student at the University of Melbourne. Without the course, there might would not be this thesis.

Last, a big "Thanks" goes out to everybody who helps me during the doctoral learning journey: all my participants; my classmates and roommates, especially the 1201 and 19A; and my family members, especially my boyfriend, James. Words cannot express the feelings for all people's unconditional supports.

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LIST OF ABBREVIATIONS

SRMP	Self-Regulated Music Practice
EdUHK	The Education University of Hong Kong
SRL	Self-Regulated Learning
PAQ	Parental Authority Questionnaire
SRPB	Self-Regulated Practice Behaviour
CFA	Confirmatory Factor Analysis
ESEM	Exploratory Structural Equation Modeling
SEM	Structural Equation Modeling

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CHAPTER 1 - INTRODUCTION

1.1 BACKGROUND

As mastering musical skills requires lots of practice, how to practice achieving optimal performance outcomes is an enduring topic in the field of music education. The focus of current relevant studies has shifted from "practice quantity" to "practice quality", and scholars have noted that mastering a musical instrument is not only a matter of around 10,000 hours of practice (Ericsson et al., 1993), but is also related to intrinsic motivation, self-efficacy, learning strategies, and social support (McPherson et al., 2019). Since the 1990s, there has been an eagerness to understand how high-achieving student behaviours, motivations, and metacognitions operate during practice processes through the lens of Self-regulated Learning (SRL) theory. It has been hoped that such work would clarify what behavioural, cognitive, and motivational resources are needed for effective music learning (e.g., McPherson et al., 2019; McPherson & Renwick, 2011; Nielsen, 1999a, 1999b, 2001).

Since self-regulated learning is the result of interaction between environmental, personal, and behavioural determinants (Zimmerman, 1989), student self-regulation development processes could be regarded as socialization processes that rely heavily on social factors (McPherson & Zimmerman, 2011). During this socialization process, transactions from other-regulation to self-regulation might gradually prompt individual self-regulatory

development (Sameroff, 2010). Parents, as key social factors, have been found to impact on individual self-regulation across both academic (e.g., Strage, 1998) and music learning (McPherson et al., 2012). Parents who appropriately involve themselves at the different development stages of students might help them become metacognitively, motivationally, and behaviourally active in their own practice (McPherson, 2009).

The impact of three key concepts (parenting style, parental goals, and behaviours) have been explored in both music and academic education research. A considerable number of studies employing the parenting styles theory identified by Baumrind (1971) indicated that different parenting styles have different impacts on student self-regulated learning in a non-music context across different age groups (e.g., Seroussi & Yaffe, 2020; Strage, 1998; Yeung, 2005). Within the literature surrounding music practice, although few studies have adapted Baumrind's theory, a great number have demonstrated how parental goals and behaviours significantly impact on music student practice effectiveness and music success (e.g., Creech & Hallam, 2003; Davidson et al., 1996). All existing findings have highlighted the importance of parents to children's self-regulation and music learning development.

Culture, as an important moderator, impacts the parent-child interactive development process, and research has shown considerable cross-cultural similarities and differences (Chen et al., 2019). When considering the Chinese cultural influence, there appears to be a

consensus that high achievement by Asian children in both music and academic subjects is a result of strict and controlling “tiger parents”. Research has found that Asian Americans students who got highest achievement usually have authoritarian parents, contrary to the Western consensus that authoritative parents can help students reach optimal academic achievements (Dornbusch et al., 1987). However, recent research has indicated that the authoritative style dominates contemporary Chinese parenting (Wang & Chang, 2010). A positive correlation has also been found between authoritative parenting styles and SRL in the Chinese context (e.g., Huang & Prochner, 2003).

From the studies mentioned above, it can be seen that, although existing studies have pointed out how crucial parents are to Chinese students’ self-regulation development and music learning, the existing work appears diverse and unclear. There is a great need to explore how Chinese parental practices and goals have impacted current music majors’ self-regulation development. Therefore, the main theme of the present study focused on exploring whether different parenting styles impact SRMP and how the parents of proactive self-regulated music learners participate in their offspring’s music learning processes.

1.2 PURPOSES AND RESEARCH QUESTIONS

The first purpose of this study is to investigate the impact of parenting styles on student self-regulated music practice (SRMP). The second purpose of the study is to understand

how parents have influenced current music majors with different SRMP abilities. To achieve these research purposes, the study employs a mixed-method approach to answer five research questions. Phase I aims to answer the first two questions referring to parenting style and SRMP; and Phase II aims to answer the third and fourth research questions about the parental behaviors and music majors' perceptions of received parental involvement. Then, the integration of the two phases' results aims to answer the last research question, covering parenting style, parental behaviors and goals.

1. What are the music majors' perceived parenting styles and their SRMP in mainland China?
2. To what extent are perceived parenting styles related to SRMP?
3. In music majors with different levels of SRMP (high and low groups), how did parents involve themselves in their children's music learning, and how did their children respond to their behaviours?
4. How do music majors at different SRMP levels think about their parental influences in China?
5. Considering the results from both research phases, how do parents influence music majors' SRMP in China?

1.3 SIGNIFICANCE OF THE RESEARCH

The research has both theoretical and practical significance. Three facets are considered at the theoretical level. To begin with, the study is important for understanding the current

characteristics of Chinese parenting and SRMP. The characteristics of contemporary Chinese parenting in music participation have not been explored sufficiently (Zdzinski, 2021). Is contemporary Chinese parenting dominated by "tiger" parents (highly controlling and authoritarian) with regard to their children's music learning, and what are the Chinese parental behavioural patterns and characteristics that need to be explored. In terms of SRMP, existing studies have focused mainly on participants in English-speaking countries (e.g., United States, United Kingdom, and Australia), and the characteristics of other cultural groups, especially Asian countries, have not been adequately explored (Chen, 2019; How et al., 2021). Thus, common levels of SRMP in Chinese music college students is unclear. More research involving non-Western populations is needed to develop a nuanced cultural understanding of music learners' SRMP and make the relevant theoretical frameworks more representative of the human population.

Little is known about how and to what extent parenting styles impact music majors' SRMP in mainland China. Although existing research (e.g., Fuentes et al., 2019; Jouhari et al., 2015) has explored the impact of different parenting styles on academic self-regulated learning across different cultural contexts, as far as can be determined, no researcher has investigated how different parenting styles relate to Chinese music students' SRL in music practice. However, students who learn a musical instrument may require more self-regulation than most other educational domains (McPherson & Zimmerman, 2011) and family appears to be a salient predictor of self-regulatory abilities, especially within the

Asian context (McInerney & King, 2018). Thus, exploring the impact of different parenting styles on students' SRMP might aid understanding of which kind of parenting style best facilitates childhood music learning.

Although the existing research has explored "what" and "how" parents might prompt student music achievement and SRL, little research has focused on the impact of parental behaviours and beliefs on student SRMP. There is a need to regard parenting as an interactive and reciprocal process instead of a one dimensional approach to explore how students react to different parental behaviours (McPherson, 2009). This study tried to point out parental behavioural patterns and student coping behaviours. Also, to truly reflect how parental behaviours impact children's music learning processes, this research focuses on data collected from students to form a detailed understanding of how music majors perceived, described, and evaluated their parents' involvements during their music learning process.

From the practical significance perspective, first, under the new parenting trend, Jiwa (鸡娃), a great number of Chinese parents feel anxious and stressful, as parents feel the necessity to motivate their children and push them to get success even without agreeing to, liking it, or enjoying it themselves (Feng, 2021; Newman, 2021). According to the latest China family education report (2021), 57.77% Chinese parents expressed they lack effective ways to educate children. Meanwhile, the recent report indicated there is a great

number of Chinese students learn music; approximately 80 million music students are enrolled in private music lessons in China, according to conservative estimates (Chinese musician Association, as cited in Cui, 2021), and 1.69 million learners applied for music grade examinations in 2019 (Music Industry Development Research Center of Communication University of China, 2020). Since a great number of music learners join in private music lessons, many Chinese parents have to participate their children's music learning and home practice, even they do have sufficient knowledge to tutor or supervise music practice sessions and existing research has not provided enough evidence to clearly advise parents how they might best help their children become proactive self-regulated music learners. Based on above, it is important to exploring how Chinese parents interact with their children and develop their self-regulation during the music learning process.

All in all, I hope this study could be unique, innovative, timely, and informative, and could contribute to previous research across several fields, including Chinese parenting, socialization of self-regulation development, and parental involvement in music learning. Also, the results could be of great use to parents in China, other collectivist societies, and groups influenced by Confucian culture in Western countries. I hope this study could portray a complete picture of Chinese parental influence on student SRMP development, respond to the needs of family education-related music learning, and help guide parents and teachers to assist music students become proactive self-regulated learners.

1.4 THE ORGANIZATION OF THE THESIS

This thesis contains six chapters. Chapter 2 provides a review of literature across four main themes: (1) SRMP, (2) key concepts and frameworks of parents, (3) parenting styles and SRMP, and (4) parental goals and behaviours and SRMP. At the end of literature view chapter, research gaps and the theoretical framework of the current study are described. Chapter 3 describes and explains the research design and methods. In Chapter 4, the quantitative phase results are used to present the patterns of contemporary parenting styles and the SRMP of music majors, and how parenting styles associate with the six dimensions of SRMP. Chapter 5 gives 14 participants' interview data describing music majors with more than nine years of music learning experience, clarifies how parents involved themselves in the music learning and practice of music majors exhibiting varying SRMP levels. The final chapter discusses the main findings from the two phases of research and points out the implications, limitations, and directions of future research.

1.5 DEFINITIONS OF TECHNICAL TERMS

- Self-regulation – "Self-generated thoughts, feelings, and actions that are planned and cyclically adapted to the attainment of personal goals" (Zimmerman, 2000, p. 14).
- Self-regulated learning – "The degree that individuals are metacognitively, motivationally, and behaviourally active participants in their learning process (Zimmerman, 1986, p. 308)."

- Self-regulated Music Practice – "The degree that individuals are metacognitively, motivationally, and behaviourally active participants in their learning process under the individual music practice context (adapted from the SRL definition by the author)."
- Parenting Style – "Constellation of attitudes toward the child that are communicated to the child and that, taken together, create an emotional climate in which the parent's behaviors are expressed (Darling & Steinberg, 1993, p. 488)." Since Buri (1991) constructed the Parental Authority Questionnaire specifically to measure Baumrind's (1971a) parenting styles and the current study used the PAQ to assess parenting styles, I used their definitions of the constructs:
  - Authoritarian – "Authoritarian parents tend to be highly directive with their children and value unquestioning obedience in their exercise of authority over their children. Being detached and less warm than other parents, the authoritarian parents discourage verbal give-and-take and favour punitive measures to control their children's behaviour" (Buri, 1991, p. 111).
  - Permissive – "Permissive parents tend to make fewer demands on their children that do other parents, allowing them to regulate their own activities as much as possible. They are relatively noncontrolling and tend to use a minimum of punishment with their children" (Buri,1991, p. 110).
  - Authoritative – "Authoritative parents tend to fall somewhere between these extremes. They are characterized as providing clear and firm direction for their

children, but disciplinary clarity is moderated by warmth, reason, flexibility, and verbal give-and-take" (Buri, 1991, p.111).

CHAPTER 2 - LITERATURE REVIEW

This chapter reviews the literature related to SRMP, parents, and the impact of parents on SRMP. For clarity, I review the literature related of SRMP and Chinese parents. Next, literature on the impact of parenting styles, parental goals, and parent behaviours on SRMP is reviewed. At the end of this chapter, I identify the research gaps, the theoretical framework of the current research.

2.1 SELF-REGULATED MUSIC PRACTICE

Since instrumental and vocal teaching (especially studio-based and tertiary level teaching) is usually conservative, it is dominated by teacher-centred pedagogy and a strong master-apprentice style, in which a very skilled teacher usually conveys his or her expertise to a passive, receptive student (McPherson et al., 2018). Under this kind of teaching style that pervades much one-to-one instrumental and vocal teaching, student needs are often ignored, and many music learners do not explicitly learn how to integrate appropriate strategies into their practice. To provide appropriate directions for promoting the effectiveness of student practice, researchers began to combine SRL with music practice research. It is thought SRL provides "the best theoretical and applicable framework for understanding the context-specific set of processes that learners draw upon as they promote their own learning (McPherson et al., 2018, p. 182)". Existing research has found that proactive self-regulated learners are good at using strategies flexibly, overcoming

hardship, and achieving success in their music learning (McPherson, 2022). In order to deepen the understanding of SRMP, this section introduces a theoretical basis, background, characteristics, and related empirical research.

2.1.1 Theoretical Foundations: SRL

Self-regulated learning, as an educational psychology concept, emerged in the 1980s and received much attention and rapid development in the 1990s (Puustinen & Pulkkinen, 2001; Zimmerman, 1986; Zimmerman & Martinez-Pons, 1988). Since the 2000s, self-regulated learning has come to be seen as one of the crucial research fields of educational psychology (Panadero, 2017) and researchers such as Barry Zimmerman and Paul Pintrich have focused on this area . The concept of SRL has been defined as “the degree that individuals are metacognitively, motivationally, and behaviourally active participants in their learning process” (Zimmerman, 1986, p. 308). Grounded in social-cognitive theory, SRL emphasizes the role of social resources to reciprocally enhance or adversely impact how students perceive their help-seeking capabilities over time (Bandura, 1997); and one important assumption under this theory is that people need to control and manage the triadic reciprocal relationships (person-behaviour- environment) (Bandura & Schunk, 1981). Based on above, students need adjust their performance and efforts according to the personal, behavioural and environmental factors (Zimmerman & McPherson, 2011).

Self-regulated learning theory has been applied to many different areas (e.g., sports, medicine, music) to identify the subtle processes used by students to regulate their learning (Schunk & Zimmerman, 1994). Working in music education research, McPherson and Zimmerman (2002) emphasized the importance of SRL theory to the music learning context and stated that "Self-regulated learning can provide an overarching framework for studying how music students acquire the skills, knowledge, and attitudes to take control of their own learning (p. 343)." Importantly, McPherson et al. (2018) have pointed out that music students appear to need more self-regulated learning abilities when compared with students of other subjects. Music students do much of their personal skills development practicing in isolation, which is different from academic or sports students who can learn or train in groups and receive informative daily feedback from teachers and coaches. Second, musical teachers tend to focus on techniques and the interpretation of repertoire, rather than providing informative feedback to develop the cognitive strategies of their students, which leads to most music learners lacking the ability to self-regulate the quality and quantity of their individual practice. Thus, applying SRL theory into the music learning context seems to be a necessary step for prompting self-regulated music learners.

2.1.2 Background and Definition of SRMP

Since 1999, music education researchers have been combining SRL theory with music learning, especially music practice. Siw Nielsen, a pioneer of applying SRL theory into music practice research, has explored the SRMP strategies of gifted college music students

at the Norwegian Conservatory of Music (e.g., Nielsen, 1999, 2001, 2008). Gary McPherson contemporaneously began to explore the SRMP performance of Australian children and adolescents (e.g., McPherson & McCormick, 1999; McPherson & Renwick, 2001). Since then, more and more music education researchers, such as Peter Miksza and Johannes L. Hatfield, have begun to focus on this topic. The surrounding literature has been steadily increasing (McPherson et al., 2018).

In the current study, SRMP is regarded as self-regulated learning in a specific context – individual music practice. The definition of SRMP used here is adapted from the SRL definition given by Zimmerman and Martinez-Pons (1988). It is defined as the degree that individuals are metacognitively, motivationally, and behaviourally active participants in their learning process within the individual music practice context. Also, followed the properties of SRL (Winne & Perry, 2000), the SRMP is regraded to have properties of an aptitude and an event. Thus, the SRMP frameworks contains the following assumptions: learners possesses a particular aptitude to self-regulated their learning, and it also could be observed as a series of events.

From cross-cultural perspective, considering the concept of "self " between Eastern and Western (e.g., Markus & Kitayama, 2010), the understanding of SRMP cross different cultural context might be different. Existing SRMP studies have focused mainly on participants from English-speaking countries (e.g., the United States, the United Kingdom,

and Australia), leaving other cultural groups, especially from Asian countries, largely unexplored (How et al., 2021). It is hard to clarity what differences are and to what extent, due to the lack of relevant literature support. However, the finding of SRL area supports the understanding. In the area of general education, researchers have applied SRL to students from collectivist or Confucian heritage societies and found that nuances of SRL behaviors vary among different cultural backgrounds, while main elements of SRL appear to have universal applicability (Mclnerney, 2018).

2.1.3 Theoretical Models of SRMP

Two models are described, the cyclical model of SRL and the six-dimensional musical self-regulation framework. The cyclical model focuses on single musical practice tasks to explore the important elements before, during, and after music practice. The six-dimensional framework is used to assess self-regulated learning and these six dimensions can also be regarded as the prerequisites of developing musical regulation.

2.1.3.1 The Cyclical Model of SRL

Zimmerman (1998a) regarded SRL as a cyclical process (see Figure 2.1) that occurs in three phases: forethought, performance, and reflection. Each phase contains different sub-phases that affect SRL performance. In the music practice context, these three phases can be approached as “before practice,” “during practice,” and “after practice,” respectively. As every practice session can be regarded as one cycle of SRL, this cyclical model can be

used to explore how self-enhancing (and self-defeating) cycles of musical practice are established. In music learning and practice, high-achieving students usually actively participate and apply appropriate strategies during each phase. By repeating this cyclical self-regulated learning process during their practice process, they can achieve practical goals and acquire musical skills (McPherson et al., 2016).

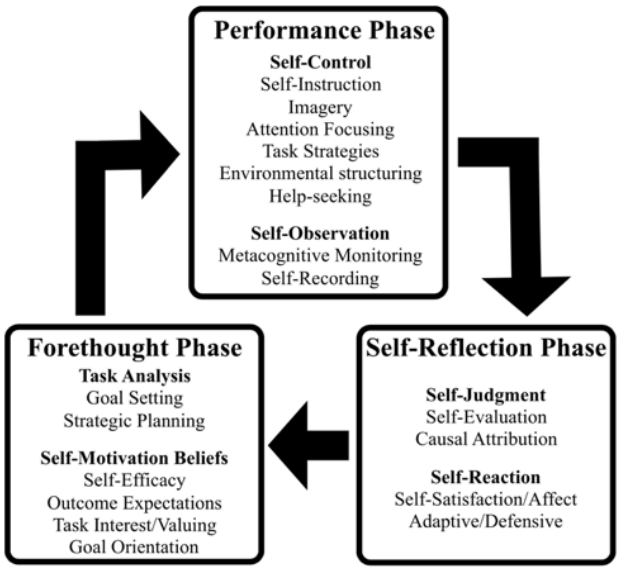

Figure 2.1. The SRL Cyclical Framework by Zimmerman and Moylan (2009) and McPherson (2019)

In the context of musical practice, three different phases of the SRL cyclical model can be explained as following. The *forethought phase* refers to the process of thinking before attempting to practice. During the *forethought phase,* students execute a preliminary task analysis (i.e., goal setting and strategic planning) and demonstrate appropriate self-motivation beliefs (i.e., self-efficacy; outcome expectations; intrinsic interest and value; goal orientation). The *performance phase* refers to the student attention and performance that occurs during the music practice process. During the performance phase, students

apply self-controlling practice methods (self-instruction, imagery, attention focusing, task strategies) and achieve self-observation (self-recording, self-experimentation). The *reflection phase* involves the process of students reflecting on their performance phase and it concerns the learner's responses and subsequent responses to their practice. During the reflection phase, students judge (self-evaluation, causal attribution) and react to their music practice outcomes (self-satisfaction and effect, adaptive and defensive responses).

2.1.3.2 Dimensions of Musical Self-regulation

Zimmerman (1998a, 1998b) believes self-regulation is a context-specific set of processes that students draw on as they promote their own learning, rather than a fixed characteristic. In order to study the key processes of effective music learning and devise appropriate strategies that can help students achieve optimal musical practice outcomes, McPherson and Zimmerman (2002) developed a framework describing the six dimensions of musical self-regulation (see Table 2.1) based on the framework of dimensions of academic self-regulation by Zimmerman (1998a, p.75) . This framework includes six rows and four columns. Six basic scientific questions (column 1) can support research related to six psychological dimensions (column 2). Similarly, six socialization processes (column 3) promote the understanding of the development of different self-regulation processes (column 4). These socialization processes are regarded as a prerequisite for the self-regulation process (McPherson et al., 2012).

Table 2.1. Dimensions of Musical Self-regulation by McPherson and Zimmerman (2002, p.329)

Scientific question	Psychological dimensions	Socialization processes		Self-regulation processes
Why?	Motive	Vicarious or direct reinforcement by others	→	Self-set goals, self-reinforcement, and self-efficacy
How?	Method	Task strategies are modelled or guided socially	→	Self-initiated covert images and verbal strategies
When?	Time	Time use is socially planned and managed	→	Time use is self-planned and managed
What?	Behaviour	Performance is socially monitored and evaluated	→	Performance is self-monitored and evaluated
Where?	Physical environment	Environments are structured by others	→	Environments are structured by self
With whom?	Social	Help is provided by others	→	Help is sought personally

According to this framework, each dimension emphasizes different aspects of self-regulated music practice (McPherson & Renwick, 2001). Each single-dimensional view can help researchers explore how students develop their musical self-regulation over time. Moreover, these six-dimensional socialization processes can collectively explain a developmental pathway that novice musicians typically experience and what kinds of support young learners need before they can regulate their own musical learning (McPherson et al., 2018). This framework has proved to be very valuable to relevant research over the past few decades. It can help researchers understand the socialization process of SRL and promote the development of SRMP (McPherson et al., 2013).

2.1.4 Characteristics of SRMP

Four characteristics of SRL in musical practice are summarized. First, the ability to self-regulate practice has been proved to change naturally with age. A doctoral dissertation by Varela (2017) explored the characteristics of SRMP among different age groups, and drew a development map of SRMP based on 3,920 participants aged from 7 to 78 with professional music learning experience in Canada. This study found that with the growth of age, many SRMP abilities improve, including planning strategizing, persistent practice, intrinsic motivation to practice, and reflection on progress, which is consistent with Bandura (1986) 's opinion. With age and experience, learners are more able to self-regulate their learning. However, the author also found that with increased age, the physical and psychological responses to performance, together the perception of aural abilities and skills, deteriorates.

Second, research has proved that students are generally found not to be very successful in terms of SRMP. A three-year observation study showed that children and adolescents' SRMP behaviours and strategies are at a generally low level and almost all students lack self-monitoring in the practice processes (McPherson & Renwick, 2001). In the study of middle school students, it was found that the most frequently used practice strategy was repetition, which is often regarded as unproductive (Leon-Guerrero, 2008). The study of advanced students and elite musicians found that, despite years of training, excellent

musicians also lacked appropriate strategies (e.g., vague intentions and inefficient time usage) across the three phases of SRL (Mornell et al., 2018).

Third, SRMP studies have also demonstrated that there are great differences in SRMP behaviours and strategies among same aged students. Only a few students have a high level of self-regulatory ability. Also, the difference of SRMP ability is important to any explanation of differences in musical achievement. McPherson and Renwick (2001) found that, although the average level of self-regulation of children and adolescents was low, it was undeniable that a few show a high level of self-regulatory behaviours and strategies during their practice and achieve higher musical levels than others. A study of teenaged piano learners (N=9) found that only one third of the students showed self-regulatory behaviours (such as goal setting, trying to revise practice strategies, and evaluating problems) during practice (Pike, 2017). In addition, studies also have proven that there are great differences among college music students. After analysing two undergraduate students' practice profiles, McPherson et al. (2019) found there were indistinctive differences between the two undergraduates' practice behaviours and strategies before, during, and after practice tasks.

Fourthly, although identical SRMP behaviours have been observed, the drivers behind these behaviours might vary. Identical self-regulated practice behaviours might be caused by six different types of motivation derived from Self-Determination Theory (SDT),

including intrinsic motivation, external regulation, integrated regulation, identified regulation, introjected regulation, and amotivation. For instance, a self-regulated learner might study dutifully (e.g., reach a family's high expectations) rather than volitionally. Deci et al. (1996) believed that the highest levels of self-regulation are "freely undertaken because the person finds them interesting or important" (p. 166) and the lowest levels are only motivated by external factors. Thus, integrating motivation and practice quality through the lens of SDT and SRL might be helpful to any explanation of musical achievement (McPherson et al., 2016).

2.1.5 Existing Research on Self-regulated Practice

Although SRL covers behaviours, cognitions, and affections, most relevant studies are scattered and atheoretical, and many "concentrate on behaviours and cognition as separate and somewhat unrelated theoretical topics to the exclusion of affection" (McPherson et al., 2018, p. 181). In this section, relevant studies are categorized with reference to the dimensions of musical self-regulation. Since practice behaviour (*what*) and practice method (*how*) often appear simultaneously in the research (Miksza, 2012), these two dimensions are combined into the subheading "Method and Behaviours".

2.1.5.1 Motive

Motive, in the musical self-regulation model (see Table 2.1), refers to what students value learning, choose to continue learning, and persist with music practice. The term includes

self-motivation and self-efficacy amongst other concepts (McPherson & Renwick, 2001). Some studies have proven that motivation is closely related to SRMP behaviours (e.g., Chung & Hsien, 2012; Evans & Bonneville-Roussy, 2016; Nielsen, 2012; Renwick & McPherson, 2002).

Research into the relationship between motivation and SRMP has proved that internal motivation plays a positive role in improving self-regulated learning ability. This type of research has examined child students through to college music majors. In terms of children, a case study of a nine-and-a-half year old clarinet student found that the practice time and quality increased significantly when she played the music repertoire that she had selected instead of one assigned by her teacher. In addition, this clarinet student became more active and participated in more high-quality self-regulated skills practice (Renwick & McPherson, 2002). Renwick (2008) conducted a survey study of 8 to 19 year old subjects (N=677) to explore the relationship between intrinsic motivation and self-regulatory practice behaviours. The results of this study showed that internal motivation best explains differences in three SRMP behaviours: effort management, self-monitoring, and appropriate strategizing (such as simplifying tasks). Similarly, higher levels of autonomous motivation have been found that associate with more frequent practice, more frequent practice quality, and a greater preference for challenging tasks in a survey study of music majors (*N*=392) by Evans and Bonneville-Roussy (2016).

As a motivational disposition, self-efficacy has been shown to be directly or indirectly related to SRMP elements such as goal setting, effort expenditure, and persistence. McPherson and McCormick (2006) surveyed 686 students aged 9 to 19 and found that self-efficacy was the best predictor of musical examination scores and had a significant impact on improving student powers of self-regulation. Students with a high sense of self-efficacy make better use of their ability to approach and manage challenging tasks. In addition, a doctoral thesis by Merrick (2006) investigated the relationship between self-efficacy and self-regulatory behaviours in high school students' technology-based musical composition activities. The author indicated that students with high self-efficacy were more likely to adopt a wide range of self-regulating behaviours when composing music. In addition, students who believed that they could overcome difficulties often showed better ability to use SRL strategies. Nielsen (2012) found that students who believed "ability is uncertain and not fixed, it related to persistent efforts" tended to use more metacognitive approaches, make more effort, and use more SRL strategies in music learning and practice. This is consistent with the research results of undergraduate music majors in Taiwan (Chung & Hsien, 2012).

2.1.5.2 Method and Behaviours

In musical self-regulation, the method dimension (see Table 2.1) refers to practice strategies that students apply to their own learning. These include task-oriented strategies, mental strategies, and so on (McPherson & Zimmerman, 2011). The behaviour dimension

refers to how students react to their practice and choose, modify, and adapt appropriate practice strategies to improve practice efficiency. This encompasses orientation towards self-monitoring, self-evaluation, reflective thinking and metacognition (Miksza, 2012). These two dimensions can to some extent be considered as parallel processes (Miksza, 2012) and the relevant literature is reviewed in this section.

Self-regulating learners often use specific practice behaviours and strategies during their practice processes. Highly successful beginner recorder students (*N*=3 Age=9) have been found to use a variety of techniques to improve the efficiency of their practice. This includes the part-whole approach, the tempo manipulation strategy, and so on (Bartolome, 2009). More importantly, Bartolome thought the ability to use various techniques is naturally generated, because the studied learners did not receive any teacher-related instruction. In addition, middle school students (*N*=30, Grade 6-8), who were rated as highly self-regulated learners showed more discrete practice behaviour, less irrelevant performance, used different rhythms, repeated more than four measurements, and exhibited a greater frequency of annotating their music (Miksza et al., 2012).

A doctoral dissertation has explored the common practice behaviours and strategies of high-achieving college students who aimed to become professional musicians (Kim, 2008). The study noted several common practice strategies such as self-guided verbalizations, a varied range of practice strategies, the construction of an internal image of the music, and

analysis of the music (Kim, 2008). In addition, research has shown that advanced jazz students use many cognitive and metacognitive strategies in their practice (Nielsen, 2015). During their practice processes, jazz students did not always revise their strategies timely according to their self-monitoring and self-evaluation during the practice session. They tended to reflect and modify their own practice strategies by watching video-recordings of their practices after the real playing session.

Nielsen (1999a, 2001, 2004) conducted three case studies that explored the practice strategies of gifted conservatory students use in their self-regulated practice processes. These studies commonly emphasized five SRMP strategies: self-evaluation and setting of specific goals, strategic planning, self-instruction, task strategizing, and self- monitoring. Nielsen (2001) also developed a model to explain how talented music students evaluate their practice and revise their practice strategies. The model demonstrated that the students might increase effort, revise strategies, or revise problematic beliefs to overcome difficulties. This model is useful for understanding how talented advanced music leaners overcome specific music practice challenges and optimise their practice outcomes (McPherson et al., 2013).

Compared with using a great range of practice strategies, choosing appropriate strategies is more important to achieving optimal practice. McPherson and others (2018) mentioned that most self-regulated music learners who knew when and how to apply their strategies,

especially when they were coping with difficult music tasks, can make high-quality efforts to control their practice. In other words, when students do not have sufficient skills to coordinate the implementation of a variety of practical strategies, choosing a small number of very suitable strategies can be as effective as using a wide range of strategies (Renwick, 2008).

2.1.5.3 Time

The time dimension involves students' capability to plan time use and focus on tasks (see Table 2.1). In music practice, it includes the following: when students choose to practice, how long they choose to practice, how they allocate time between various musical tasks, and how they stay focused during practice (Holmes-Davis, 2015). Achieving sustained concentration for weeks or months is considered a key step towards dispensing with outdated and inefficient practice habits, improving practice efficiency, and becoming a proactively self-regulated learner (McPherson, 2022).

Planning how much time to practice different tasks has been proven to be an important factor in practice effectiveness. A study of children's practice quantity and content found that the time students reported practicing weekly in creative activities, technical works, and musical repertoire is closely related to the quality of their cognitive engagement with musical practice (McPherson & McCormick, 1999). In addition, high-achieving school-age music learners both spend more time on "formal" practice and devote more time to

"informal" practice. The students with the highest grades build an appropriate balance between freedom (informal practice) and discipline (formal practice) (Sloboda & Davidson, 1996). Recent research has indicated that there is a big difference in music practice's time management and time allocation among tertiary piano students. The very top pianists have been found to spend around a quarter of their total practice time not playing the piano but employing non-play strategies and engaging in long thoughtful pauses. In contrast, the lowest-ranked pianists demonstrated low self-regulation levels that manifesting in a failure to manage time and spent most of their non-play time repeatedly listening to recordings due to a lack of ability to effectively identify difficulties (Suzuki & Mitchell, 2021).

Student concentration has also been shown to affect the effectiveness of practice. Self-regulated music learners are more likely to spend less time on resting during practice sessions. They remain more focused and regulate their effort consistently over time (Hallam, 2001b; McPherson & Renwick, 2001). Besides, the state of intense concentration and effortless absorption, known as flow experience, has been found to moderately correlate positively with self-efficacy for self-regulation (r =.74) and practice efficiency (r =.70) (Miksza & Tan, 2015). A study of two bachelor students with performance majors showed a big difference in attention focusing using the SRL microanalysis (McPherson, 2022). Reactive learners were observed to be easily distracted during practices and give up on a section after a few unsuccessful attempts. Proactive learners make practice a priority

by completing at least two or three hours and trying to experience the flow of music during practice sessions.

2.1.5.4 Physical Environment

The "where" dimension refers to the physical environment of music practices (see Table 2.1). There are two main issues: where musicians choose to practice, and how they construct their practice environment (Pintrich et al., 2000). This dimension has been found to be positively related to successful self-regulation in the blended learning context (Barnard-Brak et al., 2010). Better use of environmental management skills have been seen to impact on performance positively (Zimmerman & Pons, 1986).

Environmental structuring involves making physical surroundings more attractive for task completion (Zimmerman & Schunk, 2011) and removing distractions to create an advantageous environment for studying (Pintrich et al., 2000; Zimmerman, 1998b). To solve the problem of ineffective practice caused by a noisy home environment, proactive self-regulated learners preferred to choose another study location conducive to learning (Pintrich et al., 2000). Moreover, Pintrich (2004) noted that, when compared with children or adolescents, college students generally had much more freedom to structure their environments.

Studies have found that some highly self-regulated students may actively choose a location that is beneficial for their learning (Zimmerman, 1998a), such as practicing in a school music room before or after their studies in preference to a noisy home environment. Compared with low-ability pianists, high-ability pianists reported slightly increased environment structuring behaviours (Osborne et al., 2020). Similarly, proactive piano learners have been found to apply more effort, such as by securing the use of a high-quality grand piano (McPherson et al., 2019). McPherson and Zimmerman (2002) regarded using a metronome and practicing with play-along recordings as a structuring of the physical practice environment, which helped students concentrate and make music practices more productive.

2.1.5.5 Social Factors

As shown in the dimensions of musical self-regulation framework (see Table 2.1), music student self-regulation development appears to follow a linear trajectory from the socialization process to the self-regulation process (McPherson et al., 2018). According to the framework, the social factor dimension includes two aspects, the help provided by social others (e.g., teachers, parents, and peers) and students actively seeking help from others.

Existing studies have explored the roles of different stakeholders such as teachers, peers, and parents. In terms of teachers, Kupers and others (2015) found that when teachers

provided autonomous support at a higher level than a student's contemporaneous autonomy, the motivational interaction between teacher and student was more likely to be maintained and the student was more likely to show a relatively higher level of self-regulation and associate more strongly with positive learning outcomes. Students with autonomy-supportive teachers are more likely to engage in learning and feel well-being, while students with controlling teachers are likely to lack motivation (Reeve & Halusic, 2009).

Peer influence has also been explored. It has been proven beneficial to the motivation, self-efficacy, dedication to music practice, and practice habits of college music majors (Nielsen et al., 2018). Meanwhile, poor achievers have been found to be reluctant to seek help or advice from other people, perhaps because these students are unsure of what to ask for, when to ask for it, or who to approach (Karabenick, 1998). It is worth noting that teacher and peer support can positively contribute to improving student practice awareness. If students only know what to do without putting it into practice, it does not necessarily lead to actual practice improvement (Nielsen et al., 2018).

McPherson (2009) indicated parents that create an autonomy-supportive environment encourage children to acquire the self-regulation skills. A study highlighted the critical impact of parents (amongst different social factors) to the self-efficacy of student music performance (Zarza-Alzugaray et al., 2020). The results indicated that compared with

teachers and peers, only parents significantly influenced the self-efficacy of music performance in both girls and boys.

Students might also seek help through other resources such as books and recordings. Many self-regulated student musicians get inspiration from "idealized models" such as recordings or videos – especially in the internet era. Listening repeatedly to different versions of the same music repertoire during practice is regarded as an effective way to develop student music interpretation (McPherson & Zimmerman, 2011).

2.2 KEY CONCEPTS AND FRAMEWORKS OF PARENTS

Whether in general education or specifically music education, parents have long been recognized as crucial social factors in helping their children achieve success (e.g., Fan & Chen, 2001; McPherson, 2009; Zdzinski, 2016; Zdzinski, 2002). In the music education area, the role of parents has been highlighted in many different specific study groups, including beginners (e.g., McPherson & Davidson, 2002), intermediate learners (Zdzinski, 2013; Zdzinski & Russell, 2014), talented musicians (Burland & Davidson, 2002; Sosniak, 1987), and music prodigies (Gagné & McPherson, 2016).

Since cultural beliefs and values play a significant role in shaping parent attitudes and behaviours (Chen et al., 2019), whether parenting as influenced by Chinese culture has a different impact on academic learning (e.g., Pinquart & Kauser, 2018) and music learning

(e.g., Kong, 2020; Wah & Ho, 2009) is a question that has gained increasing attention. In this section, the critical concepts surrounding parenting are described first, and the characteristics of Chinese parents are introduced. Then, the theoretical frameworks that guide the current study are briefly reviewed.

2.2.1 Parenting Styles, Parental Behaviours, and Goals

In the literature surrounding parenting, three concepts are commonly distinguished. These concepts are parenting style, parental behaviours (or practices), and parental goals (Gagné & McPherson, 2016). Darling and Steinberg (1993) disentangled these three aspects of parenting and explained the relationships between these concepts: "the goals toward which socialization is directed, the parenting practices used by parents to help children reach those goals; and the parentings style, or emotional climate, within which socialization occurs" (p. 488).

2.2.1.1 Parenting Style

The concept of parenting style was developed by Baumrind (1967) and has proven a fruitful focus for research into parenting (Darling & Steinberg, 1993). It is defined as a "constellation of attitudes toward the child that are communicated to the child and that, taken together, create an emotional climate in which the parent's behaviour is expressed" (Darling & Steinberg, 1993, p. 488). Baumrind conceptualized the parenting styles into three categories: authoritarian, authoritative, and permissive (Baumrind, 1967). Later,

Mccoby and Martin (1983) captured parenting styles in two dimensions (i.e., responsiveness or warmth and demandingness) and added a fourth style (see Figure 2.2), neglectful (also labelled as “uninvolved”).

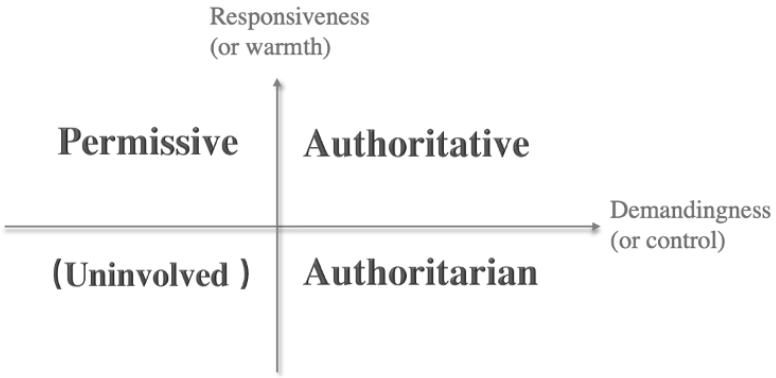

Figure 2.2. The Typology of Parenting Styles

These different parenting styles represent different approaches. The *authoritative* parenting style describes parents who are greatly demanding and responsive, consider their children’s views when formulating rules, and support their children with a warm and positive family atmosphere (Baumrind, 1991); The *authoritarian* parenting style describes parents who are greatly demanding but are unresponsive. Such parents concentrate on controlling children’s behaviours and attitudes, and emphasizing rules and obedience by threat of punishment (Baumrind, 1991); *Permissive* parents show a warm and accepting attitude towards their children. They accept their children’s behaviours and decisions and do not place much emphasis on rules and obedience (Baumrind, 1991). *Uninvolved* parents exhibit low demandingness and responsiveness and they often do not give their children

any support or attention. Not only do they not control their children's behaviour, but they are largely indifferent to their children's lives (Miller & Speirs Neumeister, 2017).

2.2.1.2 Parental Goals in Music Learning

Spera (2005) thought parental goals are "best described as internal representations of desired states or outcomes that parents hold for their children" (p.131) and are shaped by parental values, beliefs, attitudes, and aspirations. These goals organize and direct parental behaviours toward their children. For example, if the parent values high educational achievement, they might set certain goals for their children or assist with homework.

In music education studies, parent perceptions and values surrounding children's musical learning have been found to be diverse and offer intrinsic and extrinsic benefits. Existing literature on goals in music learning mainly focus on four types: (1) intrinsic benefits, (2) extrinsic benefits related to cognitive development, (3) extrinsic benefits related to academic performance, and (4) extrinsic benefits related to psychosocial well-being (Crooke, 2016; Dai & Schader, 2001). Intrinsic benefits have been articulated as those specially musical experiences that encourage one to continue engagement in music. It refers to music learning that helps children experience musical and aesthetic activities, acquire musical skills, and find joy in the musical experience. Extrinsic benefits refer to the common parental belief that "music makes their children smarter." Parents think learning music enhances children's cognitive development by improving memory and

brain development. The extrinsic benefits to academic performance lead many parents to believe learning music can help their children gain external rewards and increase their chances of entering elite schools. Last, in terms of psychological well-being, parents also believe music learning is beneficial to their children's self-confidence, self-efficacy, self-esteem, and pro-social behaviours. All these parental beliefs influence involved behaviours in children's music learning.

Parental perceptions of children's musical learning also changes according to the children's musical development. Dai and Schader (2002), as well as with Sosniak (1985), used three stages of talent development in children and adolescents to explain parental perceptions surrounding music learning during three different stages. In the first phase, child beginners learning basic music skills, parents did not emphasize the internal criteria for musical competence and achievement. Most parents wanted to develop children's musical appreciation and cultivate good practice habits. In the second phase, intermediate level or early advanced level children, parents realized the importance of acquiring professional skills and knowledge and began to use rigorous standards to evaluate their children's learning progress. Some parents required their children to take apart in music examinations and music competitions. During this period, they also thought more seriously about music as a career. In the third phase, students had made a firm career decision to be a musician and focus on the pursuit of professional excellence. Their parents and teachers provide various supports to their music careers.

Parents' beliefs and values surrounding their children's instrument learning have been found to change based on their perception of their children's ability (or level of talent) and motivation (or level of effort) (Dai & Schader, 2002). In addition, parents do not distinguish between motivation and ability in the same way as their children. They believe that their encouragement and participation in their children's music education is more critical to their children's achievement than their children's inborn ability (Evans et al., 2000). In detail, less successful students were more likely to think themselves as lacking musical talent (a fixed ability). In contrast, parents were more likely to attribute a lack of student success to a dearth of effort and motivation (changeable ability). When parents perceived their children as having a high potential for musical learning, especially high motivation, they were more likely to provide continued support, although some parents might prefer learning music to remain a hobby, rather than a career (Längler et al., 2018).

2.2.1.3 Parental Behaviours in Music Learning

Music education researchers have adapted relevant frameworks to study parental behaviours. For example, Grolnick and Slowiaczek (1994) created a multidimensional model that including three factors: personal support (includes parental involvement, autonomy support, and home structure for learning), cognitive /intellectual support (includes cultural and intellectual activity involvement, providing educational materials, and conservations with children), and behavioural support (includes participation in school

events, attending school conferences, and meeting with teachers). In the music education context, Creech (2009) adapted this model and indicated parental support in music learning, including behavioural support (supervising music practice, attending lessons, and serving as a home teacher), cognitive/intellectual support (attending concerts, providing a place to practice, discussing and listening to music at home, encouraging student musical engagement, and providing musical materials) and personal support (parental attitudes, parental interest in lessons, and home musical participation).

However, differences of parental behaviours in music learning and the general education context need some attention. For example, the three common types of parental behaviours involving children's academic homework cover: modelling the task, reinforcement using praise and encouragement, and direct instruction (Spera, 2005). However, in music learning, since most parents do not necessarily have musical knowledge of their own to draw on, reinforcement and remaindering are the main types of observed parental behaviours (McPherson & Zimmerman, 2011). Besides helping with home practice, taking part in musical activities (concerts) with children is a common parental music involvement (McPherson & Davidson, 2006).

Existing research points towards some models that attempt to recognize family support in terms of parental behaviour. Zdzinski (2021) reviewed the existing relevant research and listed the key components of family support These include parent-child communication,

family musical background, family musical participation, home musical structure, and so on. Moreover, the underlying parental involvement, the home musical environment, has been explored by factor analysis. It has been found that to cover seven distinct factors: family musical background, family musical participation, musical home environment, provision of a home musical structure, music program support, positive parental attitudes to music, and parental expectations for music study (Zdzinski, 2013). These findings provide a strong foundation from which to explore parental behaviours and music learning systematically.

Although many studies use terms such as parental involvement and parental support, there is a lack of accurate definitions, which leads to a difficulty in summarizing the research (Baker & Soden, 1997; Zdzinski, 2021). In the 2.4.2 and 2.4.3 section, the impact of different parental behaviours on music learning at different developmental stages is reviewed in detail. In order to avoid unclear concept definitions, specific parental behaviours are used in preference to general concepts (e.g., parental involvement).

2.2.2 Chinese Parents

When considering the role of parents in childhood development, one crucial moderator is the social-cultural context. The ethnicity of parents and their cultural values do not only affect parenting practices but also parent-child interactions (Kotchick & Forehand, 2002).

Although many western studies proved that authoritative parenting is the best way of parenting and authoritarian parenting styles might hinder children's performance, studies conducted among the students who have been influenced by the Chinese culture have provided different evidence. For example, Dornbusch et al. (1987) investigated the relationship between parenting style and adolescent school grades. Asian Americans ranked highest for authoritarian style and had the highest achievement levels. This result is contrary to the Western consensus that an authoritative style best helps students achieve optimal academic achievement.

Literature surrounding Chinese parenting often characterises it as an "authoritarian" style (Wang & Chang, 2010). The most famous example is the "tiger mom" in the book *Battle Hymn of the Tiger Mother* by Chua (2011). The book describes how Asian American maternal authoritarian parenting pushes and pressures children to attain high levels of academic achievement and gain success in classical music learning. Currently, Jiwa parenting has become a popular phenomenon instead of helicopter parenting and tiger mom (Feng, 2021; Newman, 2021). Compared with the tiger parenting emphasized parental power and authority, Jiwa parenting emphasized parental strong sense of moral responsibility for helping their children to succeed and heavy emphasis on the academic aspect of child development (Newman, 2021).

2.2.2.1 Characteristics of Chinese Parents

Four characteristics can be observed in the existing literature of parental behaviours and goals: high levels of control, high expectations, an emphasis on education, and a strong belief in effort as a determining factor. Firstly, high levels of control – since parent-child relationships are hierarchically structured in the Chinese culture, and Chinese parents believe that children are an extension of their own lives and personal belongings, these parents often control or arrange their children's lives (Zhai, 2016). Second, most Chinese parents have high expectations of their children. Many Chinese idioms highlight this. For example, parents "hope their son to become a 'dragon' and their daughter to become a 'Phoenix' [望子成龙，望女成凤]" (Tai & Phillipson, 2012).

Third, an emphasis on education – Chinese parents typically attach great importance to their children's education. Many parents believe education is the most efficient way to improve an individual's social status and living standards. Chinese parents also see their children's academic success as a source of pride for the entire family, rather than an individual success (Suzuki, 1980). Fourth, Chinese parents tend to agree with the incremental theory, and they believe a child's intelligence can increase through effort. Ample evidence proves that there is great value attached to high endeavour among Asians (Grant & Dweck, 2001). Many educational proverbs can be found in the Confucian doctrines. For example, the maxim "Carve without stop, even metal and stone can be engraved [锲而不舍, 金石可镂]" is attributed to a Chinese a pre-Qin philosopher, Xunzi

[荀子]. Based on this philosophical background, Chinese mothers are more likely to attribute their children's academic failure to a lack of effort, whereas American mothers prefer to attribute failure to ability, luck, and effort equally (Hess et al., 1987).

Although a considerable amount of the literature describes the archetypal "tiger parents", recent research has shown that contemporary Chinese parenting has changed, especially in urban China. In the Oxford Handbook of Chinese Psychology, Wang and Chang (2010) note that contemporary Chinese parenting is "generally quite warm and authoritative" (p. 62), based on the results of almost all studies were conducted in urban area. Similarly, a study in Shenzhen found that 84% of parents scored highest in authoritative approaches, whereas only 1% of parents scored highest in authoritarian parenting (Xie & Li, 2019). Moreover, the recent literature of parents also demonstrated the contemporary parenting style is dominated by authoritative, according to the results of parents' reported (e.g., Hu & Feng, 2021; Xia, 2020) and students reported (e.g., Li et al., 2010; Tang et al., 2018).

Parental gender distribution

The patterns of maternal and paternal parenting have also changed (Xie & Li, 2019). The traditional Chinese pattern of "stern father and compassionate mother [严父慈母]" has gradually become less common. More and more "panda dads" are starting to appear. They are highly responsive to their children's needs and gave autonomy support to their children. The study in Shenzhen found that the number of "tiger dads and panda moms"

(12 pairs) was almost equal to “tiger mom and panda dads” (11 pairs). This kind of change could indicate that some Chinese parents have adopted a parenting style that can be characterized as encouraging, creative, autonomous, and assertive. There is a new concern for emotional well-being that is perhaps due to dramatic economic and social change and the one-child policy of Mainland China (Chiang, 2018).

Parenting boys and girls

Gender differences are not only exposed in the way that the role of fathers is expected to be different from that of mothers. Parenting sons is considered different to parenting daughters (Shek & Sun, 2014). Throughout China’s thousands of years of history, Confucianism has been an officially sponsored patriarchal ideology that sees women as inferior to men and restricts women’s roles in the family. Under this influence, some parents have believed that investing in daughters is a waste of money. This gender bias leads to a low status of daughters in the family and females have subsequently been allocated relatively few educational resources (Lee, 2012).

However, the one-child policy implemented in 1979 had a far-reaching impact on the parenting of a generation (Long et al., 2021), and ameliorated the gender bias issue. Recent research has found that raising only children promotes gender-equality, which results in almost no gender differences in the social behaviour of children (Lu & Chang, 2013). For example, a study conducted in China indicated no difference in years of schooling between

only-child boys and only-child girls. Also, equally high educational aspirations and similar mathematical performance have been found amongst children in single-girl and single-boy families (Tsui & Rich, 2002). These findings suggest that the one-child policy has contributed to increased gender equality in education in China to some extent.

Parenting literature in China also indicated there are some differences between boys and girls in families with multiple children. Girls who have male siblings had 0.62 fewer years of schooling than girls who only had female siblings (Lee, 2012). Singleton children has been found they could receive more financial investment than non-singleton family, and in the presence of male siblings, parents spent less time monitoring the academic performance of girls (Hu & Shi, 2018). In addition, a survey research that collected data in 2014 found child singleton status as a significant predictor of family environment profile: the only-child families were more likely to demonstrate modern family environment while families with multiple children, however, were more likely to show a traditional family environment (Xie et al., 2022).

Moreover, recent research has indicated girls receive more warmth and attention than they once did in contemporary Chinese society. For example, a survey study of 122 children aged 7-15 and their parents in Shanghai found parents provided a little more emotional warmth for their daughters than their sons (Long et al., 2021). Girls have been shown to be better off living in one-child families in the big cities of modern China (Tsui & Rich,

2002). Moreover, considering girls may be more involved in family activities and more sensitive to parental influence than boys, parenting styles and family conditions may have a greater impact on girls than boys (Chen et al., 1997).

2.2.2.2 Chinese Parental Goals in Music Learning

Consistent with findings in the USA, Chinese parents often prefer the intrinsic benefits of music learning to the extrinsic benefits (Dai & Schader, 2001). A study conducted among Beijing parents (*N*=269), whose children were aged around eight, found Chinese parents scored more highly for intrinsic motivation than extrinsic motivation. This indicates that, despite China's competitive society, most of the parents in this study tended to encourage their children to learn music for intrinsically motivating factors (e.g., improvement of music and other skills, development of social skills, and enjoyment), rather than for extrinsically motivating factors (Liu et al., 2015).

Furthermore, parental motivation might be deeply influenced by Confucius's cultural influence. For example, Lum (2016) found Singapore parents regarded learning music as an excellent method of self-cultivation. As one parent explained, "learning the piano requires much discipline and time to master, the enterprise of learning the instrument is in line with Confucian teachings, which emphasize among other things continuous, in-depth, and committed efforts in all educational undertakings" (p.146). Similarly, parents who influenced by Chinese culture believe the learning of a musical instrument can lead to self-

cultivation, “music is food for the soul and a good life companion” (Fung, 2018). All these motivations are heavily influenced by Confucian cultural heritage.

However, Hong Kong parents have been found to be utilitarian-oriented and emphasize academic performance over music. They view learning music as an instrument to gaining entry at an elite high school or university or a step towards a future high salary job (Leung & McPherson, 2011). Existing research notes Chinese parents tend to not want their children to regard music as a career if they have another choice. Thus, when Hong Kong parents feel their children should concentrate most on academic subjects, they tend to reduce their contribution to their children’s musical learning from primary to high schools.

Students’ perception towards parental goals

In terms of student perceptions of parental goals, it is common to see a compliance with parents. Most wish to follow through on parental suggestions (Davidson et al., 2015). Compared with western students, Chinese students prefer to obey parental instructions and internalizing parental goals. They believe they should respect their parents and reciprocate their parents’ care by supporting them in their old age. This is because Chinese families are traditionally organized in a hierarchical kinship system and based on the principle of filial piety (Chen, 2004). Moreover, Asian children may often internalize their parents’ goals as their own (Pomerantz, Grolnick, et al., 2005). A study exploring cultural perspectives of intrinsic motivation found that, compared with most American children, Asian American

children were more intrinsically motivated when choices were made by reliable persons (Iyengar & Lepper, 1999). In other words, Chinese students may prefer to follow or obey choices made by other people with authority over them, in preference to following their own choices. A music education study supported this idea. It found that a Hong Kong student expressed his motivation for learning music as "I wanted to make my mother's dream come true: to complete grade 8 in music in primary school…" (Leung & McPherson, 2011, p. 81)

2.2.2.3 Chinese Parental Behaviours in Music Learning

Parental cultures influenced by Confucianism are diverse. They include Asian American parents, parents from mainland China, and Hong Kong parents. Asian American parents have been found to be highly involved in their children's musical education. Compared with European and North American parents, Asian parental participation in their children's music learning was the highest (Suk, 2014). Those Asian parents reported attending lessons every week – significantly more often than European parents. Also, these Asian parents communicated with teachers far more often than North American parents (Suk, 2014). These parents often demonstrated behaviours such as starting children's music education early, setting up schedules for their children to practice at home, adhering to strict daily practice schedules, and relying on music credentialing systems to guide their children's learning (Lu, 2013, 2014).

Consistent with studies of Asian American parents, studies conducted in mainland China found that Chinese parents tend to exhibit high involvement in their children's music learning. For example, a study of Beijing grade seven to nine students examined perceptions of parental influence on music learning and found that parental support is characterized by high levels of control and strict demands on student instrument learning. This parental support was crucial to student motivations to continue learning their instruments. The author also listed eleven types of parental support. The top five included encouragement to learn a musical instrument; keeping track of learning progress; commenting on music performances; urging instrument practice; and communicating with tutors about student progress (Kong, 2020). Another study conducted in mainland China found that parental involvement took three forms among children's music learning: active participation, negative participation, and over-participation. Parents who participated actively applied different strategies to supervise and tutor their children's music practice; negative participation referred to parents holding negative attitudes (e.g., complain and blame) towards their children's music practice; over involved parents set very high requirements for their children, which could decrease their children's motivation (Liu, 2018).

However, existing studies also found that Hong Kong parents do not often involve themselves in their children's musical learning, even though high achievers in Hong Kong thought parental involvement and encouragement effectively stimulated music learning

and practice (Leung & McPherson, 2011). One survey study (*N*= 1493) of Hong Kong students at grades 7-13 found low overall levels of parental involvement in and support for student musical participation. The most common form of support was financial assistance (Wah & Ho, 2009). Also, most Hong Kong parents noted that they do not enjoy listening to music with their children at home or outside, as there was a big gap between parents and children's music preferences, and they were busy with their work (Ho, 2009, 2011).

2.2.3 Parent-children Interaction within Music Learning

Considering the impact of various types of parenting concepts on children's development, McPherson (2009) proposed a framework (see Figure 2.3) that combined three key parental concepts (parenting style, parental goals, and parental behaviours) with musical learning components (e.g., musical achievement, self-regulation, and motivation) to describe how parents interact within their children during music learning development. The framework draws on Self-Determination Theory (Deci & Ryan, 2000) and indicates how children benefit when parenting style, parental goals, and behaviours support the developing musician's sense of competence, autonomy, relatedness, and purpose. When parents provide structured involvement, support autonomy, and focus on their children's music learning, they are more likely to foster their children's self-regulatory development and help their children become proactive musical learners. Moreover, this model also highlights the influence of sociocultural characteristics on the parent-child relationship.

The most conducive way for parents to participate in their children's music learning might be different due to varying social culture factors.

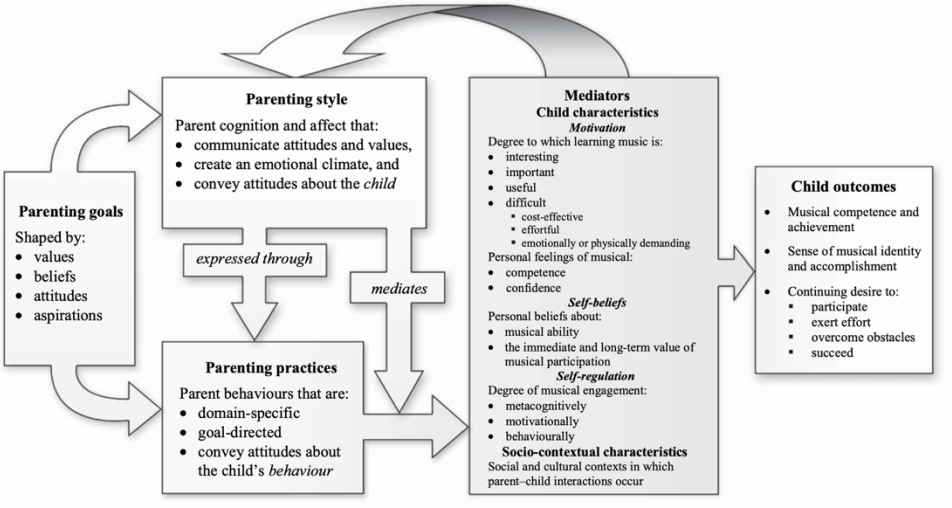

Figure 2.3. Parent-child Interactions in Children's Musical Learning by McPherson (2009)

This framework emphasizes that parental influences on the children's socialization process are based on an interactive process. In other words, parental influences are "not a one-way process, so conceptions proposing that parents socialize their children in a unidirectional manner are deficient" (McPherson, 2009, p. 98). As Figure 2.3 shows, a child's demonstrated interest and ability in music learning affects parental beliefs about the value of future music learning and influences parental behaviours and support for their children. For example, a study focusing on concert pianists' learning experiences has indicated, on the one hand, that children's growth can elevate parents' aspirations and increase their knowledge of music. On the other hand, increased parental support also increases their children's confidence to approach increasing difficulties and encourages them to invest more time and emotion into music learning (Sosniak, 1987).

2.2.4 Parents in the Self-Regulation Development

The Ice-cream Cone model by Sameroff (2010) provides a valuable reference with which to explore the trajectory and internal mechanisms of students' self-regulatory development. It has clarified the role and changes of social help needed to develop children's self-regulation. As Figure 2.4 shows, the proportion of regulation and self-regulation gradually changes with a child's age. When children take more responsibility for their learning, the regulation drawn from other factors is decreased. This model regarded as the component of the unified theory that is proposed to integrate personal change, context, regulation, and representational models of development; and this nonlinear development process is explained by the yin-yang diagram (Sameroff, 2010, p.9)".

In the self-regulation in the music learning, McPherson et al. (2012) used this model to explain how transactional regulations regulate student musical experiences and by turns promote and hinder musical development. The authors also point to three key systems: the family and the parenting process, teachers and the teaching process, and other individual and group processes. In other words, parents, teachers, and other stakeholders who can help students experience self-regulation by way of trans-regulation play a significant role in helping music learners sustain their music journey.

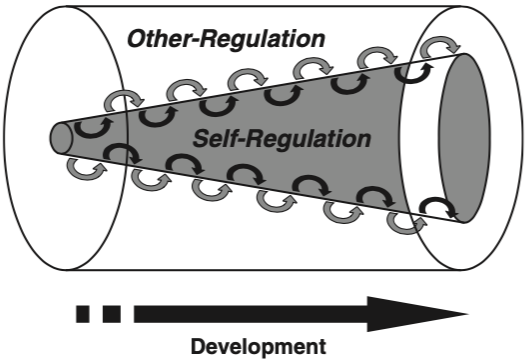

Figure 2.4. Ice-cream Cone Model by Sameroff (2010)

There are some key characteristics of the Ice-cream Cone Model. First, this model indicates that "development is not simply a straightforward process of other regulation to self-regulation (McPherson et al., 2012, p. 184)". As the model shows, the transaction path is not smooth, which can be understood because the transaction leads to friction. Such friction creates tractions that are necessary steps for any and every musical journey. Second, the ice-cream cone model is an incomplete representation of the human development process, and it is best used to describe the period from early years to adulthood because, at the end of the human journey, the degenerative process increases dependence on "others' once more. Third, the transaction process aligns biological, social, and psychological experience, presents abilities, needs, dispositions, ambitions, and aspirations with present provision and resources. These transactions create positive alignments called Syzygies, which is a concept developed by Davidson et al. (2015) to describe "a unity or alignment of key and often wide ranging transactions across different aspects (e.g., social, biological, psychological, and environmental) that create promotive

conditions for significant musical growth" (McPherson et al., 2012, p. 183). These characteristics of the model explain how students' self-regulation develops under the influence of different social factors.

Parents roles in their children's self-regulation process have been emphasized and students' self-regulation can be formed through parent-regulated involvement (Schunk & Zimmerman, 1997). During a child's music learning process, parents provide autotomy support and guide their children to focus on the process rather than the outcome. This helps their children satisfy three basic psychological needs and become self-regulated learners (McPherson, 2009). In detail, the parenting and family process expose sites and subjects of transactional regulation around five key issues: the provision of physical resources for music learning (e.g., musical instrument, practice space), music practice and performance (e.g., making music together, supervising practice), child competency and autonomy (e.g., praising, encouraging) , musical work (e.g., value of music, view of music genre), and teachers and schools (e.g., affirming respect for teachers) (McPherson et al., 2012). As Figure 2.4 showed, with age children are able to control their own practice behaviours and manage their own music learning and practice. There is less regulation from others, and parents reduce their help when children can monitor and control their own learning (McPherson & Zimmerman, 2002).

2.3 PARENTING STYLES AND SRMP

Although the influence of parents on music learning and self-regulation development has been confirmed by many studies, few studies have explored the relationship between parenting styles and SRMP or music learning. In this section, research into parenting styles and music learning is reviewed first. Then, research related to parenting styles and SRL in general education is reviewed to provide a reference for the current research.

2.3.1 Parenting Styles and Music Learning

Although the impact of parenting styles on musical learning has not been explored widely or deeply, existing research has noted that authoritative parenting styles are beneficial for music learning. For example, Davidson and Borthwick (2002) believe that, compared with authoritarian guardians, authoritative parents have more advantages when cultivating children's self-regulation in music learning. This is because authoritative parents not only make demands but also give children an appropriate degree of autonomy. These behaviours might help children develop internal motivation, set their own goals, and work towards completing tasks, rather than satisfying parental pressure. Authoritarian parents appear to easily damage children's self-perception ability due to strong external control. Such children might develop a negative attitude towards musical instrument learning due to excessive parental pressure.

Similarly, authoritative parenting styles have been found to have an indirect positive impact on musical success by a survey of Grade 4-12 students (*N*=1223) in the United States (Zdzinski & Russell, 2014). In detail, the result indicated that Parental Involvement-Home Environment in Music (PIHEM) can mediate the relationship between an authoritative parenting style and successful study. Since PIHEM includes multiple factors (i.e., musical home structure, parental expectations for music study, family musical participation, musical home environment, parental attitudes towards music study, and family musical background), it implies that students who perceive a higher level of authoritative parenting style were more likely to receive a higher level of parental expectation and support, which might lead to achieving a higher level of music success.

Moreover, the positive impact of an authoritative parenting style on musical learning has also been found among Chinese majors (Wang, 2019). The result has indicated that when students perceived a high level of authoritative parenting, they were more likely to attribute learning success or failure to their hard work and their ability to learn music. However, when music majors perceive a high level of authoritarian parenting, students tended to attribute success or failure to task difficulty and tended to have negative emotions about their ability and learning efforts.

Three different parenting styles have commonly been found in successful musician development experiences (Gagné & McPherson, 2016). The famous pianist Glenn Gould's

parents were regarded as permissive, as they were accommodating of their child's needs. Other musicians' (e.g., Wolfgang Amadeus Mozart, Lang Lang, and Michael Jackson) parents have been described as authoritarian. They tightly controlled their children's destiny and even acted as managers of their children's careers to ensure their commercial success. One of the key explanations of this is that individual children may react differently to the similar parenting styles. Child-rearing is a two-way street (Harris, 2011). Some music learners might react positively to highly controlling parental behaviours or even interpret their parental controlling behaviours positively (Gagné & McPherson, 2016).

2.3.2 Parenting Styles and Self-Regulated Learning

Although few studies of parenting styles are related to music learning, many studies have explored similar topics in the field of general education. These existing studies have already confirmed a significant relationship between perceived parenting styles and SRL. More importantly, due to the influence of different factors like age and culture, the existing literature has not formed a consensus.

Most studies have shown that the authoritative parenting style is optimal for student SRL development. For example, a survey study of American college students (N=465) found a positive association between the authoritative parenting style and student attitudes and behaviours towards their SRL (Strage, 1998). Students who rated their parents as

authoritative had clearer goals, displayed higher levels of self-control, had better time management skills, and made extra effort. Similarly, another study has shown that college students with encouraging and autonomous-supportive parents (i.e., authoritative parenting style) were more likely to perform better when rated for intrinsic motivation and academic self-efficacy (Turner et al., 2009). This result was also supported by the research of Qamar et al. (2017) and Rubin (2017).

Although authoritative parenting has been regarded as optimal by most Western observers, and positively associated with high academic achievement (Steinberg et al., 1992), several studies have proven that students with permissive parents have the same high self-regulated learning ability as those with authoritative parents and are better than students from authoritative families. A study found that Turkish grade-eight students with both authoritative and permissive parents used more self-regulated learning strategies than students with parents employing other styles (Erden & Uredi, 2008). These students were better at using cognitive approaches (e.g., elaboration and organization) and metacognitive strategies (e.g., planning and monitoring) during their learning process. This was because authoritative and permissive parents are highly responsive to their children's demands and needs. These parents often showed supportive attitudes and behaviours that are thought to promote autonomy and critical thinking development. Likewise, a study of Spanish adolescents between 12 to 18 found that permissive parents and authoritative parents were more likely to nurture children with high self-efficacy and good time management abilities.

Students from permissive families showed less anxiety and stress than students from authoritative families (Fuentes et al., 2019).

Authoritarian parenting was highlighted in a study focusing on the links between Israeli college students' perceived parenting styles and self-regulated learning by Seroussi and Yaffe (2020). This study found that, apart from seeking help, authoritative parenting has no significant relationship to a students' self-regulating learning skills. Authoritarian parenting correlated with most elements of SRL including motivation, self-efficacy, cognitive strategies, critical thinking, and effort regulation. The author provides a possible explanation about why authoritarian parenting styles are more helpful to college students than authoritative approaches. When children grow up into college students, the negative impact of authoritarian parenting on internal motivation and self-concept gradually weakens, meanwhile the learning habits and learning strategies acquired by authoritarian parenting styles in early childhood are preserved.

2.3.2.1 Under the Chinese Context

Relevant research has been conducted in the Chinese cultural context. Among the three parenting styles, some studies have indicated only authoritative parenting styles positively impact on SRL in the Chinese context. For example, Yip and Leung (2016) investigated the impact of perceived parenting style on SRL. They also noted the mediating effect of achievement emotions among Hong Kong undergraduates. The results have shown that an

authoritative parenting style positively affects achievement emotions (happiness, hope, pride) and SRL. A survey study of grade 4 students (*N*= 177) found authoritative parenting styles were significantly and positively related to students' SRL. In contrast, authoritarian parenting styles were significantly negatively related to SRL and permissive styles did not significantly impact SRL at all (Huang & Prochner, 2003). Similarly, research on grade-two Chinese students found authoritarian parenting was negatively associated with peer acceptance and school achievement, whereas authoritative parenting was positively associated with these aspects (Chen et al., 1997).

A study has pointed that both authoritative and authoritarian parenting styles have a positive impact on student SRL. For example, authoritarian and authoritative parenting styles have been proven to positively effect student SRL strategies in Taiwan. A study investigated the association between different parenting styles (authoritative, authoritarian, indulgent, and neglectful) on adolescent SRL strategies (Hsiao & Hsieh, 2017). The results showed that authoritarian parenting styles only had a positive impact on the resource management aspect of SRL strategizing, but the authoritative had a positive impact on resource management and cognitive and metacognitive learning strategies. The author provided a meaningful explanation. As authoritative parents provide support for autonomous learning behaviours, their children tended to manage and adjust their time and learning environment themselves. SRL strategies were more likely to be regarded as autonomous learning. However, in an authoritarian family, student SRL strategies and

resource management are derived from previous parental controls. The strategies are an external adjustment provided by the parents, rather than autonomous child behaviour. As these students were regulated by their parents, their perceived parenting styles had no significant positive correlation with cognitive or metacognitive SRL strategies. In other words, although students brought up by authoritarian parents showed relatively high levels of resource management SRL strategies, they lacked cognitive and metacognitive autonomous learning strategies, because the acquisition of this skill had come from the control of parents rather than themselves.

2.4 PARENTAL GOALS, BEHAVIOURS AND SRMP

Although little research has explored the impact of parental goals and behaviours on SRMP directly, existing work has confirmed that parental goals and behaviours can impact student music learning and SRL. For example, higher parental educational expectations (how well parents think their child will do at school) and school involvement (attending school-related events) have been found to be associated with greater use of SRL (Xu et al., 2010). The research into parental goals is described briefly in this section. Then, studies of parental behaviours are reviewed according to the developmental stages. The research into parental behaviours and SRMP within the Chinese context is reviewed at the end of the section.

2.4.1 Parental Goals and SRMP

Although few studies have directly studied the relationship between parental beliefs and SRMP, the research into talented young people excelling in music, art, and sports provides a valuable reference for this topic. For example, Sloane (1985) highlighted three aspects of parental beliefs and goals among talented young people: parental attachment to the intrinsic value of achievement, parental value attached to the talent area, and "children-centred" behaviours. In terms of the value of achievement, parents were found to have emphasized the importance of self-discipline, trying one's best, and making efforts in their own lives. These parents were hardworking. Some of the parents were "perfectionists" and set high standards for the successful completion of any given task. In terms of the valued talent area, parents imbued their own interests into their children. The parents of sports players tended to be people who particularly enjoyed sports, and parents of musicians tended to love music. Parents of talented individuals were often described as "children-oriented". These parents were concerned about their children and wanted the best for them at all stages of their development. They devoted time, resources, and energy (Bloom, 1985). These three types of parental values were common to the development process of talented people.

General educational research has explored the impact of parental cognition on academic achievement. Two kinds of parental beliefs have been highlighted: parental perception of child competence and parental value attached to childhood schooling (Pomerantz,

Grolnick, et al., 2005). Parental perception of child competence has been found to predict achievement. Parents who expect their children to do well and perceive their child's competency positively may aid children by better satisfying their psychological needs and establishing a virtuous circle of academic achievement. Furthermore, the accuracy of parental perceptions appears to be influential. A more accurate perception of children's competence might lead to better performance in school (Miller et al., 1991). When parents placed an importance on schooling, children were more confident of their academic competencies (Bandura et al., 1996).

Within the Chinese context, the impact of parental goals and beliefs on student achievement have been explored. For example, parental beliefs and goals during parenting have not been found to significantly differ between parents of gifted and average students, as measured by academic achievement and home environments (Yang, 2007). The author explained this non-significant result as due to the Chinese traditional culture of valuing effort over innate ability as a determinant of success. Chinese parents seldomly attribute their children's failure to any lack of ability or intelligence. Lack of effort is more commonly blamed and it is believed that "all children have gifted potential." However, a survey study of Chinese children (N=269, average= 8.33) within the music education context has found that the intrinsic motivation of Chinese parents is positively related to learning achievement, and extrinsic motivation was a moderating effect on intrinsic motivation and musical achievement. This indicates an integration of both types of

motivation having an optimal impact on childhood learning achievements, whereas high levels of extrinsic motivation without intrinsic motivation was associated with the worst outcomes (Liu et al., 2015).

2.4.2 Parental Behaviours and SRMP at Different Stages

Existing research has pointed out that parental involvement changes with a child's age. Parents often decrease direct involvement as students get older but do provide more demanding teachers and continue with transport, financial, and emotional support (Zdzinski, 2021). This view is supported by a study involving 337 parent-pupil-teacher trios in the violin learning environment. The work found a considerable drop in parental monitoring and practice assistance with age. The parents of 13–14-year-olds were less likely to provide feedback during practice sessions than parents with children twelve and under (Creech, 2010).

Parental participation also has different effects on different age groups. For example, research among students in grades 4-12 (N=406) found parental involvement was only related to cognitive music and musical performance outcomes among elementary students, whereas the relationship between parental involvement and effective outcomes increased with student age (Zdzinski, 1996). Also, Zdzinski (1993), as cited in Zdzinski (2016), found parental involvement has the highest correlation to achievement outcomes but not to students' attitudes at the elementary level. In contrast, for secondary students, parental

involvement was more strongest related to attitudes and much weaker for achievement. Relevant studies are reviewed according to different developmental stages (i.e., childhood, adolescence, and emerging adulthood) as follows.

2.4.2.1 Children (6-12 years old)

In the related general education studies, a series of parental behaviours have been found beneficial to self-regulatory development. Based on Self-Determination theory, Grolnick et al. (2019) found that parental behaviours related to autonomy support, structure, and involvement facilitate three basic psychological needs (i.e., autonomy, competence, and relatedness) and then prompt an individual's journey along a continuum of increasing autonomy through a process of internalization. More importantly, the positive impact of support for autonomous self-regulation in academic learning has been highlighted. A study interviewed 64 mothers and 50 fathers of elementary school children in grades 3-6 (Grolnick & Ryan, 1989). In this study, autonomy support was defined "as the degree to which parents value and use techniques which encourage independent problem-solving choice, and participation in decisions versus externally dictating outcomes, and motivating achievement through punitive disciplinary techniques, pressure, or controlling rewards (Grolnick & Ryan, 1989, p. 144)".

Two parental behaviour models that are conducive to children's self-regulated academic learning have been proposed: the Parental Inducement of Academic Self-Regulation

(PIASR) model and the Three Parenting Dimensions model. The first framework was proposed for a study conducted by Martinez-Pons (1996). The author surveyed105 primary students in the United States in grades 5 to 8. The author found parental behaviours such as modelling, encouraging, facilitating, and rewarding had a positive impact on students' academic self-regulation. Another framework was developed by Pino-Pasternak and Whitebread (2010). After reviewing 22 relevant studies, the authors generated a model to explain the role of parents in children's self-regulated learning and identified six parental behaviours (metacognitive talk; active participation; understanding of control; shifts in responsibility; emotional responsiveness and contingent instructional scaffolds) according to three dimensions (autonomy, challenge, and contingency). The six parenting behaviours have been identified as being particularly relevant to children's SRL development.

Although few studies have explored what kind of parental behaviours might prompt childhood SRMP development, research has highlighted the importance of parental participation in early music learning because children during this period cannot have developed self-regulatory abilities (McPherson & Davidson, 2006) and can have only rarely applied cognitive strategies into music practice. Some positive parental behaviours are suggested in existing research, such as actively participating in music lessons, reminding their children to practice, helping them clarify practice content, and joining in with musical activities like playing music games and singing together. Moreover, research on musical prodigies has found that most parents systematically supervise their children's

performance and provide encouragement and support until students begin to practice constantly on their own initiative. Such parents also "learned to live with, and enjoy, the noise of music-making at all hours of the day and night (Sosniak, 1987, p. 528)". Similarly, after conducting a survey study (N=337, parent-pupil-teacher trios, mean age= 12), Creech (2010) found that appropriate parental involvement was beneficial for children's musical practices. This involvement included asking children about their feelings surrounding parental involvement, negotiating with children on practice issues, and effectively communicating about progress with teachers.

Common current parental behaviours surrounding music learning have not been found to be ideal. Research has pointed out that most parents lack persistence in music participation, which might negatively impact learning. McPherson and Davidson (2002) examined parental roles with regard to children's home practice for nine months. The authors found that most mothers actively reminded their children to practice their instruments at the start of musical learning. However, after several months of learning a musical instrument, when children faced more difficulties during their practice, a decrease in parental support was noted. A study analysing the first three years of childhood music instruction found that parental involvement decreased over the period and listening was the dominant mode of involvement (McPherson & Zimmerman, 2011). In detail, the researchers found in the first year of children's music learning, parents were nearby their children for about 65% of practice time. 81% of the time was devoted to listening. By the third year of the study,

parents were present for only 22% of practice time and almost all (97%) of that time was spent listening, rather than guiding or actively teaching. A similar decline in parental involvement was highlighted in parental participation in music lessons, and the quality of parental participation was not ideal. A study found that parental participation in the form of their children set goals between musical lessons declined significantly and roughly linearly, from 50% in the first year to 29% of students in the following years (Upitis et al., 2017).

2.4.2.2 Adolescents (13-17 years old)

Adolescents (13-17) are the fifth stage of Erikson (1965)'s eight stages of psychosocial development. Adolescence is regarded as the "identity vs. role confusion" period. It is a crucial period in which to establish and integrate ego identity. Students during this stage often experience processes related to "attaining autonomy and independence from parents, as well as negotiating a place and role in a complex social environment (Evans & McPherson, 2017, p. 229)". During this period, parent-child relationships are particularly vulnerable as young musicians become increasingly susceptible to performance anxiety, fear of negative judgment, and identity confusion.

There seems to be some controversy about the role of parents in teenage music learning. Parental participation was found to have no significant effect on music performance in a survey of teenage woodwind players (*N*=113, aged from10 to 14). This could imply that

parental involvement (e.g., talking about music with children, assisting their practice, purchasing music materials) was not really helpful for adolescent music learning (Zdzinski, 1992). However, other research has found that teenagers are influenced by their parents deeply during their music learning process. The study explored the relationship between parental involvement and SRMP among grades 10-11 students (*N*=103) in Indonesia. The result indicated that more significant parental involvement (i.e., behavioural and cognitive involvement) led to greater self-regulation in music practice. Direct parental support and feedback was also found to improve student motivation and improve SRMP skills (Kesawa & Primana, 2018). Interestingly, general education research has found that some parents deliberately decrease their involvement to spur self-regulatory development. These parents consciously stepped back to allow their adolescents to take control because they realized adolescence is a time of emotional and cognitive development (Hammons, 2017).

The negative impact of parental involvement has also been identified. Evans and McPherson (2017) described how a teenager, Margaret, was influenced by her mother in terms of musical identity. The participant described, “my mom made me promise that I won’t leave this city” (p.222) which put considerable pressure on Margaret. She had to carefully consider her original career passions and her desire to play in a great orchestra and balance her wishes during various exploratory pursuits of identity. In this case,

parental involvement prevented her from achieving her desired music learning experience and negatively impacted her music learning.

Furthermore, conflict with parents during adolescence might be a common issue. Parents of young musicians have been found to make frequent references to conflict caused by a reluctance to practice (Creech & Hallam, 2009). Strategies that parents have identified as being successful in dealing with this potential battleground include simply leaving the room, moving discussions to times other than practice time, lowering expectations of the amount of daily practice, challenging the child, and offering praise as a reward. Parents did not acknowledge that material rewards might be a valuable way of resolving the conflict and considered the most successful strategy to be allowing the child to choose when and how much to practice within parameters negotiated with the teacher (Creech, 2009).

2.4.2.3 Emerging Adults

Although many people have the impression that parental participation (especially parental support and encouragement) is not important to adults because most no longer live with their parents, studies have shown that the influence of parents on college students cannot be ignored. For example, a study that compared teacher and peer support found only parental support exerted significant influence on self-efficacy in preuniversity music students (N=359). This proved that parents play a fundamental role in fostering self-efficacy (Zarza-Alzugaray et al., 2020). Other research has demonstrated university

students who perceived more parental involvement and support had a higher level of motivation for musical learning, were more satisfied with their interactions with peers and teachers (Sichivitsa, 2007), and were more likely to continue music participation into college life (Sichivitsa, 2003).

The increase of research into "helicopter" parenting and overparenting has shown that parents do influence contemporary emerging adults to a certain extent. The Association for the Study of Higher Education (ASHE) published some monographs (*Parental Involvement in Higher Education,* and *Parent and Family Engagement in Higher Education*) to open conversations about the inclusion of parents in higher education and emphasized the role of parental engagement (Ramos et al., 2015; Wartman & Savage, 2008). In addition, in the third edition of the *Handbook of Parenting*, "parenting during emerging adulthood" generated an entire chapter (Padilla-Walker & Nelson, 2019). Considering many emerging adults are in college, a transitional period between teenager and adult, they might need their parents advice at some key points, such as when choosing a major, when looking for an internship, and when needing financial support. Thus, the impact of parenting on emerging adults has become an important topic.

Studies on parental behaviours and academic SRL have indicated the importance of parental involvement. Compared with the emphasis on specific participatory behaviours, existing research targeting college students has emphasized the impact of positive parental

attitudes and harmonious family atmospheres on college student SRL. For example, Lee et al. (2007) found that the level of family closeness was a great predictor of the level of college student SRL. The closer the relationships within the family, the higher the level of SRL achieved. Participants with close family ties were more confident in academic learning and preferred to use appropriate learning techniques, manage time wisely, concentrate on their studies, and seek help from teachers and peers. Additionally, another study found that supportive families were beneficial to medical undergraduate's SRL development (Jouhari et al., 2015). The medical students who participated in the research thought that encouraging family environments and psychological support played a positive role in their SRL development. Surprisingly, a study of American college students (N=148) found there was a positive relationship between overparenting and self-regulated learning. Parental advice and support positively impacted academic self-efficacy, metacognition management, and time and study management (Masi, 2016).

It is important to note that early parental involvement might have a far-reaching impact on emerging adults. For example, research examining the socialization processes of professional classical musicians found that their parents often provided early exposure to music through listening and concert activities. These parents were committed and valued the learning of an instrument. They supported lessons by taking notes, scheduling practice times, listening to and rewarding their children's practice, transporting them to lessons, and communicating high expectations. All these involvements had a prolonged impact on

musical skills acquisition (Manturzewska, 1990). Similarly, guitarists believed that their parents' encouragement, support, and participation when they were young was crucial to their future career development (Längler et al., 2018). Moreover, a doctoral dissertation explored "highly self-regulated music learners" – the music learning experiences of self-taught musicians (N=10) – and found that the participants' families were the first source of music learning. Parental involvement in childhood inspired an independent interest in music and helped broaden the scope of learning sources to include friends, peers, and older peer musicians (Watson, 2018).

2.4.3 Parental Behaviours and SRMP under the Chinese Context

The previous section reviewed what kind of parental behaviours might positively impact musical learning and SRL from a mainly Western perspective. However, when conducting research within Chinese culture, whether the same parental behaviours generate the same impacts must be carefully examined. A small number of general education studies have demonstrated that although parental behaviours surrounding SRL are generally similar in Chinese and Western cultures, there are some differences.

For example, a study found that Chinese parental contingencies significantly predicted childhood SRL strategic behaviours, in line with existing Western evidence (Zhang & Whitebread, 2017). In other words, the findings indicated that when parents provide instruction contingent on their children's levels of understanding, it aided the learning and

use of SRL strategies in effective problem-solving. This seems to function similarly in both the Chinese and Western contexts. Also, the predictive power of mothers' support for autonomy and control of academic functioning appears similar in China and the United States (Cheung et al., 2016). Parental support of autonomy has been found to have a positive relationship to childhood (aged 5-6) task performance and a negative relationship to parental control and task performance (Zhang & Whitebread, 2021).

However, Chinese parental emotional support did not have predicted value for childhood SRL behaviours, which is not consistent with findings in the Western context where parental emotional support has been found to contribute to childhood metacognitive talk and task persistence (Stright et al., 2001). The author explained that the result might be due to most Chinese parental emotional support levels being given a moderate aggregate score and most Chinese parents displaying encouraging behaviours infrequently during their children's learning.

Music education research has also highlighted some Chinese parental behaviours that appear to be beneficial to SRMP development. Interviews with a 14-year-old pianist of Singapore-Chinese descent regarding her talent development experience indicated that although her parental behaviours were not authoritarian, her mother spent a lot of time accompanying piano lessons and home practices. The mother mentioned that,

> I had to sit in with her for every lesson and made sure that she practiced every day for one hour, and it was very tedious. So, we did go through that, accompanying her to

> classes, and sitting with her an hour at home every day to practice (Ho & Chong, 2010, p. 53).

More importantly, the research highlighted personal beliefs that were influenced by Confucian culture that prompted the pianists' musical development. This included "锲而不舍 [trying your best]," "因材施教 [every child has their own ability]" and the value of education. Meanwhile, influenced by the culture of "孝顺 [filial piety]," the participant admitted that, to some extent, her great respect for her parents gave her the motivation to learn music.

Furthermore, Chinese parents using controlling behaviours and strict supervision appear to have a positive impact on self-regulatory development in music learning. This was shown in a phenomenological case study that explored the prolonged effect of Chinese parenting rooted in Confucianism on four American-born Chinese siblings' self-regulatory musical development (Fung, 2018). The parents were described as "typical" Chinese parents who over-supervised and controlled their four children's music practice, tried their best to find brilliant music teachers, devoted resources to help their children learn music, and placed high expectations and requirements on their children. Except for the youngest son, the other three children expressed their resistance to over-supervision and complained about their parents' over-controlling style. However, as their ages increased, their parents retreated and reduced supervision. Each of the siblings' practice motivation increased, and they enjoyed and cherished the control of their practices. As one of the participants said, "[my mother] backed off, I was on my own and learned self-discipline to manage my

practice" (p. 365). As the children had adapted good practice habits and effective strategies under their parents' strict supervision, they were more likely to achieve a high level of self-regulation when they become adults.

2.5 RESEARCH GAPS AND FRAMEWORK

Based on the literature review, the evidence from three research areas (i.e., SRMP, parenting in music learning, and parenting in SRL) shows that parents impact children's development as self-regulated music learners. Despite the evident overlap of these research areas, there is no doubt that the existing gaps in the research deserve to be approached. Specifically, the research gaps are embodied in three aspects:

(1) In SRMP research, the majority of studies focus on practice methods, strategies, and motivation. Few studies explore how social factors affect student SRMP. Meanwhile, most studies are cross-sectional, leaving the trajectory of self-regulated music learning development unexplored in detail.

(2) The research into parenting during music learning has mainly been unidimensional and explored how parents participate. Existing studies focus on students, talented musicians, and prodigies in a Western context, although it has been recognized that parenting has different mechanisms in different cultures. Moreover, in some research topics like internal parental gender and parent-child conflicts in adolescence differences are considered important but there is a lack of empirical data.

(3) Research into parenting of SRL has covered primary, middle, high, and college aged students. However, most studies focus on a single aspect, such as parenting styles or parental behaviours. Few studies focus on the three core concepts (parenting style, parental behaviour, and parental goals) and explore the interaction among them.

This study's theoretical framework (see Figure 2.5) has been established by adapting the theoretical models mentioned in this chapter. McPherson (2009)'s parent-children interaction model in music learning bridges two variables: parents (i.e., parenting styles, parental goals, and behaviours) and SRMP. In addition, the concept of SRMP in the current model was enriched by combining two SRL models, the cyclical model and the dimensions of musical self-regulation model. The cyclical model is targeted to single musical practice tasks, and the six dimensions of musical self-regulation focus on every individual characteristic of self-regulatory development. When an individual accumulates several three-phase music practices, their six dimensions of musical self-regulation are gradually developed.

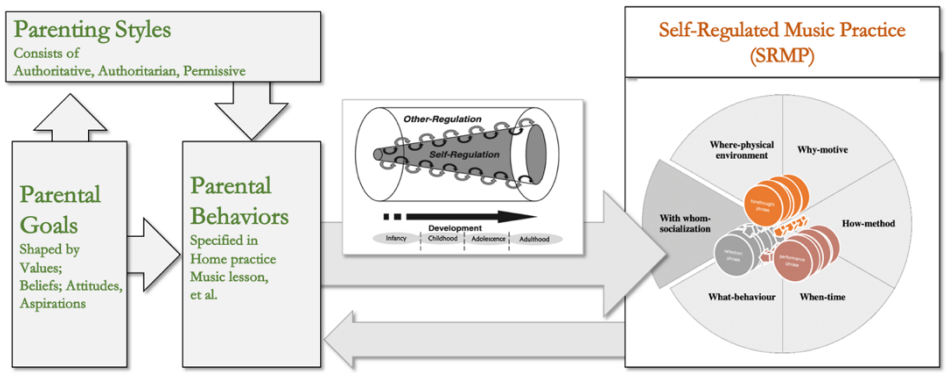

Figure 2.5. The Conceptual Framework of the current Research

The internal mechanisms governing the interaction between parents and SRMP are referred to in the Ice-cream Cone model of Sameroff (2010). The model emphasizes the two-way nature of interaction between parents and children. Parents gradually reduce participation to promote the development of children's self-regulation, finally becoming proactively self-regulated music learners. Considering the research was carried out in China, the influence of Chinese culture on these mechanisms is valued and considered.

2.6 SUMMARY

This chapter first introduces the background, models, and existing empirical studies of SRMP. The characteristics of parents, and Chinese parents in particular, were then reviewed. The theoretical framework that guided the current study was described together with the existing body of literature related to parenting styles, parental goals, parental behaviours, and SRMP in both Western and Chinese contexts. After the research on parents and SRMP was synthesised, research gaps were identified, and a framework was proposed for the current research. The following chapter describes the research design in detail, which covers two phases, a survey and interviews.

CHAPTER 3 - METHDOLOGY

This chapter provides a detailed description of the approaches applied to answer the research questions. It begins with a justification for its mixed method design and outlines the procedure of the current research. The participants, measures, and statistical analysis of the quantitative phase are presented in detail. Next, information drawn from the qualitative phase is described, including the selection of the cases, protocol design, and data analysis. Ethical considerations of the study and a summary are provided at the end of the chapter.

3.1 MIXED METHOD DESIGN

3.1.1 Explanatory Sequential Design

The research design follows a mixed method, the explanatory sequential design, and covers two distinct phases: survey and interview (Figure 3.1). The study begins by collecting and analysing quantitative data (Phase I) to explore the possible relationships between parenting styles and SRMP, while Phase II primarily collects and analyses the qualitative data to clarify and deepen understanding of Phase I's results. In the current research design, Phase II is labelled as the interview that covers the SRL microanalysis and semi-structured interviews among 14 participants, considering the SRL microanalysis is defined as a kind of structured interview (Cleary and Callan, 2018).The Phase II design aims to explain the internal mechanisms governing the quantitative results and provide in-

depth information on what behaviours might impact Chinese music undergraduate SRMP levels and how these behaviours might influence their childhood SRMP development.

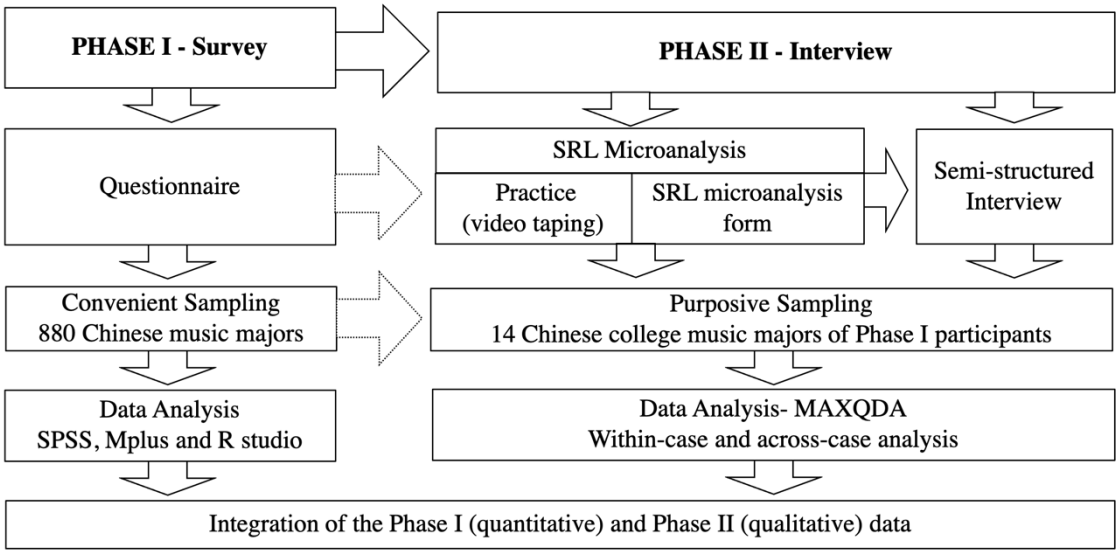

Figure 3.1. The Explanatory Sequential Design of the Current Study

Integration is the central and primary feature of mixed methods research (Creswell, 2018) and the integration of quantitative and qualitative data can dramatically improve the value of mixed-method research (Fetters et al., 2013). Fetters and Freshwater (2015) noted researchers should consider "what synergy was gained by the additional work of using both qualitative and quantitative data methods" to achieve "1+1=3" or "qualitative +quantitative =more than the individual components" (p.116). To achieve the integration, researchers have made efforts across multiple areas such as theory, conceptual modelling, research design, research methods, analysis, interpretation, visualization, and presentation.

In the current research, four key considerations provided by Creswell (2018) were followed. Researchers must address these considerations when planning and implementing data analysis and interpretation, as follows:

1) The *integration intent*: refers to why researchers are using integration in a study. In the current research, the primary goal is to explore parental influence on music majors' SRMP development by using three key concepts of parenting (parenting styles, parental behaviours, and parental goals) in mainland China. In detail, Phase I aims to assess the impact of parenting styles on SRMP. The influence of parental behaviours and goals are explored in Phase II, the interview. Combining the two phases' results provides a comprehensive understanding of the parental role in student SRMP.

2) The *integration data analysis procedure*: reflects on the essential steps used to accomplish the integration intent. During the current research procedure, the result of Phase I provides evidence to support the participant selection of Phase II. All case study participants were selected based on their Phase I result.

3) The *representation of integration results*: refers to how the two-phase results are connected and integrated. The current study presents a table that connects the quantitative results with the qualitative data (see Table 5.1) and composes a joint presentation that combines the key quantitative and qualitative results (see Figure 6.2).

4) The *interpretation of the integration results*: the inferences drawn from the combined results and joint display are made to make sense of the integration in light of the study purpose and integration intent. The results of Phase II explain the internal mechanisms

operating in Phase I and demonstrate how parental involvement differs among music majors with varying SRMP levels. Moreover, the qualitative themes and codes provide additional insight into the quantitative database.

3.1.2 Procedure

Before collecting data, ethics approval was first sought from the Human Research Ethics Committee of the author's affiliated institution. Then, before collecting survey data formally, to determine the feasibility of the survey study (Leedy & Ormrod, 2014), a pilot study was first conducted with 20 music majors for semantic analysis in China (see Table 3.1). After filling out a questionnaire, the students offered opinions and suggestions that were taken into consideration for adaptations. Some participants, for instance, indicated that certain items expressed similar meanings. To ensure maximum consistency with the original scale, all items were initially retained, with item deletions based on statistical results and item content. Then, during the formal data collection process, an online questionnaire was used. After the data collection of Phase I was complete, primary statistical analyses were conducted to answer the research questions and prepare for the participant selection of Phase II.

According to the results of Phase I, 14 participants of the study were invited to take part in Phase II. The procedure of the interviews was composed of several steps. First, the participants videoed one practice session (suggested around one hour) before completing the designed SRL microanalysis protocol. All participants were advised to video in their

typical practice environment and practice as normally as possible. A semi-structured interview was then conducted. All interviews were recorded after obtaining the participants' verbal permission and transcribed verbatim. Next, the transcriptions were sent to the interviewees for their reviews and revisions. Later, the collected data of the case interviews were analysed using MAXQDA software. The result of the two phases were then integrated.

Table 3.1. Steps, Procedures, and Timeline of the Study

Steps	Procedure	Timeline
1. Data Collection of Quantitative Phase	• Pilot study • Collecting data from music majors in China	Dec, 2020-Feb, 2021
2. Initial Data Analysis of quantitative data	• Descriptive analysis • Inferential analysis	Mar, 2021-Apr, 2021
3. Selection participants of Phase II	• Select and contact participant	Apr, 2021
4. Data collection of Qualitative Phase	• Conducting the interviews	May, 2021-Aug, 2021
5. Data Analysis of Quantitative data	• Checking construct validity and reliability • Preliminary analysis, and SEM	Aug ,2021-Mar, 2022
6. Data analysis of Qualitative Phase	• Analysing data using MAXQDA • Within-case and across-case analysis	Sep, 2021 - Feb, 2022
7. Integrating results	• Integrating the Quantitative and Qualitative result	Feb, 2022-Mar, 2022

3.2 PHASE I-SURVEY

The primary purpose of the phase I (survey) was to obtain large-scale sample data to explore to what extent parenting styles related to SRMP. In this section, the sampling and participants are described first. The detailed information and revalidation process of

measures are also introduced. Next, the statistical strategies applied in Phase I are represented, including the reliability and validity assessment process.

3.2.1 Sampling and Participants

To get sufficient data, convenient sampling was used. The online questionnaire QR code or link was distributed by university teachers who might share it with potential participants. The research content and consent information were presented at the beginning of the online survey and all participants volunteered to complete the questionnaire anonymously. The designed questionnaire is presented in Appendix A.

A total of 880 responses were analysed. Participants school's geographic distributions covered 27 provinces and cities (see Figure 3.2), which included developed municipalities, coastal provinces, and less developed provinces across China. The largest proportion of participants come from the Jilin (21%), followed by Guangdong (16%), Sichuan (13%), Shandong (11%), Zhejiang (10%) and so on. The mean age of respondents was 21.64 years (SD_{age} = 2.94). The sample was predominately female (74.77%, n = 658), with 25.23% (n = 222) of respondents male. Undergraduate students (85.23%, n = 750) were most represented, followed by graduate students (25.23%, n = 130). In terms of the music majors, nearly half of the participants (42.95%, n = 378) studied Western musical instruments (e.g., piano, violin). 29.77% (n = 262) of participants majored in the vocal music of Western Opera. 14.20% (n = 125) of participants majored in Chinese traditional

instruments (e.g., erhu, zither), and 13.07 % (*n* =115) participants majored in Chinese traditional vocals.

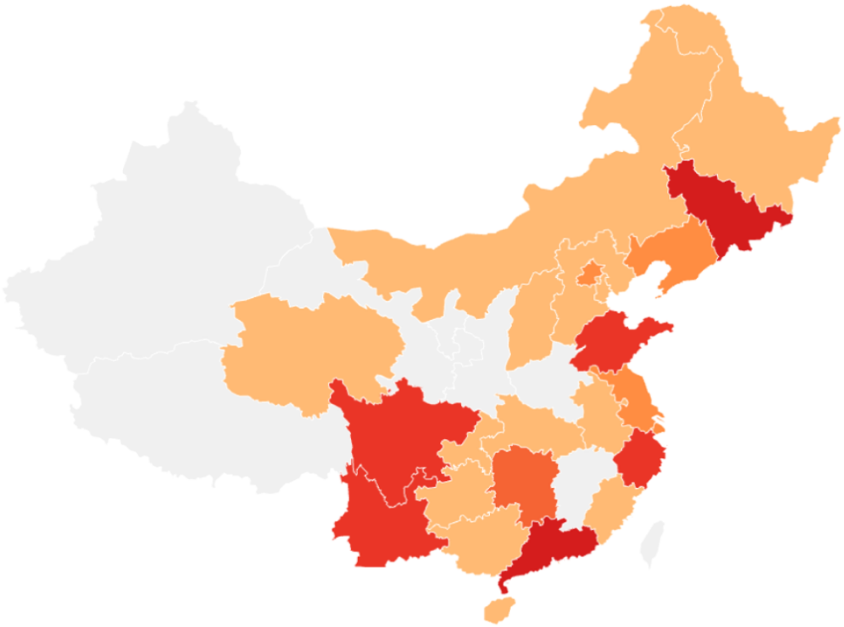

Figure 3.2. The Participants' Schools' Geographic Distribution

3.2.2 Measures

The designed questionnaire covers three parts: perceived parenting styles, SRMP, and demographic information (see Figure 3.3). An adapted Chinese version of Parental Authority Questionnaire (PAQ) was used to assess the college students' perceived parenting styles (i.e., authoritative, authoritarian, and permissive). The Self-Regulated Practice Behavior (SRPB) scale of Miksza (2012) and an additional six items were used to assess the six-dimensional framework of SRMP. Considering the significance of good psychometric measures, the validity and reliability of used measures were assessed before

the formal statistical analysis (Kline, 2015). Construct validity and reliability tests were conducted by confirmatory factor analysis (CFA), exploratory structural equation modelling (ESEM), Cronbach alpha, and McDonald's omega coefficient. A detailed description of statistical analysis method is described in Section 3.2.3, statistical analysis. Since a Chinese adapted version of the SRPB could not be found, the C-SRPB scale was generated by revising, translating, and assessing validity and reliability.

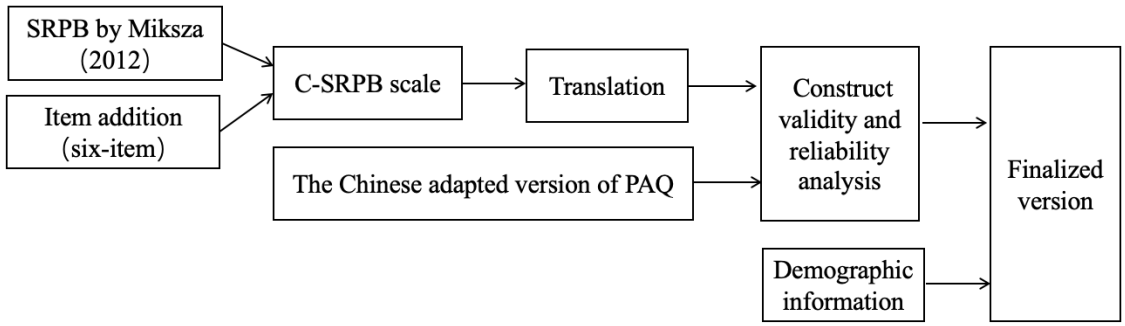

Figure 3.3. The Procedure of Scale Adpatations

3.2.2.1 Parental Authority Questionnaire (PAQ)

The PAQ proposed by Buri (1991) was used to classify parenting styles into Baumrind's grouping of authoritarian, authoritative, and permissive parenting styles. The items were rated on a 5-point Likert scale (1= "strongly disagree" to 5= "strongly agree"). For example, options for one item included: "As I was growing up my father/mother did not allow me to question any decision he/she had made" (authoritarian). Several studies have shown the good psychometric properties of PAQ (Dean, 2016). The current research used the published Chinese adapted version by Shang (2015) and Shang et al. (2019), which

merges the paternal and maternal scale into one to assess the general parenting style. It covers the authoritative (12 items), authoritarian (12 items), and permissive (5 items) styles, achieving an acceptable Cronbach alpha coefficient across the authoritative (.87), authoritarian (.81) and permissive (.66). In the current research, the scale was slightly revised. One item was reassigned and one item was deleted. The reliability coefficients of the finalized version achieved acceptable levels. Cronbach's alpha and McDonald's omega coefficients were calculated as: authoritative (.90/.92), authoritarian (.87/.89), and permissive (.62/.68). Although a number of researchers have declared .7 as the cut-off for acceptable and unacceptable reliabilities, Kerlinger & Lee (2000) indicated there is no evidence to support this arbitrary rule and the satisfactory level of reliability is dependent upon how the measure is used. "In some cases reliability value of .5 or .6 is acceptable… a low reliability value may be acceptable if the measuring instrument has high validity (Kerlinger & Lee, 2000, p.662)". The detailed revalidation process is described as follows.

The construct validity of PAQ was assessed by the CFA and ESEM. As Table 3.2 shows, the ESEM result (Mb) achieved a better model fit than CFA result (Ma) and reached the acceptable criteria. However, the factor loadings table of ESEM (see Appendix B, table 1) indicated the maximum factor loading of the item V23 on the permissive instead of the expected factor, authoritative. Similarly, the item V17 loaded under the authoritative factor instead of the expected one, permissive. Considering the content of these two items, the current study re-assigned the V23 item under the permissive factor, as the V23 item

content, "*As I am growing up, my parents allowed me to decide most things for myself without a lot of direction from them*" was matched in the permissive dimension and this item was found to belong to the permissive factor in the original English version. Item V17 "*Most of the time as I was growing up my parents did what the children in the family wanted when making family decisions*" was deleted because, although this item was assigned to the permissive dimension in both the Chinese version and original English version, the results indicated this item was part of the authoritative dimension. To make the PAQ scale consistent with the theory and comparable with previous research, the item V17 was deleted after considering the item content. The adjusted model achieved better model goodness of fit in both CFA(Mc) and ESEM(Md) results. More importantly, all the factor loadings were under the targeted factor and with absolute values of more than 0.3 (see Appendix B, Table 2).

3.2.2.2 The Chinese Self-Regulated Practice Behaviour (C-SRPB) scale.

The C-SRPB scale in this study was based on the SRPB by Miksza (2012) and the Turkish version of SRPB by Ersozlu and Miksza (2015) that was adapted for collegiate students. Moreover, six slightly items revised for an individual music practice context were added, with two of the items (EN1 and EN2) adapted from the time and study environment factor of the Motivated Strategies for Learning Questionnaire (MSLQ) by Pintrich (1991). The remaining four items (EN3, EN4, EN5, and EN6) were selected from the environmental structuring strategies of assessing academic SRL by Wolters et al. (2005) (see Appendix

A). Overall, the original C- SRPB scale version consists of 54 items, consistent with six dimensions of musical self-regulation framework proposed by McPherson and Zimmerman (2002, 2011).

Next, validity and reliability were analysed to generate a viable Chinese adaptation. The final version covers 48 items, including motive (10 items), method (11 items), behaviours (8 items), time management (6 items), social influence (9 items), and physical environment (4 items) (see Appendix A). This Chinese adapted version demonstrated good reliability with Cronbach alpha and McDonald's omega, giving motive (.83/.88), method (.86 /.88), behaviours (.83/.86), time (.77/.84), environment (.77/.79), and social factors (.78/.83). The detailed revalidation process is described as follows.

The revalidation process covered three main steps: item addition and revision, translation, and assessment of construct validity and reliability. After the six items supplementation, items were further revised so that the content of the scale was compatible with Chinese social and cultural environments. For example, since orchestra rehearsals are not commonly experienced by music majors in China, the words "orchestra or band rehearsal" were replaced with "ensemble rehearsal (合奏练习)." All adjustments were completed after consulting the principal supervisor who is a professor of Music Education and familiar with the study of music in both Western and Chinese learning institutions.

Table 3.2 Goodness of Fit Statistics for the CFA and ESEM models

Variable	Models	X^2(df)	CFI	TLI	RMSEA	SRMR	AIC	BIC
PAQ	Ma: 3-factor CFA model	2163.319(347) ***	.814	.797	.077	.103	63511.884	63927.738
	Mb: 3-factor ESEM model	953.839 (297) ***	.933	.914	.050	.029	62402.405	63057.254
	Mc: 3-factor adjusted CFA model	1747.136(321) ***	.848	.834	.071	.084	61061.565	61463.078
	Md: 3-factor adjusted ESEM model	904.205 (273) ***	.933	.914	.051	.029	60314.634	60945.583
SRPB	M1: 6-factor CFA model (54 items)	5174.518 (1362) ***	.799	.789	.056	.069	113697.573	114543.620
	M2: 6-factor CFA model (2-item changed the factor)	5122.042 (1362) ***	.802	.792	.056	.069	113645.097	114491.143
	M3: 6-factor CFA model (6-items deletion)	4302.624 (1965) ***	.804	.793	.059	.072	101398.434	102158.441
	M4: 6-factor ESEM model (54 items)	2809.092 (1122) ***	.911	.887	.041	.027	111812.147	113805.375
	M5: 6-factor ESEM model (2-item changed the factor)	2809.092 (1122) ***	.911	.887	.041	.027	111812.147	113805.375
	M6: 6-factor ESEM model (6-item deletion)	2202.402(850) ***	.918	.892	.042	.027	99718.211	101482.003

Note. CFA= confirmatory factor analysis; ESEM= exploratory structural equation model; X^2 = Chi-square; df= degrees of freedom; CFI= Comparative Fit Index; TLI= Tucker-Lewis Index; RMSEA= Root Mean Square Error of Approximation; SRMR= Standard Root Mean Square Residual; AIC=Akaike Information Criterion; BIC=Bayesian Information Criterion. Ma/Mb= Authoritative (11-item), Authoritarian (12-item), and permissive (5-item); Mc/Md=Authoritative (11-item), Authoritarian (11-item), and permissive (5-item); M1/M2/M3/M4/M5/M6= Motive, Behaviour, Time Management, Social Influence, and Physical Environment. *** p<.001

Next, the adaptation of C-SRPB was translated into Chinese. Based on processes suggested by Behr and Shishido (2016) and Harkness et al. (2010), the translation followed three steps: 1) parallel translation, 2) review and adjudication, and 3) a pilot study. First, the primary author and an English-Chinese bilingual doctoral student qualified in English translation completed the initial translations, which generated two versions. Second, an English native speaker proficient in Chinese, who is also a music teacher and doctoral student majoring in piano performance at a prominent Australian university, reconciled both versions into one version. The three translators then reviewed the final product and found no further modifications necessary. Finally, a pilot study of 20 music majors was conducted for semantic analysis (see 3.1.2 section for pilot study detail) in China.

In terms of assessing construct validity, CFA and ESEM were conducted to first assess the model fit index. As shown in Table 3.2, the model goodness-of-fit statistics for the CFA model (M1) were unacceptable. Also, while the ESEM of M4 model fit indices were adequate and better than the CFA model (χ^2 (1122) = 2964.944, CFI=.914; TLI=.891, RMSEA=.040, and SRMR=.027), the factor loadings of 2 items (i.e., ME6 and ME7) were not significant under the specified factor and some maximum factor loadings were less than .30. This suggested that modifying the model was necessary (see Appendix C, Table 1). Accordingly, the 6-factor model was modified with reference to the ESEM results. The CFA results were also calculated to use as points of reference.

During the model modification process, two items (ME6: "*I am aware of the sounds that I play when I practice*," and ME7: "*I think about how much better I can play my instrument when I practice*") were reassigned from the method to the behaviour dimension since: (1) statistical results showed the factor loadings of these two items were not significant in the method dimension, but were salient to the behaviour dimension; and (2) the content of both items was more in line with the students' behaviours than their methods. The modified M5 model was then retested using ESEM and exhibited the same goodness of fit as model M4, the original model (see Table 3.2). Items ME6 (factor loading = .370) and ME7 (factor loading = .526) were both significantly loaded in the behaviour dimension of the modified model.

Since the ESEM result of the modified model showed some items still had factor loadings of less than 0.3, these items may not be the most central components of their designated factors. These problematic items were deleted one by one until all remaining items had maximum factor loadings greater than 0.3. At the end of model modification, six items (i.e., SO8, ME1, EN2, BE2, ME12, and EN1) were removed. The model goodness-of-fit indices of the final model (M6) indicated a good fit to the data, χ^2 (850) = 2202.402, CFI = .918; TLI = .892, RMSEA = .042, and SRMR = .027. More importantly, compared with the original M4 model, model M6 revealed a clear and interpretable structure of SRPB. Results showed that most items loaded strongly on their designated factors (ranging from |.16| to |.83|, |M| = .45, *SD* = .15), whereas most cross-loadings were weak (ranging from |0| to |.60|, |M| = .11; *SD* = .09

(see Appendix C, Table 2).

3.2.2.3 Demographic Information.

This section covers gender, educational level, and age. As in the original SRBP by Miksza (2012), practice habit items were included in our questionnaire. Participants reported the average number of minutes spent practicing each day, estimated the percentage of time spent on informal practice (i.e., practice carried out for fun without technical or musical goals), and evaluated their general practice efficiency on a scale from 1 (extremely inefficient) to 10 (extremely efficient).

3.2.3 Statistical Analysis

Statistical analysis strategies mainly cover four aspects: data screening and verification, revalidated scales, preliminary analysis, and Structural Equation Modelling (SEM). All detailed methods applied in the current research are described as follows.

3.2.3.1 Data screening and verification

During the process of assessing psychometric information, data verification was conducted as a first step after the raw data had been inputted into the computer. In order to check the integrity, accuracy, and consistency of the collected data, the data sets were filtered to determine missing data, invalid values, outliers, and normality. The detailed process of collected data screening and verification is described in Section 4.1.

3.2.3.2 Revalidated scales

The construct validity was assessed by CFA and ESEM used Mplus 8.3. Compared with the results of CFA, ESEM can be regarded as an integration of exploratory factor analysis (EFA), CFA and structural equation modelling (SEM), which allows cross-loading to be freely estimated (Asparouhov & Muthén, 2009). Marsh et al. (2014) suggested that the ESEM method is preferable to the more rigorous CFA for testing construct validity of a scale because most items have multiple determinants and inherent overlaps can be better reflected by non-zero cross-loadings (usually small cross-loadings) in the ESEM model. Normally, approximately 90% of items loading onto their intended factor is acceptable, and some cross-loadings are allowed in the ESEM result (Perry et al., 2015). Therefore, the current research uses CFA and ESEM to assess the construct validity.

Moreover, model modification was carried out when the ESEM model could not achieve a good fit based on the following guiding principles. First, items which were not loaded significantly on the designated factor or with a maximum factor loading of less than 0.3 were identified (e.g., Chen et al., 2018; Fernández et al., 2021; Guo et al., 2021; Joshanloo, 2016; Joshanloo & Lamers, 2016). Second, the identified items were then examined individually according to meaning and interpretability in the model. The items were either re-specified to another factor or deleted from the model if they were regarded as problematic. Third, after the removal or re-specification of the problematic items, the

modified models were tested again. The ESEM analysis was terminated when the model achieved a clear and interpretable factor structure with a good fit to the data.

Next, reliability analysis based on the achieved factor structure of the C-SRPB and C-PAQ scale using Cronbach's alpha and McDonald's omega was conducted. Compared with Cronbach alpha, McDonald's omega is an important solution for assessing internal consistency estimations and requires fewer and more realistic assumptions (Dunn et al., 2014).

3.2.3.3 Preliminary Analysis

The descriptive statistics (e.g., mean, standard deviation) and correlations were assessed (Malone & Lubansky, 2012). Also, an independent-sample t-test was used to explore whether there was a gender difference among different key variables. The effect size of t-tests with Cohen's d (d=0.2 was a small effect, 0.5 a medium effect, and 0.8 a large effect) was calculated by SPSS 27.

3.2.3.4 Structural Equation Modelling (SEM)

Structural equation modelling (SEM) was used to address the quantitative research question "To what extent do perceived parenting styles correlate to SRMP?" The main reason for using SEM is that this method can "provide a more precise and in-depth approach for addressing research questions by incorporating multiple measures of a construct and

analysing relations among latent variables directly. SEM can be a valuable tool for studying complex patterns of relationships among theoretically robust constructs (Miksza & Elpus, 2018, p. 240)". In the SEM statistical process, the analysis strategy covered three main aspects: item parcelling, SEM analysis, and multiple-group comparison of SEM. All the strategies used are described below.

Items Parcelling. Before running the SEM, an item parcelling technique was used for the latent factors. Subsets of items were averaged together to form item parcels. In the current research, considering the multiple indicators and the large number of items, all latent factors (i.e., the three parenting styles and six dimensions of SRMP) were represented by three parcels each (Little et al., 2013). The advantages of applying this technique are that it can reduce the number of indicators to balance factor loadings, increase parsimony, and reduce the influence of specific measurement errors associated with individual items. The method called, "item-to-construct balance" was used to generate parcels (Little et al., 2002; Wu & Wen, 2011). The factor loadings of the indicators per factor were calculated first. Items under every construct were grouped into three parcels according to the size of the factor loadings, and scores of the times in each parcel were averaged to yield a composite score.

SEM. A two-step structural equation modelling (SEM) approach (Anderson & Gerbing, 1988) was used to test the hypothesized model. First, the measurement model of the hypothesized model was tested using CFA to check whether the measurement models fitted

the data reasonably well. Second, given the satisfactory model fit of the measurement model, the structural models were established to examine the relationships between parenting styles and SRMP.

Structural Invariance. The study measured whether there were gender differences in the relationships between parenting styles and SRMP. One set of two-group structual equation modelling (SEM) was conducted to evalute the invariance of the structural measures. This aimed to explore whether the path coefficients of the SEM differed across gender. The process entailed three steps: *configural, measurement, and structural equivalence* (Byrne, 2008). First, I congifural invariance (all parameters free) was tested for to check the number of factors and the factor laoding patterns were the same across male and famle groups (Byrne, 2013). Second, in order to assess *measurement equivalence*, the invariance operation of factor loadings was assessed. This is generally regraded as the first step of invariance testing (Marsh et al., 2006). Next, since there was "no clear consensus in recommendations about the ordering of subsequent invariance constraints" (p.331, Marsh et al., 2006), and researchers are free to make a decision informed by research qustions (Hau, 2021), the structural path equivalence was assessed to explore whether the structural path coefficients of SEM were the same for male and female groups. In other words, the model that was constraining the factor loadings to be equal and freeing the strcutural paths to vary across genders was compared with the model that constrained the factor loadings and structural

paths across gender to be equal. The invariance of model comparison was detemined by chi-square difference testing with significance at level of .05 (Vandenberg & Lance, 2000).

All models, apart from the chi-square test and other goodness-of-fit indicators were also observed, including the Comparative Fit Index (CFI), the Tucker-Lewis index (TLI), the Root-Mean-Square Error of Approximation (RMSEA), and Standardized Root-mean-square residual (SRMR). When considering criteria for good model fit, a cut-off value of .08 RMSEA, .05SRMR, and .90 for CFI and TLI was adopted (Bentler, 1990; Browne & Cudeck, 1993; Byrne, 1998; Hu & Bentler, 1995). Using statistical analysis software, preliminary analysis, SEM and structural invariance were completed by using the Lavaan package (Rosseel, 2012) for the R statistical computing environment (Team, 2021).

3.3 PHASE II- INTERVIEWS

The purpose of the interviews was to gather in-depth information regarding the participants parent-related experiences of their music learning and practice. In this phase, the interviews were used to deepen understanding of how parents influence their children's SRMP development, including the SRL microanalysis and semi-structured interviews. During the Phase II procedure (see Figure 3.4), each participants were invited to join in the SRL microanalysis and a semi-structured interview. In the following sections, the selection of participants, data collection protocols, data analyses, and trustworthiness are described in detail.

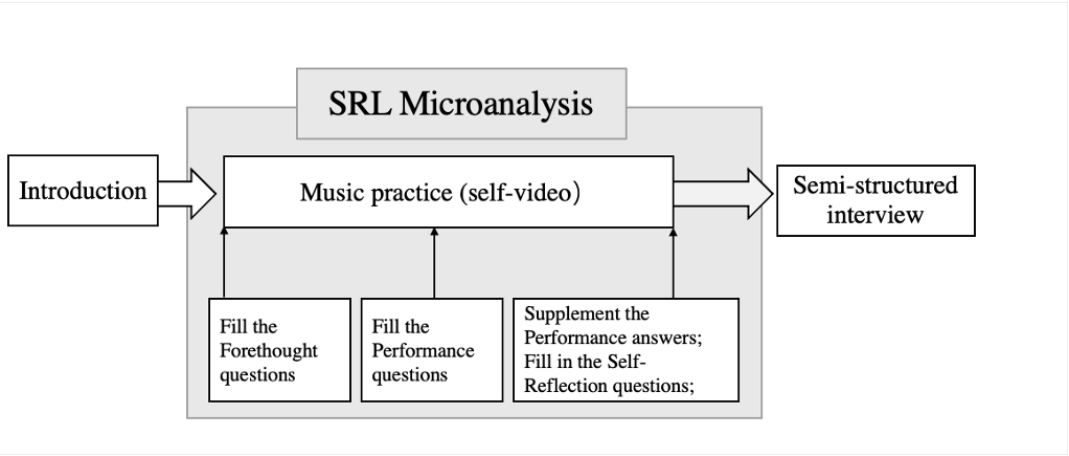

Figure 3.4. The Procedure of Phase II

3.3.1 Selection of the Participants

Participants in the case study were recruited on the basis of having responded affirmatively to the final question of the questionnaire used in Phase I (see Figure 3.5). More than 100 participants indicated they were willing to participate in Phase II. Since the potential number of participants was larger than expected, stratified purposive sampling (Cohen et al., 2000; Kemper et al., 2003; Patton, 2002) was used to select the participants for Phase II.

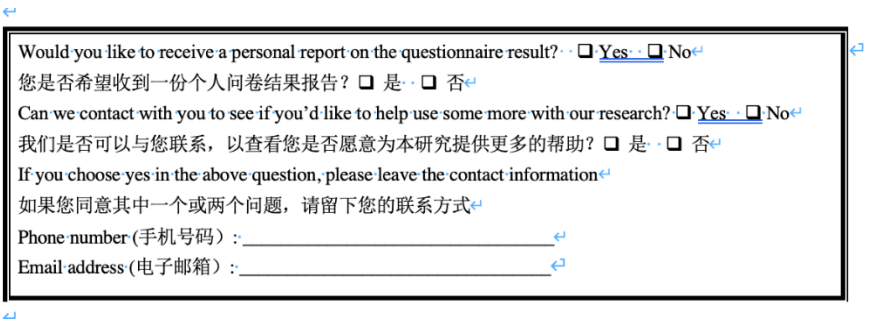
Would you like to receive a personal report on the questionnaire result? ❑ Yes ❑ No
您是否希望收到一份个人问卷结果报告？❑ 是 ❑ 否
Can we contact with you to see if you'd like to help use some more with our research? ❑ Yes ❑ No
我们是否可以与您联系，以查看您是否愿意为本研究提供更多的帮助？❑ 是 ❑ 否
If you choose yes in the above question, please leave the contact information
如果您同意其中一个或两个问题，请留下您的联系方式
Phone number (手机号码)：_____
Email address (电子邮箱)：_____

Figure 3.5. The final Question of the Questionnaire

To maximise the variety of the case study participants, the primary intention was to sample case study participants fitting specific criteria surrounding (a) SRMP scores, (b) years of

music learning, (c) musical instrument types, (d) gender, and (e) parenting style. Firstly, from the sample, all respondents that had agreed to participate in the Phase II were sorted according to scores on the SRMP. Participants with a wide range of SRMP scores, including high and low SRMP level students, were invited. Each of these potential case-study participants was approached first by telephone or email and recruited. If the identified respondent declined to participate, the next participant was contacted. Finally, 14 participants were invited to take part in the Phase II study (see Table 5.1 for the detailed participants information).

3.3.2 Design of Protocols

Two data collection protocols are used in this study, the SRL microanalytical protocol and the semi-structured interview protocol. Pure practice observation cannot capture the participant cognitional or motivational information that was regarded as important components of SRL. So, the SRL microanalysis was used to provide supporting data of participant thoughts, actions, and feelings during music practice (McPherson, 2022; McPherson et al., 2019). Semi-structured interview protocols aimed to guide participants to recall what kind of parental behaviours were employed at different stages of their music tuition, especially during music practice, and allow participants to describe their parental influences.

3.3.2.1. The SRL Microanalysis Protocol

Cleary and Callan (2018) defined SRL microanalysis as "a context-specific structured interview designed to examine the cyclical phase sub-processes of SRL as individuals engage in authentic learning or performance activities (p.340)". This technique is based on the SRL three-phase cyclical model (Figure 2.1) and aims to capture cyclical regulatory thinking, feeling, and action as individuals perform a task. McPherson et al. (2019) noted microanalysis offers a detailed, context-based understanding of the way learners monitor and manage their progress towards learning goals. Most evidence-based research relies on the out-of-context self-reporting method, which is unable to provide direct observation and evaluation of behaviour. This method has been used to investigate music practicing in other recent studies (McPherson et al., 2019; Miksza et al., 2018; Osborne et al., 2020), confirming its validity and usefulness for music research.

Five core features (or steps) of conducting SRL microanalysis have been summarized by Cleary et al. (2012): 1) selecting a well-defined task, 2) identifying a target SRL process, 3) developing SRL microanalytic questions, 4) linking cyclical phase processes to task dimensions, and 5) coding of recorded responses. The current research targeted music practice as a task covering three phases. The designed microanalytic questions are described as follow.

Microanalytic questions are developed based on the theoretical definitions of SRL subprocesses (e.g., goal setting, attributions) delineated in the three-phase model of SRL and the broader SRL literature. These include open-ended questions and closed-ended questions. Most microanalytic questions utilize open-ended or free-response formats to target student regulatory processes such as goals, plans, strategy use, and attributions (Cleary & Callan, 2018). Metrics and quantitative microanalytic questions were also used to capture information about student motivation beliefs and effects (e.g., self-efficacy, interest, and satisfaction) (Cleary & Callan, 2018). These closed-ended questions utilized Likert scale formats and elicited quantitative scores. Examples of these types of closed-ended questions included, *"How satisfied are you with your performance during this practice session?"* (satisfaction). Additionally, while open-ended and forced-choice formats were used, microanalytic protocols emphasize the use of free-response questions as they increase accessibility to authentic thoughts (Velardi, 2018).

The design of the SRL microanalysis protocol refers to the form by Osborne et al. (2020) and McPherson et al. (2019), including three parts *Before*, *During* and *After* the practice. The *Before* part consisted of three open-ended questions and four self-rated questions. Participants needed to answer questions like, for example, *"What is your goal for this practice session?"* to provide information on goal setting. Also, participants were expected to give self-rated scores of self- efficacy, interest, and value. The *During* section contained two sets of open-ended questions, *"What practice strategies did you use in your plan?"*

and *"Did you use unplanned practice strategies? if yes, what unplanned practice strategies were used? Why did you use these strategies?"* These questions were designed to help researchers understand the consistency between the forethought and performance phase and the cognitive changes of participants during the practice process. The *After* part included six self-rated questions and three open-ended questions. The self-rated questions required participants to provide a score in terms of the focus, interest, effectiveness, and satisfaction inherent in their practice.

3.3.2.2. The Semi-Structured Interview Protocol

In contrast to the SRL microanalysis based on structured interview questions, the semi-structured interview (Appendix D) was asked a set of questions designed to aid understanding of the nature of parental involvement in their children's SRMP development. To ensure the good content validity of the questions, the interview questions were formulated in accordance with the research questions and were also based on the theoretical framework. The designed interview guide referred to the relevant topic interview protocol by Hammons (2017). The semi-structure interview protocol covered several questions. For example, one question asked how the respondents parents were involved in their music practice and music learning during their childhood, adolescence, and merging adult period.

After creating the interview guide, discussions with the principal supervisor to check whether the questions were appropriate for semi-structure interviews took place. In addition, participants submitted completed SRL microanalysis forms and practice videos before the semi-structured interview. All submitted documents were browsed and some relevant questions were added to the semi-structured interview protocol. For example, one participant looked inside the piano and tried to tune the piano before practice. In the following interviews, the researchers asked the participant their reasons for this activity. In the interview procedures, the suggestions by Creswell and Poth (2016) were used. A flexibility was adopted and questions were constructed and prepared with follow-up questions or prompts to ensure optimal responses were obtained from participants.

3.3.3 Data Analysis

After the semi-structured interviews, the transcriptions were sent to the interviewees for their review and revision. As the study was conducted in China, the analysis of interview transcriptions was conducted in Chinese. Memos were written after every interview to facilitate analytical thinking about the data and to help remember details that may not necessarily have been included in the transcripts. All in all, the Phase II data was constituted from multiple sources. It included: 1) self-completed SRL microanalysis protocols, 2) transcripts of the semi-structured interviews, 3) student practice videos, 4) participant responses to the Phase I survey, and 5) the researcher's memos.

Thematic analysis was used to derive themes from the data by using MAXQDA (Version 11 for Mac). The whole process of qualitative data analysis was supported by the Two Cycles coding method used by Miles et al. (2014) and Saldaña (2015) and referred to the steps of qualitative data analysis used by Lodico et al. (2010), Acton (2019), and Creswell (2018). The process covered three main steps: *Preparation*, *First Cycle,* and *Second Cycle*. During the preparation period, the data was organized and reviewed (Lodico et al., 2010). Practice videotapes were labelled and filed with identifying information (e.g., date, themes). Backup copies of data were made. The different data sources were reviewed to understand the data scope before they were divided into more manageable chunks. During the *First Cycle* coding process, all documents were coded, which included highlighting the keywords and summarizing the crucial themes. This process aided understanding of the collected data and prepared for the creation of a structured coding system. During this process, an open-ended approach to coding was used that employed several different types of coding, such as In Vivo Coding (direct words) and Descriptive Coding (summary of the topic). This process was repeated several times.

During the *Second Cycle* similarly coded *First Cycle* data was grouped to create categories, themes, and constructs. This managed, filtered, highlighted, and focused on the salient features of the qualitative data to generate categories, themes, and concepts – grasping meaning and building theory (Saldaña, 2015). Also, analytic memos were used to document and reflect on the coding process and code choices; how the process of inquiry

was taking shape, emergent patterns, categories, subcategories, themes, and concepts in the data were all considered. During the data analysis process, in order to enhance the reliability and objectivity of the findings, within-case and cross-case analyses (Stake, 2013) were used to help understand what had happened in each context and build the similarities and differences across cases. The process also deepened understanding of the research question.

3.3.4 Trustworthiness

In order to ensure trustworthiness, the current study referred to the four criteria for judging the quality of qualitative research given by Mertens (2019) and Lincoln and Guba (1986). These are: 1) credibility, 2) transferability, 3) dependability and 4) confirmability. These four criteria can be regarded as analogies of internal validity, external validity, reliability, and objectivity, respectively (Schwandt et al., 2007). Some specific strategies related to these standards were applied to the current study, as described below.

To achieve credibility, *member checking* and *triangulation* were used. The interview transcripts were sent back to case study participants and they were asked whether the transcripts were accurate reflections of their expressions and experiences. Two triangulation formats (methods and data sources) mentioned by Mertens (2019) were applied. The current study covers multiple methods (i.e., observation, SRL microanalysis

sheet, and semi-structured interviews) and triangulated data sources (i.e., practice video, interviews, notes, memos, questionnaires, and SRL microanalysis sheets).

To enhance the transferability, *thick description* and *multiple cases* were used. The multiple data of the study captured details that could be found and referred to long after the interviews had taken place. The data was retained and sufficient detail of the context was provided to help readers understand the complexity of the research setting and contextualize the key concepts and objects. The participants have different backgrounds and experiences and different levels of SRMP ability. These cases helped to enhance external validity and led to decisions about generalization (Yin, 2018).

To develop *dependability* and *confirmatory*, the emergent meaning codes and themes were discussed with the author's principal supervisor until a consensus was reached during the data analysis process (Miles et al., 2014). Perceptions and potential biases were also reflected upon. The only instrument that the author learned was the piano and there was no highly controlling parental involvement in the author's music learning process. The author's perceptions of parental practices and musical instrument learning (excepting piano) were constructed primarily from literature. Open-ended questions and follow-up questions were therefore employed during the interviews to ensure that participant descriptions reflected the true situation, and the author's understanding was consistent with

the participants. A peer doctoral student kindly reviewed the procedures, methods, and findings of the current study and confirmed the research conclusions.

3.4 ETHIC CONSIDERATION

Referring to the ethical issues listed by Creswell (2014), necessary precautions were taken to protect the rights of the participants and the guidelines set by the Ethical Committee of The Education University of Hong Kong were strictly followed. These precautions covered different periods of the research, including before the study commenced, during data collection, during data analysis, and when storing and reporting the data.

Prior to conducting the pilot study and formal survey study, ethical approval for the study was obtained from the Education University of Hong Kong Human Research Ethics Committee (HREC). During the questionnaire collection process, a consent form was included at the beginning of the designed questionnaire. Participants volunteered to fill the questionnaire anonymously. At the beginning of Phase II, the purpose of the research was disclosed to the participants and a consent form and information sheet (Appendix E) were presented and signed by all participants. Before and during the data collection process, all participants were informed that they were voluntary and free to withdraw from the research at any time without penalty.

During the data analysis process, all collected data was not only treated anonymously but was stored confidentially in password-protected files. After analysis, all data will be kept for the seven years that the American Psychological Association (2007) recommends. After this period, investigators will discard the data. When reporting the results of the research, the language is intended to be clear and appropriate and avoid words and terms that are biased by gender and sexual orientation, etc.

3.5 SUMMARY

In this chapter, the research design of the current study was introduced, followed by detailed information about the survey, the interviews, and ethical considerations. The quantitative section provides an in-depth description of several aspects. These include 1) sampling and participants, 2) measurements, and 3) the statistical analysis process. The explanation of the qualitative phase includes 1) the selection of the participants, 2) protocol design, 3) data analysis, and 4) trustworthiness. The ethical considerations were described at the end of the chapter. The next chapter present the results of the quantitative phase of the study.

CHAPTER 4 - RESULTS OF PHASE I

This chapter describes the findings of Phase I, and aims to answer the first and second research questions: What are the music majors' perceived parenting styles and their SRMP in mainland China? To what extent are perceived parenting style related to SRMP? In order to answered these research questions, the structural equation modelling is used. Also, invariance of the structural path across gender were assessed to strengthen the understanding of the relationship between parenting styles and self-regulated music practice.

4.1 PRELIMINARY ANALYSIS

The data screening was performed first. Since the online questionnaire had been set to "submit only after completing all items", there was no missing data or incomplete responses. In total, 1268 responses were received. First, according to participant education level information, the participants who ticked "others" instead of "graduate" or "undergraduate" were immediately deleted, as the targeted population is students who current majoring in music. Next, since the minimum time to fill the questionnaire was around 384 seconds in the pilot study and some information was supplemented in the introduction part of the questionnaire prior to formal data collection, participants that spent less than 400 seconds completing the survey were deleted. Response times were assigned

according to the records of the survey platform. Researchers were left with 880 responses that were used for data analysis.

After acceptable psychometric properties of the measures were established (3.2.2 section), descriptive statistics for the key variables were obtained and are shown in Table 4.1. Since all variables returned absolute values of skewness and kurtosis below 3.00 and 10.00, respectively (Kline, 2015), all variables were assumed to be normal.

In terms of parenting styles, Table 4.1 shows that, on average, the most common parenting styles that students perceived were authoritative parenting styles, followed by authoritarian and permissive. The participants were sorted into different parenting styles groups, according to scores among the three parenting styles. Most participants scored highest in the authoritative (*N*=638, 72.5%); followed by authoritarian (*N*=185, 21.02%), and permissive (*N*=33, 3.75%). The rest of participants (*N*=24, 2.72%) scored similarly on more than one parenting style. In terms of six dimensions SRMP, on average, the highest dimension was environment, followed by the social and method dimensions. The lowest scores were in the time dimension. The sum of the six dimensions (*M*=22, *SD*= 2.84) was assessed.

Table 4.1. Descriptive Statistics for Key Variables

	Total (N=880)			Male (N=222)			Female (N=658)			T-test	
	Mean	**Skewness**	**Kurtosis**	**Mean**	**Skewness**	**Kurtosis**	**Mean**	**Skewness**	**Kurtosis**	**Gender**	**PMLE**
Authoritative	3.56 (0.72)	-0.48	0.47	3.56 (0.77)	-0.49	0.33	3.56 (0.70)	-0.47	0.45	t (878) = -.12	t (878) = -3.44***
Authoritarian	2.75 (0.72)	0.29	0.13	2.86 (0.76)	0.18	-0.06	2.71 (0.70)	0.32	0.21	t (878) = -2.74 **	t (878) =1.54
Permissive	2.37 (0.62)	0.35	0.74	2.42 (0.65)	0.48	1.23	2.36 (0.60)	0.28	0.43	t (878) = -1.24	t (878) =1.28
Motive	3.59 (0.60)	-0.03	-0.15	3.74 (0.60)	-0.05	-0.43	3.54 (0.59)	-0.03	-0.06	t (878) = -4.50***	t (878) = -3.24**
Method	3.81 (0.61)	-0.07	-0.31	3.80 (0.62)	-0.11	-0.43	3.81 (0.60)	-0.05	-0.27	t (878) =.15	t (878) = -2.23*
Behaviour	3.73 (0.65)	0.01	-0.37	3.87 (0.61)	-0.06	-0.34	3.69 (0.66)	0.05	-0.37	t (878) = -3.59***	t (878) = -1.65
Time	3.19 (0.67)	-0.14	-0.04	3.13 (0.68)	-0.01	-0.14	3.2 (0.67)	-0.19	0.01	t (878) =1.43	t (878) =-.533
Environment	3.86 (0.70)	-0.23	-0.32	3.87 (0.71)	-0.38	-0.19	3.86 (0.69)	-0.18	-0.38	t (878) = -.13	t (878) =.171
Social	3.82 (0.56)	-0.09	-0.27	3.79 (0.57)	-0.04	-0.42	3.83 (0.56)	-0.09	-0.23	t (878) =1.00	t (878) = -2.26*
SRMP	22 (2.84)	0.03	-0.02	22.2 (2.75)	-0.04	0.13	21.93 (2.87)	0.06	-0.07	t (878) = -1.22	t (878)= -2.08*

Note. *p <.05; **p <.01; ***p <.001 SRMP= the sum of the SRMP six dimensions; PML= Parental music learning experience (Yes/No).

Meanwhile, a series of independent-samples t-tests were performed, which showed that male scored significantly higher than female across three variables: authoritarian, t (878) = -2.74, p <.01; motive, t (878) = -4.50, p <.001; and behaviour, t (878) = -3.59, p <.001. Also, the Cohen's d of these three variables indicated that the difference represented a small effect: authoritarian (d = .21), motive (d = .35), and behaviour (d = .28).

In addition, a bivariate Pearson correlation analysis was conducted to evaluate the relationships between each subscale utilized in this study. The results of this analysis can be found in the correlation matrix below. As shown in Table 4.2, correlations among parenting styles and the six dimensions of SRMP have been demonstrated , with coefficients ranging from .10 to .74. Therefore, structural equation modelling was used for the further explorations.

Table 4.2. The Correlations of Parenting style and SRMP

Variable	1	2	3	4	5	6	7	8	9
1. Authoritative	(.90)								
2. Authoritarian	-.48**	(.87)							
3. Permissive	-.02	.05	(.62)						
4. Motive	.21**	-.02	-.06	(.83)					
5. Method	.28**	-.03	-.06	.49**	(.86)				
6. Behaviour	.31**	.00	-.03	.52**	.74**	(.83)			
7. Social	.33**	-.17**	-.15**	.45**	.72**	.64**	(.78)		
8. Environment	.26**	-.02	-.07*	.38**	.66**	.64**	.57**	(.77)	
9. Time	.10**	-.24**	-.15**	.33**	.28**	.24**	.32**	.22**	(.77)

Note. * Indicates p < .05; ** indicates p < .01. Cronbach coefficients are in the brackets

4.2 STRUCTURAL EQUATION MODELLING

Structural equation modelling (SEM) was used to answer the second research question, "To what extent do perceived parenting styles correlate to SRMP?" The SEM model was established by covering three parenting styles (authoritative, authoritarian, and permissive) and six dimensions (motive, method, behaviour, social, time, and environment).

Following the two-step approach previously mentioned, the measurement model was assessed. The hypothesised model suggested a good fit to data with: χ^2 (288) =1190.016, CFI=.930, TLI=.915, RMSEA=.060, SRMR=.053. As the model goodness of fit achieved the satisfied level, the second step was conducted. No model modification was adapted. In the second step, the model achieved the same model goodness of fit. As depicted in Figure 4.1, the authoritative parenting style was positively correlated to SRMP across five dimensions significantly (motive, method, behaviour, social, and environment). The authoritarian parenting style was positive correlated across four dimensions significantly (motive, method, behaviour and environment) and negatively correlated with the time dimension significantly. The third parenting style, the permissive approach, significantly predicted only three dimensions (time, social, and environment).

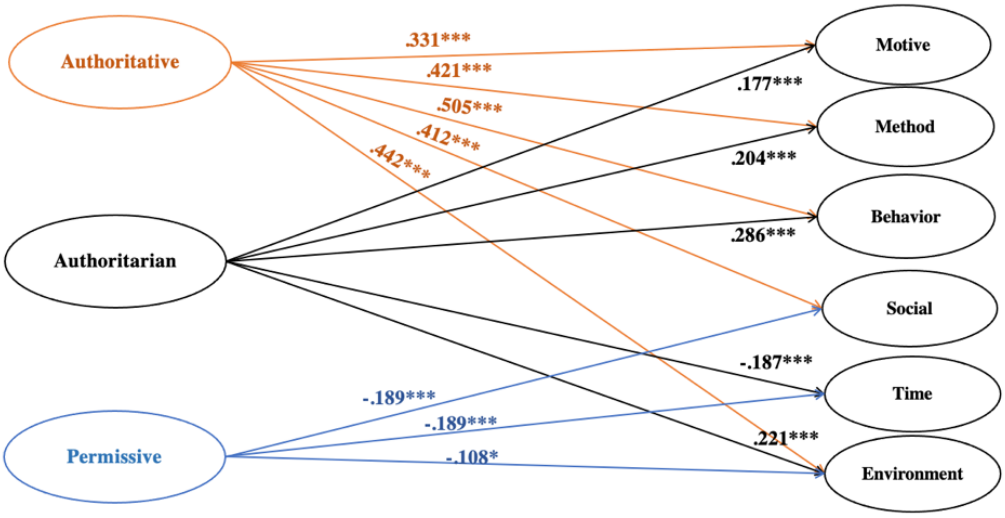

Figure 4.1. The SEM Model of Parenting Styles and SRMP

Note. standardized coefficients are reported. Error terms and parcelling indicators, non-significant paths, and correlations between independent latent constructs are not shown. *p <.05; **p <.01; ***p <.001

4.3 INVARIANCE OF THE STRUCTURAL MODEL

Despite not being part of the main objective of this study, gender difference was explored to test whether the patterns of relationships between perceived parenting styles and SRMP differed between male and females.

First, the measurement invariance between every male and female was tested. The baseline model (M1) was the measurement models for male and female parenting styles and SRMP, with no equality constraint imposed between male and female. M1 were compared with the model (M2), of which factor loading were constrained to be equal between male (n=222) and female (n=658).

As shown in Table 4.3, the goodness of fit indices suggested that the configural invariance model (M1) was a good fit, indicating configural invariance was supported and the male and female groups have the same factor structure. Given the configural invariance, a further test for equal factor loadings across the two groups was completed. To do this, equality constraints were imposed on all the factor loadings of Model 2 (M2) and compared with Model 1 (M1) without these equality constraints. The result of the chi-square difference test between M1 and M2 was $\Delta \chi 2 = 14.835$, Δ df = 18, p =.67, suggesting that the two model had equal fit and all the factor loadings were equal across the two groups and (weak) factorial invariance had been established. In other words, the results of measurement invariance analyses across gender revealed full metric invariance.

Table 4.3. Goodness-of-Fit Statistics for Tests of SEM Multigroup Invariance: Gender

	Model	X2(df)	CFI	TLI	RMSEA	SRMR	Comparison	Δdf	ΔX^2 (p)
Measurement	M1	1492.9(576)***	.929	.914	.060	.055	—	—	—
Model	M2	1507.8(594)***	.930	.917	.059	.056	M1 vs. M2	18	14.835 (.67)
Structural	M3	1524.2(612)***	.930	.917	.059	.056	—	—	—
Model	M4	1524.2(612)***	.930	.919	.058	.058	M3 vs.M4	18	16.41 (.56)

Note. M1= configural (all parameters free); M2= Metric invariance (factor loadings constrained)/ (weak) factorial invariance; M3= structural path coeffs.set free; M4= Structural invariance (structural path constrained)
*** indicates, p<.001

As the measurement invariance for the two groups had been established, the next step was to examine the structural relationships among the latent variables across male and female. To test for the structural invariance model, the SEM model, by constraining the factor loadings to be equal across the two group (M3) was assessed, indicating good goodness of fit indices χ^2 (612) =1524.612, CFI=.930, TLI=.917, RMSEA=.059, SRMR=.056. Then,

the SEM model was tested by imposing additional constraints on all the structural paths across the two groups (M4). The model goodness-of-fit indices of the M4 indicated a good fit. Finally, the structural invariance, by comparing M3 and M4, was assessed by using a chi-square difference test. As Table 4.3 shows, the chi-square difference between M3 and M4 was $\Delta \chi 2 = 16.41$, $\Delta df = 18$, $p = .56$, suggesting the two models had equal fit. Therefore, the two groups with equal structural paths and structural invariance were established. In other words, an inspection of each path coefficeint further confimed that no paths differed across genders. The results suggested that the corelations between parenting styles and SRMP did not have significantly difference across gender.

4.4 SUMMARY

In this chapter, the results of Phase I were described. The results revealed four key findings: 1) the current situation of parenting styles and SRMP; 2) the relationships between parenting styles and SRMP; 2) different parenting styles relate to SRMP differently; 3) there is no significant difference of relationships (structural paths) across genders.

The following chapter documents interviews of 14 undergraduates majoring in music at university. The interviews mainly detail participant memories and retrospective opinions of parental involvement during their musical learning process. Together with the findings from the questionnaire survey, this information from music majors in China provides

important angles from which to explore to what extent parenting styles influence the development of their children's self-regulated music learning and how parental behaviours, beliefs, and parenting styles impact student SRMP development within the Chinese context.

CHAPTER 5 - FINDINGS OF PHASE II

This chapter describes the findings of the interviews in Phase II. The findings are mainly derived from the semi-structured interview transcripts of 14 interviewees. Practice observation data based on SRL microanalysis design supplements the Phase II results. In total, five themes and several codes were generated (see Figure 5.1) as follows:

Theme 1: Reasons of music learning

Theme 2: Parental behaviours in music practice

Theme 3: Parental behaviours in music learning excepting music practice

Theme 4: Student coping with parental behaviours

Theme 5: Student perceptions of parental behaviorus

The main purpose of the phase was to explore how parents influenced the childhood SRMP development of music majors in China by examining the students' retrospective perspectives. In addition, the research aimed to provide evidence drawn from the Chinese context to inform the relevant parent-children interaction theoretical frameworks proposed by Darling and Steinberg (1993) and McPherson (2009). This would help refine the specific behavioural patterns of parents and their children in music practice and the music learning process. Specifically, themes 2, 3, 4, and 5 responded to the 3rd and 4th research

questions and theme 1, “reasons of music learning”, provided information about parental beliefs to promote wider understanding of parent-child interactions.

5.1 PARTICIPANT BACKGROUNDS

All participants were current undergraduates majoring in music subjects with at least nine years of instrumental learning experience. Each had studied at least one musical instrument (Table 5.1). Ten out of the 14 students majored in Music Education, which aims to nurture school music teachers. The remaining four students majored in Music Performance. All participants had one-to-one instrumental lessons every week (30-60 minutes per lesson) and needed to take instrumental examinations at the end of each semester. Three had successfully held solo concerts and won national awards.

According to the results of the survey in Phase I, the SRMP level of these participants varied widely. Ten interviewees had a higher SRMP score (*Mean* =22) than average and four participants had SRMP scores lower than average. The 14 participants came from different kinds of Chinese universities. Five students came from the top two Chinese music conservatories, and three students came from the three elite Chinese Educational universities. The remaining participants (n = 6) came from universities ranked 84th, 151st, 303rd, 397th, and 407th out of 800 , according to the 2021 Best Chinese University Ranking published by Shanghai Ranking Consultancy.

In terms of participant parental backgrounds, six sets of parents had musical instrumental learning experience. Among them, three participants (i.e., #4 Xin, #2 Xuan, #11 Chen) had a parent who worked as a musical instrument teacher (i.e., #4 Xin's father, #2 Xuan' mother, and #11 Chen's father), and the mother of #7 Zi, was a singer in a local opera theatre. According to the data of parental education levels gathered in Phase I, 8/14 parents fell in the "college or undergraduate level" category.

In the following description of results, the number in front of each interviewee's name is the ranking of their SRMP score in Phase I questionnaire, for easy reference. For example. "#1 Bing" indicates the interviewee's SRMP level ranked first amongst the 14 participants. Participants who achieved a higher score than average were regarded as "proactive" learners. Participants who scored lower than the average SRMP were regarded as "reactive" learners.

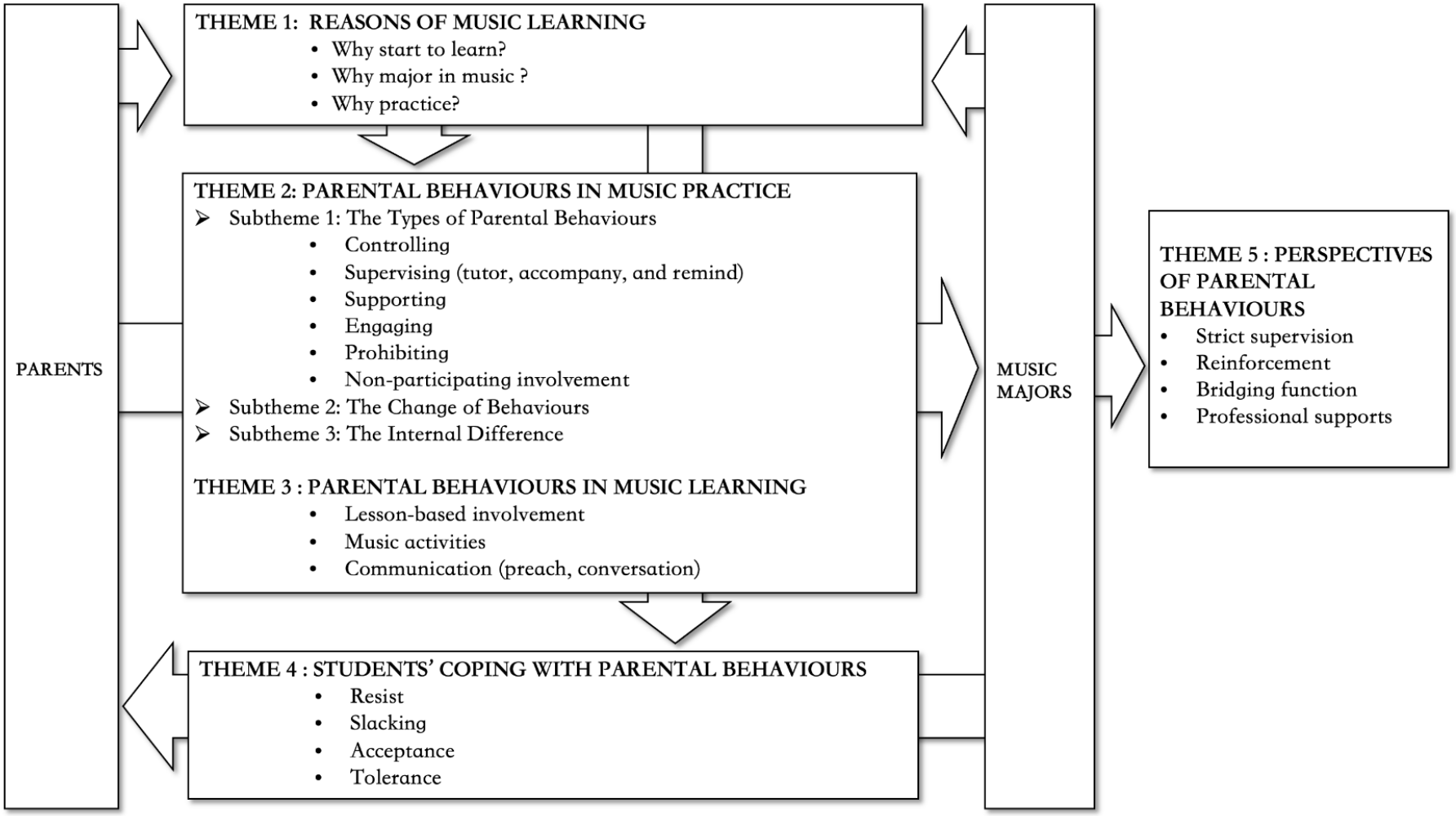

Figure 5.1. The Themes and Codes Patterns

Table 5.1. The Interviewee Demographics

Grade	Names	Age	LY*	PHEL*	PMLE*	Music majors	Majoring	DP*	SRMP	No.	Parenting Styles		
											PS1	PS2	PS3
Freshman	Bing	19	15	a	No	Music Education	Piano	450 min	28.18	1	3.92	3.64	**4.20**
Junior	Xuan	22	15	c	Yes	Music Education	Zither	150 min	26.63	2	**3.67**	2.36	3.20
sophomore	Shi	21	9	c	No	Music Education	Erhu	150 min	25.36	3	**4.50**	1.45	1.60
senior	Xin	22	13	c	Yes	Performance	Zither	480 min	24.83	4	**3.58**	3.27	2.00
Junior	Gan	21	15	c	No	Music Education	Piano	400 min	24.49	5	**2.92**	1.64	2.00
sophomore	Yue	21	10	b	No	Music Education	Zither	150 min	23.65	6	3.17	**3.45**	2.40
senior	Zi	21	16	c	Yes	Performance	Piano	270 min	23.26	7	**3.58**	2.36	1.60
sophomore	Cai	20	11	b	Yes	Music Education	Erhu	60 min	22.89	8	**4.00**	2.45	2.40
sophomore	Bo	20	10	c	No	Music Education	Piano	45 min	22.17	9	**3.00**	2.64	1.40
Junior	Lv	22	19	c	Yes	Performance	Piano	240 min	22.06	10	**4.83**	1.55	2.20
Junior	Chen	21	11	b	yes	Performance	Erhu	460 min	21.71	11	**4.00**	2.64	1.80
Junior	Yao	22	12	c	No	Music Education	Erhu	60 min	20.63	12	**2.83**	1.18	2.40
sophomore	Qi	21	12	b	No	Music Education	Piano	90 min	19.93	13	2.92	**3.27**	2.00
sophomore	Chun	21	12	b	No	Music Education	Piano	120 min	17.68	14	**3.33**	2.55	2.60

Note. LY= learning years. PHEL= parental highest education level, which covers five layers: a) junior middle school and below; b) senior high school; c) college/undergraduate; d) master and e) doctor and above. PMLE = parental music learning experience. DP= daily practice; SRMP = the score of self-regulated music practice from the Phase I survey. PS1=Authoritative (Mean=3.53); PS2=Authoritarian (Mean=2.75); PS3=Permissive (2.37)

5.2 REASONS OF MUSIC LEARNING

Interviewees described their reasons for starting to learn music, their reasons for choosing music as their major, and the reasons for their current practice. In addition, participants also recalled the reasons behind these decisions, which it was hoped reflected internal thinking and the goals of any parental involvement in their childhood learning and practice behaviours.

5.2.1 Reasons for Starting Music Learning

All respondents recalled their original intention to learn a musical instrument. 8/14 participants recalled that the decision was made by their parents. The remaining five participants said it was their own choice. It is worth noting that only one interviewee, who had the highest SRMP score, described learning piano as a common interest of both her and her parents. #1 Bing said,

> My mother liked the piano very much when she was very young, but she never had a chance to learn it. She really wanted me to practice the piano. Fortunately, I liked the piano very much, so I just learned it. (#1 Bing)

The eight interviewees whose parents led the decision to begin learning an instrument described their parents' decisions with the following reasons: parents had the capacity to play musical instruments or even were music teachers (i.e., #2 Xuan, #13 Qi); the occupations of parents or relatives was related to music; interviewees displayed high degrees of musical talent when they were young; peer influences; and a parental passion

for music. It is worth noting that parental decisions to start their children learning instrumental music were often based on multiple instances of the reasons given above.

Three participants described the relevant reasons in detail:

> It was my father's decision to learn music at the beginning... My parents forced me to learn it at first, and I tried to stick to it to take the grade examination. Because my father's previous work was about music… like tuner… related to sound box… also, he saw that other children could play the piano, and my father also liked listening to music, so he let me learn the keyboard. (#9 Bo)

Two interviewees mentioned that their grandfathers had played a role in the decision making. One interviewee recalled:

> My grandfather played erhu in the local troupe. When I was four years old, once my grandfather played wrong notes during the rehearsal, and then I pointed out it... At the time [my parents and my grandfather] felt very surprised and thought I have some music talents, so I started to learn erhu from a teacher in the troupe. (#8 Cai)

Another one said,

> My parents have a music education institution, and they invited a very good zither teacher. My father asked me to learn it... At that time, I also learned other musical instruments (e.g., piano, trumpet) ... Later, my grandfather…he used to be an art soldier…said that Chinese musical instruments are better, so [I have kept learning zither]. (#4 Xin)

Among the five interviewees who stated that they chose to begin learning an instrument themselves, three said that the main reason was their interest in the instrument. For example, one participant noted,

> When I was young, I found my classmates learning the piano, which is very interesting. Every time when I passed by the piano shop, I always pay long attention on the piano, and my parents noticed it, so they asked me if you want to learn the piano…. and I started to learn it. (#13 Qi)

> Another respondent said, “I was interested in a kind of organ in kindergarten, so I started to be interested in keyboard instruments at that time, and finally I chose the piano.” (#5 Gan)

Two respondents (#12 Yao and #14 Chun) said that they knew they wanted to learn the instrument from a parental description but they had completely forgotten the reason.

5.2.2 Reasons of Majoring in Music

When asked for the reasons why they chose musical subjects as their major, two participants, with higher SRMP scores than average recalled that choosing music as their major was based on many reasons and that they had decided to take music as their major before junior middle school:

> When I was a child [six or seven years old], my dream was to enter the Conservatory of music... When I was in junior high school, I decided to major in music in my future university life. My parents supported my ideas. With the age increase, my goals became more specific, when I was first-year high school student, my goal was to major in Music Education and become a piano teacher in the future. (#1 Bing)

Another participant mentioned:

> When I was in junior high school, I wanted to major in music a little bit... My parents and I wondered if we could keep looking. When I moved to senior high school, it was clear that it was my own feeling [to choose music as major], because I liked it. Another [reason] was I felt that it was a pity not to go on after having paid so many efforts and practiced for so many years. (#7 Zi)

Almost all interviewees (12/14) said that the decision to take music as a major was the result of consultation between their parents and themselves. “Using music to get an offer of better or higher-ranking university (#11 Chen)” was the common reason mentioned by different levels of SRMP interviewees. Some interviewees recalled that they made the

decision during high school. #2 Xuan described that their parents want her get an offer from top universities in China. Usually, the universities belong to the "Double first class" university list, "211 project" or "985 project" are regarded as top universities in China (Peters & Besley, 2018).

> I think they [parents] may want me to be admitted to a better school, [because] my academic performance could only be admitted to an ordinary university at that time, but if I took the music entrance examination, I could go to 211/985 or double first-class university. (#2 Xuan)
>
> I decided to take the music exam in the second semester of 10th grade. My dad asked me if I wanted to take the music exam. I thought I was confident with my music abilities, so I agreed. Because my dad considered my grades was not enough good to reach the top Chinese universities' requirement…he considered that my academic performance is okay, and the music is good, maybe I could move to a better university that considering both academic and music scores. (#3 Shi)
>
> Since my academic performance is not good enough, so they [parents]thought majoring in music might be a better option. It [majoring in music] seemed the result of our discussion. (#13 Qi)

5.2.3 Reasons for Practicing

According to the result of the SRL microanalysis protocol, the students' reasons for practicing were described. Almost all participants described their motives for practicing in combination with multiple reasons. Most (9 out of 14) participants mentioned extrinsic motivation, such as preparing for music examinations and concerts. Some participants mentioned their interest in music repertoires. For example, "Because I like this song, I want to try my best to play it best (#1 Bing)"; "I like contemporary works, which has motived me to practice (#5 Gan)"; "the music is very nice (#11 Chen)".

Compared with participants who had low SRMP scores, participants with high SRMP levels expressed a broader range of reasons for their behaviour, which included both intrinsic and extrinsic motivations. One participant explained why she practiced and her understanding of practice in detail, indicating a "no pain, no gain" personal philosophy. She wrote,

> I think practice is a repeated and boring process. I may have been bored and tired in this process, but whenever I hear an appealing music repertoire and want to play it, the practice would become not so boring at this time. Especially when I see many young zither players perform on the stage, I believe there must be countless bitterness behind it…. since I have made a decision to major in music, I must master relevant kills. Of course, playing zither has also brought me many opportunities, and let more people know me. Even if today's practice may not bring me any change, but practice step by step every day would stimulate a qualitative leap after a period of time. I want to play excellent music repertoire, and I don't want to regret tomorrow because I don't practice today. (#2 Xuan, from the SRL microanalysis protocol)

From the detailed description above, it can be seen that most participants started to learn musical instruments because of decisions taken by their parents. The decision to major in a musical subject tended to be the result of a joint agreement by parents and students. Reasons for practicing were expressed as a combination of intrinsic and extrinsic motivations.

5.3 PARENTAL BEHAVIOUR IN MUSIC PRACTICE

Three sub-themes were extracted based on the different aspects of parental involvement: 1) six types of parental involvement from different action levels (passive and active); 2) the change of parental behaviours with student age; 3) the internal gender (paternal and

maternal) distribution difference. The results of this section describe the similarities and differences of parental behaviours across proactive and reactive SRMP participants.

5.3.1 Difference Kinds of Parental Behaviours

This subtheme describes six ways parents involve themselves in their children's music practice. The division of these parental involvement modes is based on relative parent and child music practice motivation levels (see Figure 5.2), including control, supervision, support, engagement, prohibition, and non-participatory involvement. For instance, "control" occurs when parental motivation for music practice is greater than their children's motivation. Some parents force their children to practice music. According to the descriptions of the interviewees, this controlling parental involvement usually appears alongside corporal punishment. "Support" occurs when the motivations of both parents and children are relatively balanced. All stakeholders make efforts to achieve optimal practice effectiveness. The six forms of parental involvement are described and explained in detail below.

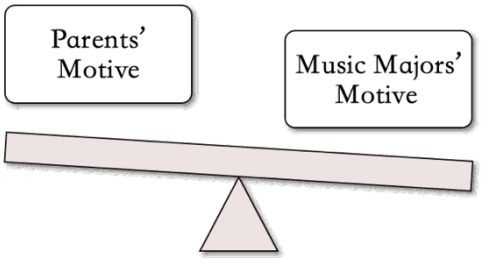

Figure 5.2. The Balance of Motives of Parents and Music Majors

5.3.1.1 Control

"Control" means childhood students forced to practice music. More than half of the interviewees (*N*= 8) mentioned this kind of experience. This form of parental participation mainly appeared in the early stages of learning (i.e., kindergarten and primary school) and manifested as high degrees of parental control over practice time and practice content. More than half high SRMP scorers recalled that their parents often set strict requirements on both the quality and quantity of practice, whereas some interviewees with low SRMP scores reflected that their parents only controlled practice time. Based on participant descriptions, no matter whether quality or quantity of practice was being controlled, it was often associated with corporal punishment.

More than half participants (including those with both higher and lower SRMP scores) described their parents forcing them to practice for a certain duration (e.g., 30 minutes, 1hour) even through different consequences (e.g., corporal punishment, criticism, prohibition of rest) were noted. From the interviewee's descriptions, it can be seen that practice durations amongst higher SRMP scoring students are much longer than that of low SRMP scorers. For example, #4 Xin recalled

> I didn't want to practice when I was a child... But if I didn't practice, my father would beat me... I practice two or three hours a day.... when I was a child…I never played outsides in the community with other children. I practiced the zither at home, and I also practiced during holidays or vacations. (# 4 Xin)

One participant with a low SRMP score recalled that she did not practice every day and her parents only controlled the practice duration,

> Although my mother did not require me to practice the piano every day, because she knew I have lots of academic homework... But I had to practice on weekends. On weekends, I had to sit there and practice for two or three hours. (#13 Qi)."

Some participants, especially those with a high SRMP score, recalled that their parents would strictly control practice quality. Parents usually used criticism and corporal punishment as a method of control. One participant mentioned her experience of being criticized. She explained: "My mother would criticise me if I practiced the zither ineffectively, and I often cry when I was a child (#2 Xuan)". In addition, some participants mentioned that their parents used a "sweater needle", "candied gourd stick(糖葫芦棍)", "chopsticks" or other tools to physically punish them when their practice quality was not ideal. One interviewee said,

> I practiced the piano every day. I had never stop it even in Chinese New Year... When I was a child, my mom would sit next to me and supervised me practice the piano with holding a sweater needle. If I got distraction or made mistakes, she would hit me. (#1 Bing)

Similarly, another participant recalled,

> My mother sat next to me with chopsticks... If I couldn't play well, she would knock me with chopsticks... Every time I practiced the piano, my mother accompanied me. (# 6 Yue)

In addition, #7 Zi recalled,

> I practiced the piano every day when I was a child, I didn't remember how long time I practiced, but I always practiced the piano. My mother would beat me with a "candied gourd stick (糖葫芦棍)" or something like that, if my practice was not effective or ideal. (#7 Zi)

5.3.1.2 Supervise

Parental involvement in music practice often appears in the form of supervision, which usually happens when parental practice motivation is higher than that of a student. In the results of this subtheme, according to the detailed performance of supervision, this kind of parental involvement is divided into three types: tutoring, accompanying, and reminding.

Tutoring

Among parental supervision of student music practices, "tutoring" refers to parents not only supervising practices but also helping their children to practice effectively and maintain good practice behaviours. In this behaviour, the parents usually play the role of a tutor.

According to the description of the interviewees, this behaviour occurred in both the high and low SRMP level groups, but it seems to have occurred more frequently among high SRMP scorers. In addition, participants with high SRMP scores described that although "tutoring" persisted from childhood to the present, specific tutoring methods changed over time. One participant stated that when he was young, he was a passive learner and his mother was a tutor who instilled knowledge. However, after he moved to high school and college, his mother often used a scaffolding method to tutor his practice. #5 Gan recalled that,

> "[In primary school] my mother would watch me practice, then sing the music score with me, and check if the fingering was right or not. It would be very detailed... [In high school] she would come over actively to asked me what I was practicing, and I

> would talk about the background of the music with her... She would take the initiative to understand. Until now ... this kind of involvement was quiet often ……I guess she wanted to improve my understanding of the musical repertoires.

However, one student with a low SRMP score noted that, although their parents would tutor their practice, it only happened at specific times (e.g., before grade examinations). #11 Chen mentioned that his father's tutoring suddenly increased every time music grade examinations were due. He explained,

> For example, in the summer vacation, my father would tell me in advance which grades I was going to take this summer vacation... Because my father was an erhu teacher... Then I began to practice these music repertoires. Then my father would stare at my practice for three hours a day during those days. (#11 Chen)

Accompanying

Accompanying, as a kind of parental supervision, refers to parents supervising their child's whole practice process but not participating in instrumental music practice content. This kind of parental involvement was mainly found among high SRMP students. Three students (#3 Shi, #4 Xin, and #5Gan) described their parents "lying on the bed" to accompany their music practices. The behaviour was often remembered as occurring during middle and high school. Interestingly, these high SRMP students seem to have different attitudes towards parental participation behaviour. Some students regarded "accompanying" as natural and understandable because, as the difficulty of the practice content increased, parents lost the ability to play the role of tutors and supervision was gentler. For example, one interviewee recalled that,

> When I was in high school, my mother was with me. At that time, she couldn't understand my practice content. So, she was lying the bed and listening my practice. (#4 Xin)

However, another participant expressed the view that "more is not better". #3 Shi said although accompanying supervision gave him emotional support, too much made him feel that he had lost some "freedom",

> When I was a child, my father didn't spend much time with me. In high school, since he thought this period was very important [to get a university offer]. Excepting for my lesson time, he always accompanied me. I think he accompanied too much… he should let me to practice by myself… you know, it's good for him to accompany me, but I think he did too much. (#3 Shi)

Reminding

Reminding was remembered across all of the participants learning stages (i.e., primary school and before, junior high school, high school, and university). Among the participants with low SRMP scores, reminding usually occurred in childhood. Interviewees with high SRMP scores tended to note that this kind of parental behaviour also occurred in high school and even college period.

In the descriptions of participants with low SRMP scores, there were some differences given in the way parents employed reminding. Some used gentle questions, some used warnings. For example, one participant wrote, "If my playing stopped, she would say 'What you were doing? Why not practice?" (#14 Chun). Another student recalled "My dad would scold me if he didn't hear me practicing for several days, so basically, when my dad

was unhappy, I would practice…" (#11 Chen). One participant described in detail a related experience that impressed her. She wrote,

> When I play the piano during childhood, my mother often took a nap in bedroom... I was playing while she was sleeping, and at that time, I was still wondering if I would disturb her sleeping... However, as soon as I didn't play, she immediately got up and asked me 'Have you finished your practice?' It means that she can still 'monitor' my practice even when she sleeps. I feel very shocked. Since then, even if she sleeps or do something else, I was less lazy during practice. (#13 Qi)

Participants with relatively high SRMP scores described that if they did not practice the piano enough during the holidays, their parents would remind them to practice the piano in a friendly tone, especially as they moved into their merging adult periods. For example, #2 Xuan said,

> I usually actively practice now, but if I have not practiced for a long time, she may remind me, but she won't force me... She believed that I can self-regulate my music learning and practice. (#2 Xuan)

Similarly, another participant said,

> In winter and summer vacation, I usually practice less than in school, because I want to relax. Sometimes, I may practice for a few hours a day, but it is not very efficient. If I don't practice for a long time, my parents would remind me. (#6 Zi)

5.3.1.3 Support

Support refers to the efforts made by parents to help their children achieve effective practice. The difference from supervision is that support treats student motivation as a priority and can be regarded as assistance given to a child's motivation and willingness. In this chapter, parental supportive behaviours were divided into two types: support for

practice time and support for practice quality. All supportive parental behaviours were found among proactive self-regulated learners.

In order to secure their children's practice time, supportive participation helps children make the best use of their time by picking them up and providing food. This kind of support was commonly remembered in the high school period. For example, #1 Bing recalled,

> During high school, I remembered that I finished school class at about 5:00 pm, and then I had dinner [my mom sent the dinner to me] in the car between 5:00 and 5:45pm. Then, I practiced the piano for an hour from 5:45 to 6:45 pm in the nearby piano shop, and then I went to the evening lessons of my high school directly from 7:00 pm to 9:00 pm. After finishing schools' lesson, I went to home and continued to practice the piano until 11:00 pm. (#1 Bing)

Similarly, another participant described,

> During high school period, after dinner, I would spend all my time practicing the piano until I went to bed. It was about 7:00 pm to 10:30 pm. My mother might make me some snacks, and she would accompany me all the time... besides, my mother would lend me her laptop so that I could watch the video that she helped recorded during my piano lessons and checked the piano teacher's requirements one by one. (#5 Gan)

Few descriptions of parental support involved the quality of practice. Only one participant mentioned that his parents helped him buy a grand piano. #10 Lv said,

> When I was about the third year of junior high school, I wanted to change to a piano, because I played the piano that my mother left for me... at that time, I felt that the upright piano was not enough, and the control range of the upright piano was limited… I felt it was not enough for my playing, and I told my family that I wanted a grand piano...Although everyone said that there is no need to buy it, my dad said that 'if the grand piano could make him want to practice more and like piano more, it is worth'. Then he bought a Yamaha grand piano for me. After buying it, my motivation actually increased during that time. (#10 Lv)

5.3.1.4 Engage

Interestingly, some participants described that their parents as being “attracted” to their practice and actively talking to them about music knowledge and information. In this kind of parental involvement in music practice, parental participation was not intended to develop the efficiency of their child’s practice, but their appreciation, curiosity, and love for music. This type of involvement was only remembered as occurring during high SRMP scorers’ high school and college periods. For example, #6Yue said,

> Now, I have grown up, I have learnt a wide range of music repertoires, and mastered some difficult musical technique skills… [When practicing the zither at home] if the repertoires I practiced they [parents] really like, they would applaud, and let me play again. (#6 Yue)

Another participant noted,

> My dad would actively participate in my practice, although he was not interested in the music score that I practiced, he was still very enthusiastic and took the initiative to come to see my practicing... Besides, when I talked to others about music, my dad would come to listen to what I was talking about. Now, he has known something like Beethoven, Mozart...I have not expected this change…You know, in the last two years. I found that I was also influencing them. (#5 Gan)

What’s more, some parents improved their music skills because of their children’s learning experience. For example, one participant mentioned that, although her mother was her zither teacher when she was a child, she now often teaches techniques to her mother. She said,

> Now I’m in college. Frankly speaking, my zither level is higher than my mother, and sometimes I will provide some guidance and teach my mom when she practices. (#2 Xuan)

Another participant mentioned that when he was a child, although his father owned an art education institution, he could not play the zither. After many years of accompanying his music learning and practice, his father can now teach the zither,

> My father can teach zither now, because he has accompanied me to learn zither for many years. He usually practices zither himself when he was free. He can teach zither now. He can point out the problems of zither playing no matter what you are playing professionally, he can point out shortcomings of your playing. (#4 Xin)

5.3.1.5 Prohibition

In addition, two participants mentioned that their parents had participated in their music practice by prohibiting their practice for varying reasons. A student majoring in erhu recalled his experience of being prevented from practicing by his mother because he liked playing the guitar so much he didn't sleep well during junior his high school period, #8 Cai said,

> I can remember, at that time, it is nearly the examination. I secretly played the guitar at night. My mother wouldn't let me play it. You know the electric guitar could make no sound when you use headphones, so I played it with headphones, and my mother found it three times. You know, in the night she asked me to go to bed, so I put the guitar aside. When she left, I began to play it again. Then she came and found me playing and prohibited me again. It happens three times for one night. I really wanted to play, I felt like I was addicted...since the it sounds good, I just feel it sounds so good. (#8 Cai)

Another interviewee described his experience of his parents forcing him to rest while he was preparing for the music college entrance exam. #11 Chen said,

> I was very tired when I was preparing for the music college entrance examination. At that time, I got up at 8 a.m. every day and practiced all day. At that time, my mother imposed on me that I must rest for 10 minutes after practicing 1 hour session. At that time, it was particularly difficult. I had to practice from 8 a.m. to 10 p.m. (#11 Chen)

5.3.1.6 Non-participatory Involvement

According to the interviewee's descriptions, some affective parental behaviours were not intended to impact on the students' music practice. However, some parental behaviours and attitudes were remembered as having positive and negative impacts on student music learning.

In the interview, #2 Xuan mentioned her own practice habits and her mother's (as a primary school music teacher and zither teacher) daily practice habits. It is difficult to deny a potential relationship between #2 Xuan and her mother's practice behaviours. Although #2 Xuan did not mention it during interview, it seems that her mother's practice behaviour had a modelling impact. She said,

> My mother practices the zither regularly. I admire her very much. She gets up early every day and starts at 5:00 or 6:00 am to practice. She is usually busy at work, and she likes playing the zither. She gets up at 5:00 or 6:00 am every morning and plays the zither for an hour or two hours. As long as she is not very tired, she will get up early. So, I also admire her. (#2 Xuan)

When #2 Xuan described her practice habits, she mentioned similar behaviours. It seems #2 Xuan was influenced a great deal by her mother. She said,

> I usually pick time that a few people to practice. Generally, everyone may not get up too early in the morning, and I would like to get up a little earlier and practice for a while. Then when they come, I can do something else... The rehearsal hall opens at 6 am o'clock, but I can't get up so early. I get up at about 7 o'clock…and then I would have a breakfast before 7:30 am, and then to practice for until 8 or 9 o'clock, and then do something else. (#2 Xuan)

One interviewee described the potential negative impact of a lack of her father's participation in her music learning and even in her life. She noted that it might have caused her to be afraid of performing on stage. She said,

> My father only occasionally sends me to learn erhu when my mother was busy… only my mother supported me when I grow up, that is, my father may not be very important... In fact, his absence or lacking his attention also affected me, I can always feel that I am not good enough... maybe I feel that only being good could attract his attention ... Basically, when I was a child, my memory of my father was completely blank. I only remembered that when I was very young, he took me to play, but only one time, and there was no other memory. Then, [another thing I can remember is] he tore my erhu book [because I didn't want to go to erhu class], which was a particularly bad experience. (#12 Yao)

5.3.2 Change of Parental Behaviour

Compared with low SRMP scorers, participants with high SRMP scores mentioned more often that parental involvement changed with their age. According to their descriptions, some changes were made actively by parents and some changes were made passively by parents.

Some participants with relatively high SRMP scores mentioned that their parents took the initiative to change their involvement in their practice. They noted that, although parental involvement in childhood was strict and highly controlling, as they grew up, "parents just remind to practice, which was actually not the same as when I was a child (#6 Yue)." Some participants even remembered that parents no longer supervised or participated in their music practice,

> My mother thought that I had grown up and didn't need her supervision. Basically, she wouldn't mention anything about music learning [zither]. (#2 Xuan)

Moreover, #6 Zi highlighted the change was made on parental initiative. She said,

> When I grew up, I didn't take any actions to change my parental involvement. It was their own choice. They took the initiative to change their management methods [no longer controlling or even corporal punishment like when I was a child]. (#6 Zi)

Some participants, especially males, noted their parents were forced to change their involved behaviours. For example, one participant remembered that he could not bear his mother's strict practice supervision during adolescence and they quarrelled. He got the freedom to practice the piano independently. He recalled:

> When I was in junior high school, I didn't want her to practice with me. She was always making comments and correcting my practice, such as 'You should play in that way in these music bars, here …'; I didn't want her to talk. I felt I have my own idea and plan. …. Finally, mother didn't practice with me, and then our relationship recovered. (# 10 Lv)"

More detailed information about parents passively changed the way of involvements are described in Section 5.5.1 Resistance.

Besides, some participants (4/14) mentioned that their parental supervision in music practice decreased, when they moved to junior school and experienced increased academic pressures and the high school entrance examination. For example, #2 Xuan recalled, "in junior high school, my parents' requirements were mainly academic learning" # Chen said, "the closer to the third year of junior high school, the more attention on academic learning received from my parents."

5.3.3 Parental Gender Distribution

In the descriptions of parental involvement, the variance of parental participation is obvious. Continuing the Phase I results of parenting style, the overall emotional atmosphere of parenting was explored. The interviewees were asked to use three words to describe their parents (Table 5.2) during their Phase II interview. Through the word frequency statistics, it was found that participant descriptions of their parents were generally positive. In general, the interviewees described their parents as “responsible [负责]”(n=5), “goodness [善良]” (n=4), and “gentle[温柔]” (n=3). Specifically, the dominant words for describing the image of mothers were “goodness [善良]” (n=3) and “gentle [温柔]” (n=3). Words used to describe fathers included “responsible” [负责] (n=3) and “humour” [幽默] (n=3) as the main characteristics. Interestingly, although the word “humour” appeared frequently, each instance was given in female interviewees’ descriptions.

Table 5.2. Participants' Description of Parents

No.	Name	Gender	Major	Maternal description	Paternal description
1	Bing	Female	mother	母老虎(female tiger)；女强人(able woman)；贤惠(virtuous)	幽默(humour)；很宠我(very spoil me)；讲道理(reasonable)
2	Xuan	Female	mother	严厉(strictness)；知心(intimate)；比较懂我(understand me)	幽默(humour)；假严厉(pretend to be strict)；关心我 (care about me)
3	Shi	Male	father	温柔(gentle)；善良(goodness)；有趣(interesting)	宽宏大量(generous)；责任感很强(responsible)；很替我着想(considerate)
4	Xin	Male	both	喜怒无常(moody) 通情达理(reasonable)，比较和蔼(kind)	严厉(strict)；话多(talkative)；爱显摆(like showing off)
5	Gan	Male	mother	负责(responsible)；爱心(love)；好奇(curious)	主动(active)；热情(enthusiastic)；冷静(calm)
6	Yue	Female	mother	无私(selflessness)；很爱我但表达方式不是很好(love me but the way of expressing it is not good)很爱这个家庭 (love family)	雷厉风行(exceptionally vigorous)；果断和固执(decisive and stubborn)；一直在付出(always giving)
7	Zi	Female	mother	铁人(Iron woman)；有韧劲(perseverance)；急性子(impatient)	细心(attentive)；谨慎(cautious)；拖延症患者(procrastinator)
8	Cai	Male	father	善良(goodness)；伟大(思想开明) (great, open-minded)；整活儿(all-around)	善良(goodness)；伟大 (默默付出)(great; contribute silently) ；岩石(like solid rock)
9	Bo	Male	both	偏爱我 (love me)；鼓励我多(encourage me)；向着我 (stand by my side)	管的严(strict)，管控多(more control)；对我规划很远 (long-term regulation)
10	Lv	Male	mother	温柔(gentle)；善良(goodness)；傻傻的(silly positive aspect)	开朗(cheerful)；开明(enlightened)；包容(tolerant)
11	Chen	Male	father	热情(enthusiasm)；负责任(responsible)；孩子气(childish)	有点孩子气 (childish)；负责任(responsible)；有点苍老(a bit hoary)
12	Yao	Female	mother	温柔（性格比较好）gentle (good character); 对我特别好(good to me)；向着我(stand by my side)	不负责(irresponsible)，太抠门(too stingy)，脾气不好(bad-tempered)
13	Qi	Female	mother	固执(stubborn)；漂亮 (pretty)；太关心我了(care too much about me)	可靠(reliable)；安全(safe)；煲汤很好喝(good at making soup)
14	Chun	Female	mother	耐心(patient)；性子很急(impetuous)；不会嫌麻烦(thoughtful)	好笑(humour)；极端(excessive)；负责(responsible)

In the descriptions of the interviewees' parental music involvement, it can be seen that most involvement concerned mothers (11/14). Among the 14 interviewees, there were three male interviewees (#3 Shi, #4 Xin, #11Chen) whose music learning and practice was clearly led by their fathers. However, although one parent might lead a child's music learning, other parents typically participate in different ways.

A clear division of internal parental involvement was discovered. One parent (usually the mother) was strict and supervised student practice and music learning. The other parent tended not to participate seriously and sometimes even contrasted with their partner parent. The "not serious" parent seemed to ease tension at home to a certain extent. This clear distinction was more often remembered by higher than average SRMP scorers. For example, #10 Lv described,

> My dad doesn't understand music at all, and he doesn't understand piano at all. My dad is funny, he always says funny opinions. You know… he doesn't know what I am practicing. He commented that "your piano playing is a little out of tune!". If he thinks the music sounds not appealing, he would say that my playing is out of tune. Besides, when my mother forced me to practice piano, and my dad think I was too miserable. When I was crying during practice, he felt I was too miserable. Therefore, when my mother went out, he told me do not to practice and go to play computer games... (#10 Lv).

In a similar experience, one interviewee said,

> [Compared with mom] my dad is less in charge of my practice, because he is too lazy to listen... I especially liked my dad to supervise me practice the piano, because he didn't understand the practice content, so I could be lazy. (#5 Gan)

Interestingly, #2 Xuan said that her father tried to mitigate the conflict between her and her mother caused by practice. She recalled,

> My dad would adjust the relationship between mom and me. If my mother asked me to practice zither when I was child and I don't want to practice, sometimes my dad would tell me "Why don't you take a step back, practice for a while and then playing [go outside]?", and sometimes my dad would negotiate with my mom "Could she take a break today? She has practiced for a while". (#2 Xuan)

5.4 PRENATAL BEHAVIOUR IN MUSIC LEARNING

The development of interviewees' SRMP abilities was not only related to their parents' direct music practice participation, but also to other forms of parental music participation (for example, seeking teaching resources and accompanying them to participate in competitions). All interviewees mentioned parental music participation exceeding music practice. Given this, three types of parental involvement related to music learning are described: 1) lesson-based parental involvement; 2) musical activities engagement, and 3) parent-child communication. Through the specific descriptions below, it can be seen that there are obvious differences between high and low level SRMP interviewees.

5.4.1 Lesson-based Activities

According to the descriptions provided by the interviewees, there was a great variance in parental involvement in terms of the provision of educational resources. The parents of high SRMP scorers tried their best to seek and provide the best educational resources. However, some low SRMP level interviewees described needing to look for teaching

resources by themselves and not experiencing too much parental involvement, especially during their high school period.

Specifically, two highly proactive self-regulated learners described how their parents made efforts to find them the best teachers. #4 Xin said,

> My dad is always looking for a better teacher. I don't know how he got in touch with a teacher from the zither family. Starting from the fifth or sixth grades of elementary school, my dad took me to class (to Beijing) every two weeks. It usually took around three hours from my home to the location that teacher could teach me. (#4 Xin)

Another interviewee, #6 Yue, said,

> My first year of preparing the university entrance examination, it was actually my dad who required me to go to Beijing to study. Because he wanted me to get a better university offer. So, I went to Beijing to start learning. I did learn a lot of things and got to know a lot of famous teachers. It is indeed a famous teacher, a first-class famous teacher in China... (#6 Yue)

On the contrary, students with low levels of SRMP scores recalled their experience of seeking teaching resources by themselves. #13 Qi said,

> When I was in high school, I contacted the music school myself, and the teacher suggested that I go to the music training camp… If my mother has some questions about it, she would ask me to ask the teachers. If she has any questions, let me ask (#13 Qi)

In addition, parental participation in music classes was quite different between students with different levels of SRMP. Highly self-regulated music learners tended to remember parents recording classes by taking notes and actively self- learning. As student music levels progressed, video recording became a more common way for parents to participate

in their children's music lessons. One participant described in detail how his parents were involved in his music lessons. #4 Xin recalled that

> My father drives me to class during primary school to junior middle school period. It takes more than three hours [of traveling]. Also, my father would sit next to me, recorded, and listened to it during I am taking the zither lessons. When we come back to home, I would watch the lesson video and take notes... In the third year of senior high school, I stopped my academic learning, I moved to Beijing, and rented a basement in Beijing to learn the zither. At that time, my mother accompanied me every day…I don't know why a teacher taught me at 6:30 am in the morning. So, during that time, at 6:30 in the morning, my mother accompanied me to take the class. My mother would sit in the back and recorded it for me (#4 Xin)

Some participants with high SRMP scores also described their parents participation in music lessons. For example, # 1 Bing said,

> When I was a child, my mother would accompany me to class every time. She would help me take notes carefully. The teacher would say that somethings should be remembered, like what scale should be remembered. My mother would write down in a small notebook for me to help me remember teachers' requirements. (#1 Bing)

Two other participants described their relevant experience. They said,

> In order to prepare the college entrance music examination, my parents would accompany me to Hangzhou every week with tripod and video camera and recorded every class with the permission of the teacher. (#5 Gan)
>
> I need to go to our provincial capital city to study. My father would drive the car and send me to take the music class with my mom. But my father didn't listen to the class. He just waited us in the car nearby, and my mother attended the class with me. (#7 Zi)

Compared with high scoring SRMP students, students with low SRMP levels described parental involvement as a decreasing trend. One participant said,

> When I was a child, my mother would send me to class only in the beginning of the learning stage. Later, during the middle school periods, I went to the teacher to practice when I was free, so she even did not know when the teacher taught me...

> When I was a child, she would come in at the half of the class, sit there, and listen to the lesson... But she is not attending in every class. (#13 Qi)

5.4.2 Music Activities

The subtheme of music activities describes recalled parental involvement related to two types of activities, examinations or competitions, and musical leisure activities. In the following descriptions it can be seen that there are obvious variances in the statements given by interviewees of different SRMP levels.

5.4.2.1 Competitions and Examinations

Students with high SRMP scores tended to report active parental participation in their music practice as well as in their lessons, concerts, and music competitions. One interviewee mentioned that, “My mother is a very important person on my way to music learning, especially when I am taking apart in various competition and holding music concerts, she always stands by me and accompanies to me (#7 Zi)”. Similarly, another student said, “My parents and even my teachers would accompany me to take music competition by plane” (#5 Gan).

Interestingly, among the 14 interviewees, the highest and lowest SRMP scorers mentioned experiences of failing in competitions or examinations and described how their parents participated. The parents of the proactive learner tried to guide their child to focus more on

personal progress, whereas the parents of the reactive learner appear to have compared their children to others. The student with the high SRMP score recalled,

> Once I went to Hong Kong for a competition, and I forgot the score. My mother was a little angry and helpless at that time. She thought I had prepared this competition for a long time, because I had been preparing these music repertoires for two or three months during the summer vacation. She thought I shouldn't make such a low-level mistake. And… we spent lots of money to participate in the competition and took an airplane to Hong Kong. But my mother didn't scold me, and she did NOT say any negative words that stimulated me. She was helpless and said it was all right... she told me "I do not have ideas to solve it, the only thing we can do is try to play better in the next time". After talking with mom, I was relieved. (#1 Bing)

The interviewee with the low SRMP score recalled,

> When I was child, I applied for vocal and piano grade examination, and I didn't pass them. I was going to give up, but my mother said, "Let's try it again, it is ok if you cannot pass". Later, I took the examinations again and passed them... My parents are NOT unhappy because I didn't pass them. They think do not be too bad... Just don't be worse than others. (#14, Chun)

5.4.2.2 Making or Listening to Music Together

When participants were asked about musical experience related to parents, some students mentioned that they were asked to play at home when guests visited. There are obvious differences in how the interviewees regarded these kinds of activities. High SRMP students regarded it as a happy experience. One participant remembered,

> Because every time I play the piano, my father will video my playing. Whether I play for guests at home, or I go to music competitions... he would video and take pictures for me. I feel my father was a little proud of me. I think he likes me playing the piano very much…Besides, mom and dad often let me play some songs, because they can't understand the music repertoires that I was learning… He often let me play that song they like such as 'Farewell (送别)' and 'Wedding in a dream (梦中的婚礼)'. I always play these songs for him since I was a child. (#1 Bing)

However, two other participants with relatively low levels of SRMP did not feel very happy when they recalled similar experiences. #9 Bo said,

> When my father came back, he asked me to some songs for him, and I would play for ten or twenty minutes... Then he would praise me, I feel a little bit happy and motivated, but not much. (#9 Bo)

Similarly, another participant expressed,

> Sometimes my parents would ask me to show them what I've played recently, or play for guests when they come to our home... When I played for them, I was not very happy, but I didn't resist. If you [parents] asked me to play and I would play it. Every time, they just smiled at my playing. I felt it is just show people what I have learnt during the several years of study. I did not have any special feelings. (#13 Qi)

5.4.3 Communication

One kind of parental involvement that should not be neglected is when parents expressed or shared views explaining their behaviours to their children. According to the interviewees' descriptions, there were two types of this behaviour: preaching and conversation. Although different level SRMP learners mentioned these two methods of communication, there were some differences among the interviewees. The remembered communication types also sometimes changed with recalled student age.

5.4.3.1 Preaching

Many interviewees mentioned a method of communication categorized as preaching. This was remembered as parents trying to persuade their children to agree with their opinions. This kind of communication was remembered as parents in a dominant position forcibly conveying values to their children. One participant called it "ideological work" (#3 Shi).

This kind of communication was mentioned in both high and low SRMP groups, however, there was little difference in recollections of proactive and reactive learners' college periods. For example, one participant said,

> My father preached me a lot from junior high school to senior high school... he preached me every day, because I just couldn't meet his requirements... For example, because he accompanied me to learn the zither for many years, he could understand my practice and learn speed... From childhood to senior high school, he was strict and talked a lot. After college, probably because I did not live with him together anymore, and then he preaches less. (#4 Xin)

Another participant remembered that the preaching of her parents changed with her age and current parental preaching is more implicit. She described,

> When I grow up, she would be stricter in many aspects. My mother won't explicitly express what I should to do, but I can feel that from her words, I feel that I have to work hard. At the beginning of my university life, my mom sometimes called me and asked me how I have learned recently. Well, sometimes I can feel a kind of pressure and she has high expectations for me. (#2 Xuan)

An interviewee with low SRMP scores expressed her mother's preaching and excessive concern for her, which covers all aspects of her life and does not seem to have changed with her age:

> I think my mother cares too much about me now. In fact, I may not feel it when I was young... But now that I has grown up, if she cares about everything in life, it seems like I need to ask her advice before doing everything…. Many differences between us on the same thing, because I didn't have any disagreement for her arrangements when I was young…I usually followed her ideas to do, so there are few conflicts. But now when I study outside, I always have to solve problems by myself, however, my mom did not agree with the way I deal with problems, and she thought I should solve it in a better way, I should handle it better. (#13 Qi)

5.4.3.2 Conversation

Conversation was commonly reported in high school and college memories. It categorizes the exchange ideas and opinions. Conversation provides students with an opportunity to understand the parental beliefs and motives behind their behaviours. In addition, through conversation, the goals, values, beliefs, and motives of both sides can be better understood. Many participants (both high and low SRMP participants) mentioned that in conversation with their parents they gained a better understanding of previous parental behaviours, which played a varying but positive role in their music learning.

Some parents started to understand their children's goals through conversation. One participant said, "parents asked me what I want to be like in the future, and how I think about to achieve my goals in the future (#7 Zi)". Some parents express their inner beliefs and motivation through communication. For example #5 Gan wrote,

> In fact, my mother and my father talked to me, they all said that they wanted to learn music when they were young, but they didn't have this opportunity, neither the economy nor the social resources, so they sometimes want to learn some music information from me when I practiced. They often say, 'Could you teach me how to play the piano?' (#5 Gan)

#11 Chen and #8 Cai noted that their understanding of parental motivations for behaviours came relatively late. In the early stages of learning, they had not be able to understand due to their age or because of a lack of communication. #11 Chen said,

> My mother often tells me that the reason why she wants me to be good is because she doesn't live the life, she wants... I think she needs some proof of self-worth... I didn't think about her feelings when I was a child…She would tell me her stories, but I

> cannot understand when I was a child. Now, when she (or parents) talks to me and tell some stories, I felt I can understand⋯ and even self-reflect my previous behaviours. (#11 Chen)

Another interviewee said,

> My father actually wants to hear me play [erhu], but I don't usually play at home... When I was a high school student, my mother told me that dad often eavesdropped behind the door and listened to my practicing, actually he did not want to supervise me, he just wanted to listen to me playing erhu. I think he likes the sound of erhu, also maybe it's because my grandfather plays the erhu. My grandfather has passed away, and the erhu I played is my grandfathers' left one. To be honest, that voice is not a good voice, but it's very unique (since the erhu does not have a high-quality, the sound of the erhu is not good, but it is special). Also, I feel it might be a way for my dad to express his love to me, my dad did not care about me on the surface. In fact, he still cares about me. (#8 Cai)

5.5 STUDENT COPING WITH PARENTAL BEHAVIOURS

The data contained within this theme reveals the responses of emerging adults to parental musical involvement, especially in their music practice. According to the descriptions of the interviewees, these reactions were divided into four categories: resistance, laziness, acceptance, and tolerance. These different responses help explain the dynamic interaction patterns between parents and children. It should be noted that each kind of coping behaviour occurred more often in the accounts of proactive learners who scored higher than average for SRMP.

5.5.1 Resistance

Among the 14 interviewees, three mentioned resisting parental involvement and having conflicts with their parents during practice. Interestingly, these three interviewees were all

music students with higher SRMP scores than average. This phenomenon seems to imply that the interaction experience between interviewees with high levels of SRMP and their parents was not always calm and gentle. On the contrary, the relationships seem more intense. The participant with the highest level of SRMP described a scene in which she did not want to practice, argued with her mother, and finally experienced a resolution that was supplied by her mother. She recalled,

> Once I made my mom angry since I didn't want to practice the piano that day, and then she fierce me and asked me to practice the piano, but I still didn't want to practice... I cried loudly because she fierced me. Then she comforted me and talked to me patiently. She asked me why I didn't want to practice the piano, she asked me a lot of questions, such as 'Did you have a bad time at school today? Did someone bully you today, or did the teacher scold you, or what happened? Why didn't you want to practice the piano?'... Later, in her gentle comfort, I practiced the piano for an hour and a half... It is easy for me to be persuaded by my mom. (#1 Bing)

However, two other participants described achieving varying degrees of "victory" after resisting their parents. One of them won his freedom to practice the piano, and another one stopped his music studies. #10 Lv recalled,

> Because at that time, after junior high school... I entered puberty and began to rebel, and I didn't want my mom to supervise my practice... My mother and I quarrelled over this, we even quarrelled in the piano class... Because I didn't want her to practice with me. I said she always make comments on my practice. I didn't like it. I didn't want her to comments on my practice... I didn't want her to participate my practice in the second and third year of my junior high school. Finally, I moved out and lived by myself. (#10 Lv)

Another participant who experienced ending their music tuition recalled,

> At that time, there should be the biggest factor, that is, the pressure of [music]grade examination, and then there was a great pressure on school academic studies. At that time, I just wanted to learn the piano, and I didn't want to take the grade examination… my teacher was very strict at that time. My mother may also be in menopause, and she had a bad temper. Then I was under great pressure every time I

> took the piano lesson. In the beginning, I practiced more piano under great pressure, and then I found it is not enough, since I receive bad feedback at piano lesion…a negative cycle starts to work, so finally I can't stand it at the end... because of the teachers' attitudes and my mother's bad temper, I cannot stand anymore, and the contradiction suddenly escalated in Grade 5 and 6, and then I gave up. Later, I didn't touch the piano once in the three years of junior high school, and I didn't even listen to it. (#5 Gan)

5.5.2 Laziness

Participants described various episodes of laziness as instances of coping with parental practice supervision. These experiences spanned childhood, junior high school, high school, and university. They were common among students at all SRMP levels, but the response occurred more commonly among male participants.

Several male interviewees described instances of laziness during childhood, junior middle school, or senior high school. One said,

> You know my parents [concerned] only practice time. Because there were not many mobile phones at that time, and there was only one watch in my family. Sometimes my parents asked me to practice for half an hour, and then my mother often went to other rooms to do housework, like went to the balcony to dry clothes. I would turn that watch 5 minutes faster or 10 minutes faster. At first, they didn't find it and they just thought the watch might be inaccurate... But later, after one month later, it was also discovered. (#9 Bo)

Another said,

> During junior high school period, I wanted to go out and play an I asked my mother. My mother told me I should ask my father for instructions, and I didn't dare [to ask dad] ... So, when dad was NOT at home on Saturday and Sunday, my dad worked on Saturday and Sunday, I would sneak out. (#4 Xin)

In high school and college, laziness occurred in different ways. For example,

> [Before the college entrance exam] I told my mother that I went out to class. In fact, I went to the Internet cafe to play games. I was still playing games in the Internet cafe before the exam week... My mother didn't know this. At that time, if she knew, I thought she would be angry, because it was really in the exam time, and you would have an exam that you decide your life next week... But I really wanted to play games at that time. (#10 Lv)

Female participants reported fewer and more euphemistic ways to be lazy. One female interviewee, #7 Zi, said,

> In winter and summer vacation, I practiced less than in school. Because I wanted to relax at home. Maybe I can practice for a few hours a day, but it was inefficient. My parents would still remind me, generally 80% [remind], and 20% may not... If I didn't go, I may find something else to do. Sometimes, I would say I need to write a paper or have some academic homework. (#7 Zi)

5.5.3 Acceptance

When interviewees mentioned their experience of learning a musical instrument or practices being arranged for them, most noted that accepting their parents' arrangements did not seem to be a "painful" thing especially, when they were children. Participants often used words such as "obedient (听话)" and "well-behaved (乖)" to describe their states when accepting parental participation. For example, one participant thought, "I am very obedient when I was a child, maybe just doing whatever my parents asked" (#4 Xin). Similarly, another respondent recalled, "I didn't really think about it when I was a child, and I was very obedient. I listened to my father's ideas (or requirements)" (#3 Shi). One participant explained that although his mother had asked him to learn the piano, he had later become "a little uncomfortable without practicing" (#10 Lv). The participant recalled, "My mother asked me to learn the piano... I didn't like or hate it at that time, (later) I liked

the piano, probably because I practiced faster than other children, and the teacher praised me" (#10 Lv)

It is worth noting that although more than half participants described themselves as often accepting the participation and arrangements of their parents, in the later developmental stages, especially adolescence, the acceptance of participants began to be based on self-judgment. One participant remembered,

> [My parents want me to be obedient] but I think the most important thing is that if the thing they wanted me to do is right from my perspective. I only did the thing that both what they told me to do and I agreed with it. (#10 Lv)

Two participants mentioned that when their parents reminded them to re-take music lessons and practice regularly, they agreed and accepted the parental views. One participant explained,

> My parents said picking the erhu up [restart to study with an erhu teacher] and I did not disagree with it. I think I should do. After all, I've been studying for many years. (#8 Cai)

Another participant described in detail his thinking when he decided to accept his parents' suggestions. #5 Gan said,

> At that time, my father proposed this idea, that is, find a teacher to re-start to learn the piano. At first, I felt a little conflicted about his suggestion... But, at that time, I liked a youtuber "Uncle A (animenz)" very much. He is a youtuber in Germany played a lot of animation music by a piano solo in a classical way. I liked him very much at that time, so this opportunity gave me a little impetus, and I studied and practiced the piano again. Then I found that I didn't hate it as much as I did before. (#5 Gan)

5.5.4 Tolerance

Some participants described experience related to recollections of deciding to tolerate parental involvement. This occurred when the participants recalled accepting parental requirements and behaviours when they did not agree with them. Interestingly, this kind of behaviour was only found in high level SRMP male participants recollections of interaction with their fathers. For example, #4 Xin described how he tolerated his father's comments on his practice. He described,

> From junior high school to senior high school, my father has a lot of requirements... He always talks, but sometimes his talking was no sense and was not meaningful. So, sometimes I did not listen and treat it seriously. (#4 Xin)

Another participant described his toleration of his father's excessive participation. He described,

> My father accompanied with me too much when I practice. I think he should stay outside for a while and let me practice by myself... But I didn't tell my father... I think it was good for him to accompany me, but I think he did too much, you know. But I think it has passed, and I did not want to mention it to him anymore. (#3 Shi)

In the descriptions supplied by #3 Shi, it was found that, while his tolerated his father, he also tried to attribute good intentions to his fathers' behaviours. He said,

> When I practice, my father would evaluate me. In fact, his evaluation didn't help... I usually didn't say anything. Let him to say what he likes to say. For example, my father would evaluate, such as 'I think your music interpretation is not in the right track, can you be more serious when you practice?' Well... In fact, his evaluation... how to say…it seems like that he evaluated me, but in fact, he may just remind me to practice seriously. (#3 Shi).

5.6 STUDENT PERCEPTIONS OF PARENTAL BEHAVIOURS

In this section, the perceptions of the 14 interviewees regarding parental involvement are summarized. This section also aims to explore the key elements of ideal Chinese parental involvement from the perspectives of the interviewees. This includes not only the participants' feelings and views of their parents' involvement, but also their experiences and views on parental reinforcement (reward and encouragement). Interviewees also commented on two key elements of ideal parental involvement, which are the bridging function and high-quality resources support.

5.6.1 Controlling Parental Behaviours and Strict Supervision

This section described participants' attitudes and perceptions towards three parental behaviours – strict supervision, corporal punishment, and control. By understanding participant perspectives of these parental behaviours, the impact of parents on SRMP development can be better understood.

5.6.1.1 Strict supervision

Almost all interviewees expressed their views on strict parental supervision in recollections concerning practicing. Participants with different levels of SRMP affirmed the positive nature of strict supervision in childhood. However, the stage at which interviewees appreciated the positive effect of this behaviour varied. Some participants said that even

when they were very young they could appreciate their parents' good intentions behind their strict supervision and corporal punishment. For example, #8 Cai said,

> Most children may not think like that. . . I always understand my parental thoughts. I think what my dad has done is really good for me. If he did not beat me, I won't practice so much. It's like what my father told me from childhood: 'If we allow a tree to grow by itself, the tree may grow askew, and it really needs some approaches to straighten it…maybe the methods are not very gentle, such as fixing it with a wire, but at least it's worth it to let him on the right track'. When I was a child, I can understand this kind of thing. (#8 Cai)

Some participants realized the positive impact of high levels of parental strict supervision and control only after they grew up. For example, #14 Chun said,

> I really want to thank my parents for forcing me to practice the piano... Because I am a very procrastinating person, I need someone to force me to do something, and someone to help me arrange... When I was a child, I really didn't have the ability to control myself. You know…when I was a child, my mom said "You've learned the piano for many years. Why don't you insist?" I was disgusted with this sentence, and I actually hated it at that time. I felt that "I really didn't want to practice. Why should I insist?" (#14 Chun)

#10 Lv recalled,

> When I was a child, I didn't quite understand it, maybe even a little confrontation. For example, I told my mom 'Don't watch me practice!'. Now, when I look it back. I felt that my mother' strict attitudes and using even corporal punishment is good for me. However, I began to realize it was when I was in junior high school or senior high school... Because I found I can master the music repertoire homework faster than my classmates... It was ok for me to practice for only two days before the piano lesson... maybe it was because my mother accompanied me to practice the piano when I was a child, and the foundation is firm and good… Many of my friends practiced 4 hours, 6 hours and 8 hours every day, I did not practice so much like them, but I still could achieve good outcome [scores]. (#10 Lv)

5.6.1.2 Corporal punishment

Although most people think high strict supervision is important to the building of authority, these emerging adults majoring in music subjects had varying views on whether corporal punishment could help maintain and consolidate authority and achieve high levels of control. Some participants did not support using corporal punishment at all. For example, #7 Zi said,

> Although I had such an experience when I was a child…I do not encourage to use corporal punishment. I like watching some videos of Guo Degang [a Chinese crosstalk star], and I agreed with his idea that the aim of his education to his eldest son Guo Qilin was to let him know that there was a sword on his head, but it did not fall down now, just let his son realized that there was such a thing. So, I think this was the best way to educate children for setting authority. (#7 Zi)

However, some participants had received corporal punishment during their childhood but did not reject its use – even though their experiences were somewhat painful. One participant said, “I think it is reasonable. I think we should admit the positive impact of it” (#11 Chen). Another participant said, “I think the proper parental corporal punishment of their children would actually motivate them. When you are lazy, your parents go to beat you and tell you, I think it will make you better” (# 1 Bing).

Moreover, the participant with the highest SRMP score, #1 Bing explained the positive impact of corporal punishment on her music learning and viewed her parental behaviours positively. Bing said,

> If my mother didn’t hit me, she was indulgent in me not practicing the piano. (If she did not use physical punishment) I would still be interested in the piano, but I won’t

> practice so often. So, I think it's an incentive. I think I might not play the piano as well as I do now without her physical punishment (#1 Bing).

She believed that high parental expectations reflected her teachers' high requirements, and the teachers' high requirements were due to her musical talent. She said,

> Since my parents found that my piano teacher would praise me, they think I have a music talent, and they will have high requirements for me in music. In fact, it's best to get the teacher's approval. Don't play a song for several weeks. These are their requirements (#1 Bing)

Even though Bing thought her mother strict and recalled the use of corporal punishment in early life, she describes her parents as undemanding in other aspects of her life. She rated her parents highly on the "permissive" parenting style. She said, "Except that Steinway is too expensive to buy, parents meet all my needs." Even if the requirements of learning music seem too strict to outsiders, #1 Bing, as an insider who experienced all her parenting dimensions gives different feedback. Even with the same parental behaviours, children might understand, internalize, and respond in totally different ways.

5.6.1.3 Control

Although participants confirmed the advantages of strict parental supervision in developing their musical skills, more than half of the participants did not want to be highly controlling parents themselves in the future and they hope they aren't as fierce as their parents (#2 Xuan). For example, #4 Xin said, "playing zither is very tired, and I do not want my child to learn it. Also, I think I would spend more time listening my children's ideas, I don't want to impose my ideas on others".

Another two participants said,

> I may improve it on the basis of my mother practicing the piano with me. I do not want to be fierce and serious, but my mother was actually a little fierce at that time. Anyway, she was a little antagonistic with me…I might be a little gentler, and then a little firmer. There should be no force, but I would supervise her/his practice. (#10 Lv)

> Even after the age of 18, most of my life is dominated by my parents. In the future, I want to control my life by myself. I want my children to experience some fun of practicing the piano, because when I was a child, my study was really boring. I think I should change the previous way of education" (#6 Yue).

5.6.2 Reinforcement

In the descriptions of the interviewees, two kinds of reinforcement were mentioned: rewards and encouragement. More than half respondents did not think that rewards work to promote instrumental practice and music learning. Interviewees with different levels of SRMP wished that their parents had provided more encouragement. Also, parents might consider using gentle and firm attitudes to promote positive cycles of music practice and music learning.

5.6.2.1 Rewards

More than half participants mentioned their views on material rewards in childhood. Overall, they were not optimistic about the effectiveness of the tactic. Only one participant thought rewards could be effective. She said,

> The rewards are actually quite small. For example, if I practice well today, I can play on the computer for an hour this week... At that time, because I didn't think my

> mother gave me many rewards when I was a child, I thought the small rewards were very useful. (#2 Xuan)

More participants believed that rewards had no good effect or even believed rewards might have a negative impact on music practice. Two participants explained why they thought rewards might not work. They said,

> Although my parents would say that I would be rewarded, I didn't take it seriously. I hated practicing piano at that time, and then I didn't take it seriously, which didn't work very well. It didn't work. (#9 Bo)

> I don't care, my mother often complained me on it, because many parents use rewards to motive their children to achieve better results, but I am a special person who doesn't care about the rewards. If my parents give it to me without any conditions, I accept it. If they don't give it to me, it is Ok. However, if my parents say I should achieve some goals first, then they give me rewards, I will say I do not need it. For example, when I mom said, 'if you accomplish something, I will buy you a mobile phone or a pair of shoes.' I would say 'OK. Don't buy it!'. (#14 Chun)

Another participant believed that this method even had a negative impact. He explained,

> [I don't have a reward] … but my dad would let me go out and play something else. I think it is useless. He told me that I can go out and play after practicing. Then I started to think about how I can go out and play when I practiced. I certainly couldn't pay attention on my erhu practicing, and I cannot practice well. (#3 Shi)

Two participants thought that rewards cannot promote music learning, especially in music competitions. For example, one participant said,

> I am a little afraid of performance on the stage. If I got good grades or went to the competition, my mother would deposit [recharge] money in my internet game account, it didn't seem to work well. In fact, I think it was just an excuse to give myself a little motivation, which was only a part of my motivation. (#12 Yao)

Similarly, #7 Zi said,

> Sometimes my parents would provide rewards during taking the competitions. For example, 'I would take you to delicious food'. Since I was nervous at that time, there was no big difference between delicious food and unsavoury food for me. (#7 Zi)

5.6.2.2 Encouragement

Although the participants said that rewards had little effect on promoting instrumental practice, almost all participants (both proactive and reactive learners) wished that their parents had given them more verbal encouragements rather than fierce criticism.

Some participants thought that their parents' attitude was a little too fierce. If they had provided more encouragement and had a gentler attitude, it may have better promoted improvements to practice efficiency. One participant said, "I think there can be more rewards, that is, don't be so fierce when practicing the piano" (#2 Xuan). #12 Yao said, "I want my parents praise me more because I am not confidence now, I think it's due to my parents don't respond to whatever I did very much" (#12 Yao). One participant explained how positive parental feedback could promote the development of SRMP. He said,

> If my mother is gentler and firmer rather than having fierce attitudes. Giving me the practice freedom after I can complete practice the piano practice independently and have a habit of practicing. I think this is very important. I just haven't cultivated this habit, and I think I will teach my children to the important of adhering in the future. (#10 Lv)

#4 Xin and #5 Gan, who both gained high level SRMP scores, recalled that their parents rarely gave encouragement, especially verbal encouragement. #4 Xin recalled "(my father) may praise me less than criticize me, only about 30% praise". Another recalled that, although he rarely heard his parents' verbal encouragement in his daily life, he felt a kind of "silent" encouragement. He explained,

> [I can feel my parents' recognition of my practicing] ... After all, when I am singing and I am playing the piano, my parents' eyesight would change, just liked looking at a

> big star singing and playing the piano on stage. Their eyesight made me feel they really wanted to hear my playing. (#5 Gan)

5.6.3 Bridging Function

Some participants noted that parents played a very important role in connecting teachers (including music teachers and academic teachers) and their children. Two participants recalled experiences of contradiction and helplessness in adolescence, which directly caused a rapid decline of music learning motivation and behaviour.

One interviewee explained that the reason he gave up studying music was not because he no longer liked music but because he felt powerless under the dual pressures of school academic classes and music learning.

> [My parents] didn't actively communicate with my academic head teacher and adjust some academic arrangements to make a balance. Because this balance is not under my control, and I was afraid of the headteacher to criticize me at that time... So [I think] parents should act as a bridge between schools and family. They should take the initiative to communicate with teachers and say something like that 'My children need to practice the piano. Could you ask him more questions in class and leave less homework? so he can spend more time practicing the piano'. You know…coordinate with each other when the children feel huge pressure, including in high school period, especially communicating with the high school academic headteachers. It is very important. After all, most children don't have the courage to negotiate directly with teachers… and many academic headteachers have stereotypes of music students, right? So, I think we need parents to take the initiative to communicate more. (#5 Gan).

Parental involvement that lacks a bridging function in the relationship between children and their peers and teachers may lead to a decline in children's motivation to learn music

and to the fear of performing on stage. One participant described her unfriendly relationships with her classmates and teachers in primary and junior high school and clarified the situation's negative impact her on erhu learning. She recalled,

> In primary school and junior high school... If I said I am playing erhu, the students would say I am 瞎子阿炳 [image of a blind beggar playing the erhu]… then I felt very bad... I felt very annoyed, and I thought this instrument would be very humiliating... I tried to explain to them…However, more and more people said that when I introduced myself to others 'I can play erhu', and they would laugh... since people's attitude, I think my interests of erhu gradually decreased. (#12 Yao)

She also recalled the influence of campus bullying and her teachers' dislike of her,

> In junior high school, I have experienced campus bullying... A group of people talked about me behind me, and many teachers didn't think very well of me... Anyway, after campus bullying, I am basically depressed... Campus bullying makes me afraid of people. The campus bullying does not mean they beat me, they just talked about me behind me... And then after that, I thought I really care about other people's opinions. (#12, Yao)

In general, there seems be a connection between peer ridicule, campus violence, loss of music learning interest, and a consequent later fear of performing on stage. During this period, parental participation seems to be more likely to be absent. One interviewee described parental participation at that time as "At that time, I thought they were open, because they really didn't care about me". (#12 Yao).

5.6.4 Professional Supports

The respondents with low SRMP scores generally believed that ideal parental involvement should pay attention to professional social resource support, which includes a comfortable practice environment, professional practice support, and high-quality teacher resources.

#13 Qi mentioned that if the practice environment in childhood had been more comfortable, it might have been more conducive to effective practice. Specifically, she described,

> If there is anything else they can change when I was a child, I think it would be better to put the piano in a room, because the place on the stair platform always feels a little informal. How to say, it did not feel like a practice room. People may walk up and down when I practiced, and there always were some interferences, so I couldn't concentrate very much. Maybe putting piano in a room would make me more serious to practice the piano. (#13 Qi)

Two respondents mentioned that they wanted their parents to provide more professional support. One participant wanted her parents to provide more specific feedback. #9 Bo said,

> The first point is that I hope my father can understand what I am playing. When I play, I hope my parents not only listen it, but also engage it, I mean know more about music knowledge. Then, when I face difficulty to play the piano, they can provide some encouragements… or I hope when I practice the piano not seriously during my childhood, they could recognize I was not really hard work. (#9 Bo)

Another participant believed that high-quality teacher resources were the key to effective music practice and learning. He said,

> At present, I think it is a great way to enter the Conservatory of music. If I have a child, I will also train my child to go to the Conservatory of music, so I will send him to the Conservatory of music to study since she/he was a child, and I won't teach the child (like what my dad did) ... If I really decide to train my child to enter the Conservatory of music, it must be advantageous to learn from professional teachers as soon as possible, this is the first. And if the method I teach children doesn't match the method of the Music Department, in fact, it hurts the child... What my father taught me since childhood is completely different from what the teachers of the Conservatory of music taught me later. The two methods are completely different. I changed my bow holding method, which is the most basic method. It is all changed. (#11 Chen)

5.7 SUMMARY

This chapter, by examining 14 participant transcripts, describes how parents have influenced music majors' SRMP development in China. It includes 1) parental involvement of participants with different levels of SRMP in both the music practice and general music learning contexts; 2) coping behaviours employed by participants in response parental involvement; and 3) participant motivations, beliefs, perceptions, and attitudes towards these behaviours (see Figure 5.1). This study attempts to give a comprehensive and multidimensional picture of parental involvement in the musical education of Chinese majors. It also seeks to note the similarities and differences between merging adults with different SRMP levels. The specific significance is discussed in the next chapter.

CAHPTER 6 - DISCUSSION

This study has explored parental impact on music majors' SRMP by employing a mixed research design in China. The quantitative phase investigated the current situation of the parenting styles experienced by music majors and the effects on SRMP in the Chinese context. This phase demonstrated how different parenting styles relate to the six dimensions of SRMP. In the qualitative phase, 14 interviews' data aimed to explain how parental goals and behaviours affect the childhood SRMP development process by examining retrospective accounts. In this chapter, the two-phase results are considered before a discussion of the integrated results is provided. The 6.1 discussion of Phase I results focus on first two research questions, and the 6.2 discussion of Phase II result focus on the third and fourth research questions. The 6.3 discussion of the integrated results aim to explore the fifth research question. Besides, implications, limitations, and future research directions are addressed at the end of the chapter.

6.1 DISCUSSION OF PHASE I RESULTS

The results from the survey provide an overview of the current situation of perceived parenting styles and the SRMP development of music majors in China. The results also provide statistical evidence to indicate the relationship between parenting styles and the six dimensions of SRMP.

6.1.1 Contemporary Parenting Styles Experienced by Music Majors in China

Experience of the authoritative parenting style was most commonly reported by the respondents majored in music, followed by authoritarian, and then permissive. Authoritative parents are characterized as maintaining high levels of parental control and warmth (Smith, 1999). Referring to the existing literature of parenting style in academic learning area and parenting literature, a consistency has been found that is the authoritative parenting style was rated highest among three parenting styles in both music learners and academic learners (e.g., Wang and Chang, 2010). Moreover, it is worth mentioning that the current sample, music majors in China, often come from families with high socio-economic statuses because music learning demands extra financial support (e.g., music tuition and instrument fees). A large-scale survey (*N*= 99,200) found that the higher the socio-economic status of Chinese parents, the more inclined they were to use authoritative parenting rather than an authoritarian approach (Huang, 2018).

A gender difference was found only in the authoritarian parenting styles, and boys scored higher than girls. This result suggests that parents exert more control over sons than daughters (Chao & Tseng, 2002) and prefer to raise their sons in a more rigorous way. Similarly, previous research has indicated that Chinese parents tend to be more warmth of girls than boys (Xie & Li, 2018). The result might be closely related to the Chinese folk wisdom, “be strict to the boy but care for the girl [穷养儿子富养女]”. Based on this kind of wisdom, Chinese parents have traditionally emphasized the difference between

parenting daughters and sons, and they have been more likely to make stricter requirements of boys to develop their independence (Zhu et al., 2021).

In addition, it is worthwhile noticing that the results obtained using the student reported questionnaire may not fully reflect the actual practices of parents. For example, adolescents reported their parents as more permissive and more authoritarian than parents-reported themselves, whereas parents viewed themselves as more authoritative than did adolescents (Smetana, 1995).

6.1.2 Characteristics of SRMP

In the current study, the level of six-dimensional SRMP of music majors in China (from 3.19 to 3.86) is similar to that of US high school band students (from 3.07 to 3.80) (Miksza, 2012) and Portuguese music learners aged 9 to 28 (from 3.39 to 3.70) (Madeira et al., 2018) after considering the mean value of existign research. The result implies, considering the cross-culture influence, levels of SRL in music practice context are similar across different cultures, which is consistent with the McInerny (2011)'s opinion, that is the main elements of SRL are similar when considering the cross-cultural influence.

The scores across the time dimension were the lowest of all the SRMP dimensions. Since the content of the time construct concerns student attention management, this result may imply that music majors' concentration on music practice are at a low level and Chinese

music learners might need to improve this aspect of their studies in China. Maintaining attention during music practice might be difficult for all students to achieve, as attentional capacity is limited and students inadvertently attend to irrelevant features of a task (Miksza, 2021). Some previous studies have also provided evidence to highlight this issue. For example, a survey study (*N*=154) of music majors' practice habits found students in mainland China had low levels of concentration (Liu, 2021), even though concentration is critical if music learners are to attain high levels of musical achievement (O'Neill, 1999) and optimal practice effectiveness (Miksza, 2021).

However, it is worth noting that the results obtained here by using a self-reported questionnaire may not reflect the actual situation practice of students (Holmes-Davis, 2015). Therefore, although the current study data has undoubtedly reflected some characteristics of the SRMP of music majors in China, it may not fully represent the actual practical situation.

6.1.3 Parenting Styles and SRMP

The quantitative results have demonstrated that all parenting styles are significantly related to the SRMP of music majors in China. In particular, the perceived authoritative and authoritarian parenting styles positively relate to four dimensions of SRMP, whereas the permissive style significantly relates to fewer dimensions. This result implies that, although young adults have begun to explore their independence and started to individuate

from their parents and live alone, perceived parenting styles still affect their self-regulated music practice. Moreover, parenting styles are two-sided and can by turns promote or hinder the SRMP of music learners.

6.1.3.1 Authoritative

Among three parenting styles, the value of path coefficients indicates that the authoritative style was the "best" because of its positive impact on five dimensions of student SRMP with a medium coefficient (from .331 to .505). This result suggested authoritative parents help children develop autonomy in their music learning (McPherson, 2009). Also, this result was consistent with the studies indicating there is a positive correlation between the authoritative parenting style and SRL in general education (e.g., Huang & Prochner, 2003; Strage, 1998; Turner et al., 2009). A possible explanation is that the authoritative parenting style promote student self-reliance and identity (Zdzinski & Russell, 2014). The qualities appear to be important components of SRMP abilities. Chinese students with authoritative parents have also been found to make more rational and objective attributions when facing musical success or failure, which may help them develop an independent personality and achieve relatively high SRMP (Wang, 2019).

6.1.3.2 Authoritarian

The authoritarian parenting style has been found to positively relate to four dimensions of SRMP with a small coefficient (from |.177| to |.286|). It negatively relates only to the time dimension. This result implies that an authoritarian parenting style is generally beneficial

for the development of SRMP abilities. These positive correlations are consistent with previous findings that the parents of musical prodigies (Wolfgang Amadeus Mozart, Lang Lang, Michael Jackson) used an authoritarian style to tightly control their children (Gagné & McPherson, 2016). That might be because, under highly controlling and strict supervision, to meet the parental requirements these children achieve the necessary number of hours of amassed practice to acquire relevant skills (Davidson et al., 2015). This provides firm foundations for high achievement and self-regulated musical learning in merging adult life.

It is worth noting that there is a negative correlation between authoritarian parenting and the time dimension. This implies that students who perceived a higher level of authoritarian parenting were more likely to have difficulty concentrating when practicing. A similar result has been found in general education. A six-month study of parenting styles and Chinese college majors' time management found college students with authoritarian parents experienced a significant decline in time monitoring ability (Wang & Yuan, 2008). The authors thought the time management behaviour deterioration might be due to their lack of self-control after leaving their parental supervision. In other words, the authoritarian parenting style may help their children master many efficient strategies and maintain high attention when they are young, especially when under strict supervision, but when children become college students and are unsupervised, levels of practice concentration may decrease, as students lack self-control.

6.1.3.3 Permissive

The current result has found that the permissive parenting style is negatively correlated to the time, social, and environment dimensions with a small coefficient (from |.108| to |.189|). Compared with authoritative and authoritarian, the permissive parenting style does not place as many demands on students. A possible explanation is that when parents do not make demands of their children, they are granted unregulated autonomy and are more likely to make any decision without parental input or guidance. This kind of "freedom" might lead to a child feeling chaotic and out of control, especially when they are very young. Therefore, students lacking parental demands during music practice might lose their sense of direction and stagnate, might fail to master music skills (Davidson & Borthwick, 2002), and have their SRMP development negatively impacted.

6.1.4 Gender Differences in the Relationship between Parenting style and SRMP

The structural invariance results indicate that path coefficients are not significantly different across gender, implying that the relationship between music majors' perceived parenting style and SRMP does not significantly differ across male and female groups in China. However, previous research has found gender differences in the relationships between music instrumentalists' parental involvement and music-related outcomes, indicating the parental involvement of female participants is significantly related to the affective outcomes (e.g., attitudes to music, musical motivation), while that of male

participants is correlated to performance (e.g., intonation, tone quality, and technique) significantly (Zdzinski, 1994).

Although the authoritarian results were found to differ by gender, the relationship between parenting styles and SRMP is invariant. Considering little previous research has provided evidence about similar topics, explaining the mechanism of gender invariance is difficult. One potential reason is the implementation of the one-child family policy in China from 1979 to 2015. Chinese parents had to change their gender stereotypical attitudes and make efforts to nurture their children whether they were male or female. Children became the "only hope" of the family (Chen, 2010). Under this situation, Chinese parents developed the same beliefs and practices regarding the tuition of both their sons and daughters (He et al., 2019; Yang, 2007). From the children's perspective, both boys and girls were more likely to receive equal educational resources and similar parental behaviours. This may have led both boys and girls to understand and respond to parental behaviours in the music learning context without much difference.

6.2 DISCUSSION OF PHASE II RESULTS

The results of Phase II pointed out the difference in reasons for a series of decision making, parent-child interactive behavioural patterns (i.e., parental behaviours and children's coping strategies) among different SRMP learners. The results also clarified student perceptions of these parental behaviours. This section discusses the main findings

of Phase II resulting from three aspects: 1) behaviours within the interactive SRMP socialization process, 2) perceptions of behaviours, and 3) the Chinese context.

6.2.1 Behaviours Within the Interactive SRMP Socialization Process

Results found that in the experience of 14 music students with different SRMP abilities, all parents participated in childhood music learning and impacted SRMP development. No participant's experience was like Louis Armstrong, who attained high levels of expertise and self-regulation in music learning without any parental support (Collier, 1983; as cited in Creech, 2009). The participants' instrumental music learning experiences were dominated by private studio learning (with a private teacher) instead of music classes in public schools. In general, the findings support the Ice-cream Cone model by Sameroff (2010); the development of SRMP is a process from parent-regulation to self-regulation. Also, the participants' descriptions revealed how parents influenced the six dimensions of SRMP development during their music learning process.

6.2.1.1 Parental Behaviours

The results show significant differences in participant reported parental behaviours and different levels of SRMP across different development stages (i.e., childhood, adolescence, and emerging adulthood). The results show varying degrees of influence on the six dimensions of SRMP development. Mothers are reported to have taken the dominant responsibility within student families, and they spent more time on children's musical

practice and learning. This was consistent with the findings of previous studies (Jarrett & Coba-Rodriguez, 2019; Liu, 2018; McPherson & Davidson, 2002). More importantly, the Phase II results refined the specific processes and general patterns of parental behaviours effects on SRMP abilities (see Figure 6.1). The findings support the view that music majors' SRMP development includes a gradual change from parent-regulation to self-regulation in the Chinese context. It is also found that parents can play a crucial role in promoting the development of SRMP, at least in the areas of music practice, music lessons and activities, and communication.

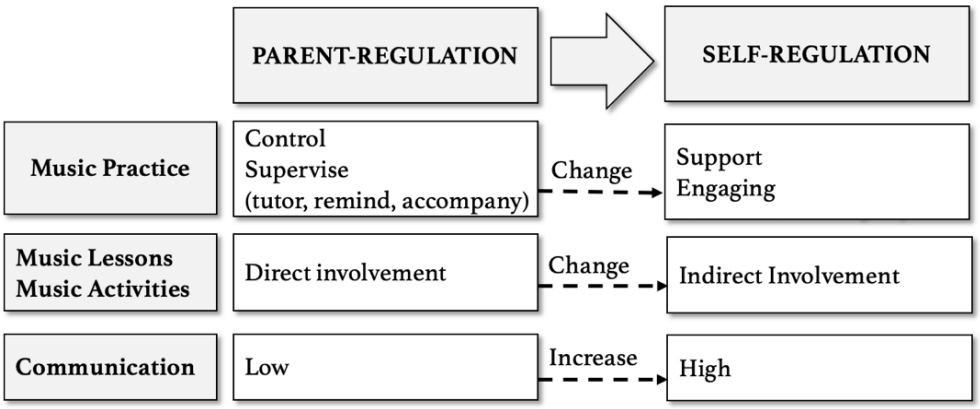

Figure 6.1. Parental Behaviors in SRMP Development Process

Parent-Regulation

Analysis of the participant descriptions of parental behaviours encountered during childhood shows that proactive self-regulated music learners experienced more controlling and stricter parental involvement than students with lower SRMP. Their parents attended music classes, took notes at lessons, strictly supervised the quality and quantity of their children's home practice, and even used corporal punishment. Under highly controlling

parental behaviours, these children reached a very high level of SRMP in terms of the when (time), what (method), and how (behaviour) dimensions. They accumulated high quality and long-time music practice experience during this period. In other words, despite the low cognitive and metacognitive abilities of childhood, they "borrowed" many high-level skills (e.g., evaluation, monitoring) from their parents into their practice and achieved an efficient music practice experience. Most participants described this process as a passive experience, regarded in this study as parent-regulated music practice. Unlike proactive SRMP learners, low SRMP students recalled their parents rarely attending instrumental music lessons and a lack of guidance and help for their home practice. This resulted in practice strategies (*what* and *how* dimensions) and practice attentions (time dimension) being uncontrolled. These low-level SRMP participants testified that their music learning did not seem to have received enough parental attention. For example, in our sample, #Qi recalled she did not have an ideal place to practice at home; #Bo described that his parents only focus on practice quantity and did not provide helpful feedback that he need.

The parental involvement in the early music learning experiences of high SRMP music learners is consistent with existing research into Chinese musician's relevant experiences. One study interviewed 33 Chinese musicians and found that the family environment played a central role in recognizing and promoting the arts from the outset (Lowry & Wolf, 1988). Also, the authors indicated that "discipline is a pervasive and insistent factor in arts

training in China (Lowey & Wolf, 1988, p.93)" and that early practice is typically highly structured with fixed practice times, set tasks, and punishments. Very few musicians enjoyed learning music at the outset. Early parent-regulation was also found in Lang Lang's music learning experiences (Lang, 2012). Lang Lang's father was heavily involved in his early music learning. He believed early music learning is best served by parents studying alongside children and becoming a learning partner. Using this philosophy, he hoped Lang Lang would be more interested in learning, and would be helped to digest and absorb the teacher requirements.

The Development Processes

The parental behaviours recalled by high SRMP participants were polarized, especially during adolescence. Parental involvement recalled by participants with insufficient SRMP capacity was not sufficient. The polarization of high SRMP participants has been demonstrated. On the one hand, some parents of proactive SRMP learners changed from strict and disciplined involvement to a supportive style during their children's adolescence. These participants continued to strengthen their practice quantity and quality under parental supervision and more professional teacher guidance. On the other hand, some participants with high SRMP abilities recalled having battles with their parents as a way of resisting their parental highly controlling involvement. These conflicts were even reported to have had "devastating" consequences, such as students leaving home or suspending their music learning.

Most low SRMP participants reflected that parental involvement was insufficient for the needs of their music learning. One potential reasons is that their parents do not regard music learning and music practice as an important thing. For example, the #13 Qi expressed she does not have a quiet practice environment. Besides, as they moved to junior school, experienced increased academic pressure and had to take the high school entrance examination, parents paid more their attention and behaviours onto academic development. During major school life transitions, these parents were more likely to reassess their children's priorities (Evans, 2009) and acquiesce to their children's suspension or cessation of music learning. Also, some students failed to establish their own musical identities because their parents did not provide the necessary assistance and support to help them face difficulties. For example, #12 Yao was ridiculed by her music classmates, and lost a sense of value and identity in her erhu learning. She gradually lost interest in the instrument.

The decision to major in music at university is an important node that was seen to influence parental behaviour. Surrounding the university entrance examinations, parents of high SRMP participants played many different roles (e.g., supervisor, driver, supporter, spectator), which facilitated the six dimensions of the students' music practice. For example, regarding the *what* and *how* dimensions, these parents contacted high-quality teachers, paid tuition fees, and supervised or accompanied their children's practice.

Regarding the *when* and *where* dimensions, parents moved to cities where good teachers were located, delivered meals, and bought high-quality musical instruments for their children. Participants with low SRMP scores described their parents as insufficiently involved. Some participants needed be personally responsible for almost all tasks, including contacting teachers and preparing for the exams.

According to the Phase II findings, the parental behaviours of proactive SRMP learners were different to the parental behaviours reported by participants who lacked SRMP abilities. The high levels of involvement of parents played a vital role for students targeting a college music major during their adolescence. The current findings support the opinion given by Davidson et al. (1996), "parents may involve themselves over up to 12-15 years in their children's instrumental lessons" (p.409). Parental behaviours, especially during exam preparation periods, play a vital role in facilitating student SRMP. In addition, conflicts caused by music learning were only be reported by the high SRMP group. This could be regarded as a manifestation of students struggling to make the best of music practice. Students at this stage of life commonly attempt to attain autonomy and independence and begin to negotiate a role in the comprehensive social environment (Evans & McPherson, 2017). Resistance, therefore, might be a way for music learners to win the autonomy and independence of their music practice.

Self-Regulation

Almost all participants reflected that they now have more opportunities to communicate with their parents, which has helped them understand the beliefs informing the parental involvements during their early music learning periods. The high SRMP group preferred to describe their current parental involvement as supportive. Some proactive SRMP students also recognized other parental behaviours, such as active listening, learning, and communication. These parents were thought to recognize and appreciate their music playing. Participants who lacked SRMP abilities more often mentioned that their parents supported their music learning and practice by providing financial support. Few noted how their parents had actively participated in their music learning. Meanwhile, some overparenting behaviours were described, especially in daily life, which demonstrated excessive control, overinvolvement in student decisions, and control over student life planning (Hong, 2021).

Overall, the results confirmed the positive effect of some parental behaviours on music learning and indicated the SRMP developmental process is a trajectory from parent-regulation to self-regulation. In the early stages, since children lack sufficient cognitive resources (e.g., self-monitoring, self-evaluation), intensive parental behaviours can help practices to be effectively evaluated and implemented. With joint effort from both sides (parents and children), regulated, long-term, and efficient practices were achieved and accumulated which provided a necessary foundation for later musical achievements

(Briscoe, 2016). As student age increased, autonomy gradually shifted from parents to music learners either actively or passively. Parents acting as facilitators continued to make contributions that helped students become proactive and self-regulated music majors.

Although different behaviours were found to promote SRMP development, the effective parental behaviour of structuring (or scaffolding) was rarely mentioned by participants. According to Self-Determination Theory (SDT), structuring is thought to be an effective way to facilitate one of the three childhood psychological needs – competence (Grolnick & Ryan, 1989; Ryan & Deci, 2017). Students with high competence are more likely to engage in learning tasks, persist when confronted by difficulties, and achieve better success (McPherson, 2009).

6.2.1.2 Children's Coping with Behaviours

The findings indicated four childhood ways of coping with parental behaviours – resistance, laziness, acceptance, and tolerance. These behaviours mainly appeared in adolescence and were a reaction controlling parental behaviours. "Acceptance" involved children receiving and agreeing with parental suggestions. The other three behaviours (resistance, laziness, tolerance) can be seen as the symptoms of discomfort caused by childhood attempts to weaken parental control when parents failed to recognize that their behaviours should aim to satisfy increasing needs for student autonomy and independence (Hong, 2021).

According to the findings, “laziness” and “tolerance” were more common than “resistance”, probably because Chinese children usually do not have the same rights as their parents. To maintain family harmony, most participants choose laziness and tolerance as methods, rather than resistance. This phenomenon may be closely related to other concepts like filial piety and self-sacrificial obedience (Chow & Chu, 2007). Under the Confucian principle of filial piety, children must maintain absolute compliance with their parents (Chen et al., 2019). Chinese children influenced by this concept usually do not have much choice but to comply with parental expectations and demonstrate obedience to parental demands and authority (Huang & Gove, 2015). When the goals of parents and children conflict, children are most likely to show nominal compliance combined with laziness or tolerance.

6.2.2 Student Perceptions of Behaviours

Student perceptions are discussed in two aspects. First, based on the reasons given for a series of musical nodes (starting to learn music, majoring in music, and current music practice), there is a discussion of how student and parental beliefs intertwined and changed. Considering the reported student opinions of parental behaviours experienced during music learning, their perceptions of parental behaviours is also discussed.

6.2.2.1 Perceptions informing musical tasks

The findings indicate that the control of a series of musical decisions shifted from parents to students as they got older. The change of the decision-maker meant the reasons and goals behind the decision also changed. More than half students were persuaded by their parents to begin learning a musical instrument, but they also described the subsequent choice to major in music as a joint decision made with their parents. The decision of whether or not to practice during the college period was reported to be an individual one that was combined with intrinsic and extrinsic motivations.

This is consistent with the findings of research conducted in the Hong Kong context. For more than half music learners, parents initially raised the idea of starting to learn an instrument. The reasons behind this parental decision were multi-dimensional and included a utilitarian facet, self-cultivation, parental personal interests, and family musical backgrounds (Leung & McPherson, 2011). Most Hong Kong music learners in one study (11 out of 13) did not have autonomy in the choice of musical instruments and were made to follow their parents' or teachers' arrangements (Lee & Leung, 2020).

Subsequent decisions to major in music were dominated by desires to increase the chances of getting offers to study from elite universities (detail discussion in 6.2.3.1). In terms of motivations to practice, participants with high SRMP reported more intrinsic motivation and possessed broader types of motivations during the college period, whereas low SRMP

students reported mainly extrinsic motivations like examination dates. The results of this study are consistent with previous studies. High-level intrinsic motivation can facilitate excellent performance together with high-level extrinsic motivations, but extrinsic motivations alone are not enough (Renwick & McPherson, 2009).

On balance, the transfer of decision rights could be regarded as a shift from parent-control to self-control during the growth process, which seemed to be common among different SRMP level participants in this study. However, some low SRMP participants described parents unwilling to empower their autonomy. Thus, during the self-regulation development process, parents might have needed to adjust their parental beliefs and behaviours and apply appropriate support instead of overparenting or maintaining control (Nelson et al., 2011). In other words, parents might need to keep in mind that their role is a process that includes support, encouragement, providing contact with reality, and instilling a sense of security during the course of student development (Burland & Davidson, 2002).

6.2.2.2 Perceptions of parental behaviours

Music learner attitudes towards demanding and controlling parental behaviours seemed to vary with age. When these participants recalled their childhood experience, aside from their mixed views of corporal punishment, almost all participants admitted that their early highly demanding and controlling parental behaviours positively affected their music learning. Almost all high SRMP participants who received strict supervision appreciated

their parents' involvement and realized the benefits of high-intensity practice in childhood. In contrast, participants with low SRMP tended to regret the lack of parental guidance in childhood. More than half participants admitted not recognizing these benefits until late adolescence and emerging adulthood. For example, #Lv mentions that it was in late adolescence that he gradually realized the benefits of his mother's high supervision and strict demands on home practice. As children and teenagers, respondents had negative perceptions and anxious attitudes towards the seemingly endless amounts of practice that parents force them upon them (Leung & McPherson, 2011) and tried to avoid practice (Liu, 2018). However, when music learners move to late adolescence and emerging adulthood, the attitudes are more likely to change. It is reasonable to understand that the professional musician, Clara Schumann, regarded her father's exceedingly strict parenting as a blessing for her music career (cited in Gagné & McPherson, 2016).

Participants called upon parents to improve in two aspects: increased verbal encouragement and better communication with teachers. Almost all participants mentioned that they wanted more verbal encouragements. Compared with verbal encouragements, although the material reward is another kind of reinforcement, more than half were unconvinced of the positive impact of material rewards. These attitudes towards different reinforcements are consistent with the existing research that indicates students regard supportive parental feedback (i.e., parental encouragement) as more influential than material incentives (Kong, 2020; Leung & McPherson, 2011). Also, participants

highlighted the role of parents as a communication bridge between both academic and music teachers. They hoped that when they faced difficulties or experienced a sense of powerlessness during music learning, parents could negotiate with relevant teachers to find ways to release pressure. For example, the phase II results have shown that #Gan gave up music learning as they cannot balance the academic assignment and music practice pressure and regret that their parents did not negotiate with academic teachers. Therefore, the responsibility of parents to construct and optimize teacher-student-parent relationships, enhance understanding between teachers and students, create comfortable learning environments, and promote their children's music learning was highlighted (Creech & Hallam, 2009).

Moreover, individuals showed great differences in the interpretation and attribution of similar parental behaviours – especially parental control and strict supervision. Some participants interpreted strict parental control as an accelerant that helped them develop their musical talents. Some participants reported becoming temporary enemies with their parents and even giving up learning. These great differences amongst individuals might be related to previous negative and positive experiences. Children with negative experiences may be particularly sensitive to parental participation quality and make extra demands for resources important to skills and motivation development (Pomerantz, et al., 2005). The individual psychological characteristics of children may also affect their perceptions of parental participation. Some respondents want to be close to their parents, while others

prefer independent work (Pomerantz et al., 2007). Therefore, individual difference is an essential factor that impacts the parent-child interaction process inherent in SRMP development and might explain why individuals have different perspectives on similar parental behaviours. This prompts the question of who can be regarded as an accurate evaluator of parental behaviours.

6.2.3 Within the Chinese Context

Considering the influences of Chinese culture and Confucian philosophy, and the results of Phase II, three characteristics of parenting behaviour and beliefs can be summarized: the valuing of education, high-control, and emotional restraint. The following section explains these three characteristics and their impact on the development of the SRMP of music majors in China.

6.2.3.1 Utilitarian value orientation

Almost all participants mentioned that choosing music as a major helped them get a better university offer than they might otherwise have achieved. This agrees with studies that show Chinese people have utilitarian mind-sets (Leung & McPherson, 2011; Suzuki, 1980); Chinese parents regarded getting an offer from an elite univeristy as apriority and hope their children could access high-quality educational resources . It is necessary to understand why choosing a music major increases the chances of entering better schools and why studying the arts is a potential “shortcut” to studying at top Chinese universities

(Li, 2015). Some background information is provided to explain why choosing a music major can reduce examination risk and circumvent competition for places.

In China, for most students that do not major in music, which university they are able to study at is almost completely determined by their results in National College Entrance Examinations (NCEE) [Gaokao 高考]. This test is fiercely competitive and the stakes are high because students can only take the examinations once per year (Tan & Ng, 2018). A common saying related to thee NCEE is "one exam determines one's destiny [yikao ding zhongshen 一考定终身]." However, if students aim to major in Arts subjects (e.g., music, painting), they also need to take the University Arts Entrance Examination (UAEE) [yikao 艺考]. This test assesses students musical (or painting) skills and is conducted from January to March every year. If high school students intend to major in music, they have at least two advantages. First, they are able to take more than one UAEE, as many universities conduct their own UAEE when assessing applicant musical skills. Second, the chances of getting a university offer are mainly based on musical examination grades after applicants achieve the minimum standard NCEE grade (around 300/750). Therefore, when students who possess music skills feel that they cannot secure the high academic marks required for admission to a desired university, they are able to become music majors and use music to gain entrance to an elite university (Bai, 2021).

The following example illustrates the practical temptation of majoring in music for students who are not academically inclined but have good musical skills. If a student from Shandong province wanted to get an offer from a Chinese university ranked 20th in 2018, according to a report by the Shandong Provincial Academy of Educational Recruitment and Examination (2019), the student needed to get achieve a Gaokao score of more than 637 (out of 750) to study a general major (e.g., history, humanities, society, management). However, a student majoring in music (in addition to passing musical skills tests) only needed to ensure an NCEE score of 300 or above. According to the report, in terms of NCEE scores, only 0.28% (N=658) of students scored higher than 637 points, while 46.93% (N=111,249) scored higher than 300. These different requirements understandably appeal to students who have good music skills. Even if a music learner does not perform exceptionally well in academic courses, they still have a chance to study at an elite university if they major in a musical subject.

In Phase II, music learners were reported that they decided to major in music for similar reasons. This is consistent with existing research. For example, Bai (2021) interviewed a piano teacher at a Chinese university and found some music majors would not continue to learn music in the future because they only used music as a way of getting into their universities. A survey of Chinese arts majors (including music majors) found that, although half of the participants (*N*= 174, 44.59%) chose to major in arts because of their personal interest, half of the participants (*N*=166, 42.47%) chose arts subjects because their

core academic performance would not otherwise have enabled them to secure offers from higher calibre universities (Li, 2015).

6.2.3.2 High control

Most Chinese parents of this study's respondents are reported to have kept tight control of their children's musical practice. More than half of the participants described receiving corporal punishment when they did not achieve parental requirements surrounding the quality and quantity of their music practice. Such harsh parental control behaviours are often regarded as a normative parenting strategy in Chinese society (Wang et al., 2007).

Chinese parents have two justifications for their controlling behaviour: it is good for children, and it is good for parents. The strict discipline of Chinese parents is widely regarded as good for childhood development. As one Chinese proverb puts it, "beating and scolding are emblems of love [dashiqin mashiai 打是亲 骂是爱]" (Liu & Wang, 2015, p.21). In Chinese culture, harsh parental control is interpreted as a sign of involvement, caring, and love. Parents who do not exert strict and comprehensive control over children's behaviours and activities are viewed as irresponsible and incompetent (Chen et al., 2019). To conceptualize it, Chao (1994) developed an indigenous Chinese notion, "Training [jiaoxun,教训]." The term indicates parental dedication to children through both love and governance. Compared with American parents who emphasize a child's autonomy and

nurture individuality, parents in Chinese societies primarily try to give their children a competitive edge when preparing them for their futures (Chao, 1995; Chua, 2011).

Highly controlling Chinese parenting is also a way for to defend reputations. From this perspective, parents are more likely to see themselves as sculptors. Their children's achievements are a symbol of their sculpting skills. As part of a collectivist culture, Chinese parents typically regard children as extensions of themselves. Consequently, some Chinese parents, believing "My Child is My Report Card", use highly controlling behaviours to push their children to attain success (Ng et al., 2014).

However, why can this kind of behaviour lead to well-developed SRMP abilities? Some individual points help understand this phenomenon. First, it is evident that a high degree of control and strict requirements can ensure childhood music practice time and even quality, which is a prerequisite for music progress. More importantly, the parental beliefs informing strict requirements and high control assume their children to be strong, rather than fragile. The 'Tiger Mom' Amy Chua (2011) gave an example during an interview,

> When my daughter, Lulu came back with a bad math test and she said, 'I was terrible at math and hated it'. I think a lot of Western parents might say that's okay, you do not have to be good at math, a lot of people aren't good, we'll find something else for you. But I went the Chinese way I said, 'no way' and I made all these practice tests my hand wrote them, we'd drilled them for a week, and it only took a week and the next test she did very well on. After that her friends started calling her math whiz and now it's one of her favourite subjects.

From Chua's perspective, Chinese parents with high demands convey a belief to their children that their abilities can be improved and are not fixed. This practice might reinforce

in their children an incremental theory of self (belief that with the effort, they are capable of progression), as opposed to an entity theory of self (belief in fixed, innate talent) (Yeager & Dweck, 2012). This might prompt more effort and diligence (McPherson, 2009). Within the parenting process, Chinese parents pass this growth mindset to their children. Since children are taught from a young age to have the spirit of perseverance needed to attain one's best (Ho & Chong, 2010), Chinese controlling parental behaviours may inspire more effort during any required practice.

Furthermore, another two aspects may help the controlling behaviours achieve positive impacts. First, the differences in internal parental behaviour (loving mother-strict father, tiger mother-cat father), as shown in the results of this study, may also weaken the negative impact of highly controlling parental participation. As the Phase II findings show, some paternal involvement can act to mitigate the intense conflicts between tiger mothers and children and prevent their children giving up music learning altogether. Second, although Chinese parents are highly controlling when it comes to their children's music studies, they are warm in other aspects of life. Strict academic control ensures the efficient progress of music learning. At the same time, the warmth of other life dimensions makes children feel beloved and ensures the development of children's self-esteem and autonomy (Wang & Chang, 2010).

However, some potential dangers of highly controlling parental behaviours need to be noted. As the results show, more than half participants had painful memories and found these parental behaviours incomprehensible when they were children. Moreover, over control and strict parenting may lead to psychological problems. In 2011, social news about a Chinese music major student reflected its disadvantages. A year-3 bachelor student majoring in music accidentally injured a woman while driving. However, instead of saving her, he stabbed the victim eight times with a knife, resulting in the victim's death (Li, 2021). His father reflected on Weibo (an online social media platform) and said, "My son is a sensible child and an excellent student. I have a unshirkable responsibility for committing the crime of murder. I usually discipline my children too severely, which makes them afraid to face after making mistakes and don't know how to deal with them, which eventually leads to a major crime". His son recalled a life dominated by practicing the piano and studying. In order to force him to practice the piano, his mother would beat him, and he was locked in the basement by his father when he did not study hard enough (Lu, 2011).

Other research indicates too highly controlled parenting can lead to depression and even self-mutilation. Fung (2016) reported a Chinese musician's recollection that her mother set very high expectations, used emotional blackmail on her, and said, "You must get A. B is not good enough". The musician recalled there is a time she was beaten by her mother 47

times when she was around 12. Her mother's physical coldness and relentless demands finally drove her to cut herself and she went through long depressive episodes.

Regarding to controlling, it is important to highlight the difference between corporal punishment and physical maltreatment. Researcher have argued that these could be considered as two separate aspects of parental physical aggression (Straus et al., 1998). Corporal punishment is defined as the use of physical force to discomfort, but not injury, to discipline or control children's undesirable behaviors. Physical maltreatment (or abuse) refers to parents' use of physical violence to injury on their children, which is more severe than what is allowed by laws for disciplining children. In current research, all description of parental physical punishment is suggested categorizing as corporal punishment that has been found commonly used in Chinesee cultural influenced family (Tang, 2006).

6.2.3.3 Emotional Restraint

Chinese parents rarely express emotional support and their affection is often described as implicit or restrained. A typical example from the Phase II findings when #8 Cai recalled his father secretly listening to his son playing the erhu but never directly expressing his love of his son's playing. Almost all participants noted that their parents did not provide much verbal encouragement during their music learning and practice. This characteristic has been often discussed in Chinese parenting research (e.g., Chao & Tseng, 2002; Chen et al., 2019; Wu & Chao, 2005), which demonstrated that Chinese parents give comparatively

little physical or verbal affection (e.g., hugging, saying 'I love you') during their parenting (Chen et al., 2019). Considering the two-dimension of parenting (i.e., warmth and control), parental emotional constraint can lead to the parents providing a lower level of warmth than Western parents (Liew et al., 2014).

This emotional restraint might be influenced by Confucian philosophy and a collectivistic culture (Camras et al., 2008). Generally, Chinese culture values self-control and restraint, particularly expressing emotion. Intense emotions are seen as harmful to one's health and relationships and should therefore be avoided (Wu & Chao, 2005). For example, Confucius's The *Doctrine of the Mean* [中庸] emphasizes the importance of restraint. It says, "喜怒哀乐之未发谓之中，发而皆中节谓之和 (While there are no stirrings of pleasure, anger, sorrow, or joy, the mind may be said to be in the state of Equilibrium. When those feelings have been stirred, and they act in their due degree, there ensure what may be called the state of Harmony)" (Legge et al., 1996, p. 25). With this kind of philosophy, to be closely intertwined with larger groups and achieve the harmony of a collectivist society, people prefer self-control and avoid excessive emotional expression (Bond, 1993; Camras et al., 2008). This self-restraint of emotion is particularly reflected in the parental role and has manifested as Chinese parents uncommonly expressing affection or warmth openly or directly (Wu & Chao, 2005).

6.3 DISCUSSION OF THE INTEGRATED RESULT

When the results of both phases are integrated, some points can be highlighted. First, both quantitative and qualitative results confirm that parental involvement can prompt childhood SRMP development. The large sample size of Phase I indicated parents have an influence on student SRMP. Phase II findings explored what behaviours parents exhibited during the student self-regulation development process. To this author's knowledge, it is the first time the influence of music majors' parental influence on their SRMP development process has been investigated in China. The current study has tried to disentangle the role of the sociocultural contexts informing parent-child interactive behaviours within the Chinese cultural influence. Further, this study has revealed many interesting aspects that have hitherto remained undiscussed in the literature. These could be formulated as testable hypotheses for future research into parental involvement in music learning.

In this section, how the results of survey (Phase 1) and interviews (Phase 2)complement each other is discussed first. Next, based on the research results of the two phases and relevant literature, there is a summary of four features that could help understand parental influence on their children's SRMP development processes.

6.3.1 Parenting Styles, Parental Goals, and Behaviours

The Phase I and Phase II results have provided the evidence to explain the relationships among three key concepts – parenting style, parental goals, and behaviours. Parenting style determines the tone of the relationship between parent and child, and the different parental behaviours and students' coping behaviours depict how parent-children interaction works (Gagné & McPherson, 2016). Parental goals – values, beliefs, aspirations, and attitudes – drive parental behaviours, and these goals are transmitted to their children by communication (Spera, 2005). More importantly, in Phase I, the assessed perceived parenting styles in the current research aims to provide a general understanding of music majors' parenting instead of focusing on certain developmental stages and learning tasks (see Figure 6.2). In Phase II, parental behaviors covered students' different development stages in music learning, especially in music practice have been explored deeply.

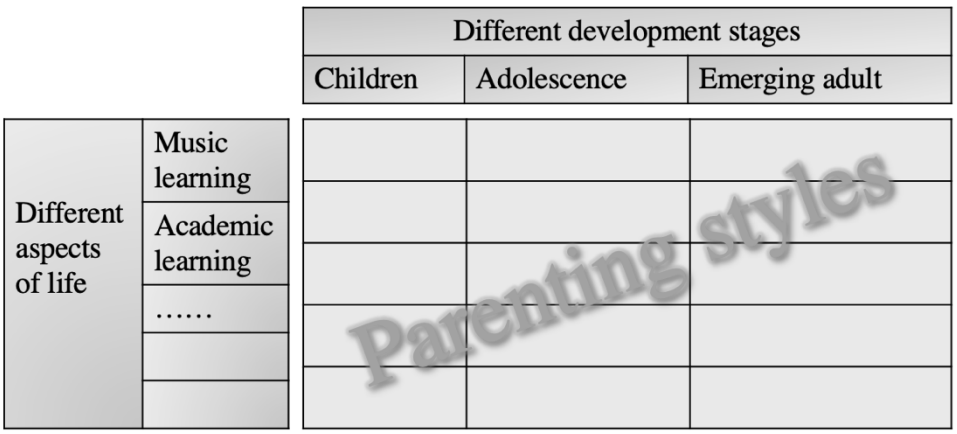

Figure 6.2. Parenting Styles and Parental Behaviors at Different Stages and Tasks

Although the Phase I results indicate authoritative parenting style and authoritarian parenting style are beneficial to the SRMP of music majors, not all proactive participants' parents in Phase II displayed dominant authoritative parenting styles in China. For example, the highest SRMP score student, Bing, rated her parents highest on permissive parenting style. One of the possible explanations, from the insider's perspective, is that not only did Bing have a strong and long-standing personal desire to major in music, but her parents also loved music very much. When parental goals are consistent with their children's personal goals, high parental demands and control are likely to be regarded as a response to the children's own goals. In other words, in parenting style theory, although strong controlling behaviour should have been understood as high requirements on the y-axis (demandingness), in Bing's case, it has been transformed into the highly responsive behaviour to personal wishes on the x-axis (responsiveness). Another possible explanation, from outsider's perspective, is that, Bing only received the authoritarian style parental supervision at her music learning tasks during her childhood period; and she received lots of warmth and caring in other learning tasks and adolescence and emerging adults. When Bing assessed the general picture of her parenting, considering different aspects and developmental periods, she rated her parenting styles highest at the permissive dimension.

The combination of the Phase I and Phase II findings indicated there might be an inconsistency of parenting styles and parental involvement across music learning. This indicates that, even if a particular parenting type dominates parenting styles, once focused

on certain aspects of life and childhood development stages, parental behaviours can be characterized by different parenting styles. According to our Phase 2 findings, parents may be authoritative in music practice participation, permissive in life, and authoritarian in academic study. It also could be helpful to understand why #Qi labelled her parents as "authoritarian", although her parents are not actively involved in her music learning. This kind of difference has been found common under the Chinese culture. Chinese parental care is primarily reflected in efforts to promote their children's physical and mental health. The same Chinese parents tend to strengthen control over children's academic studies, believing that authoritarianism is beneficial to children (Wang & Chang, 2010).

Besides, phase I and phase II findings indicated that authoritarian parenting styles and involved parental behaviors labeled as "authoritarian" in music learning have some positive influence in the Chinese context. The result supported the opinions among existing parenting literature, that is, "Chinese children may not experience negative effects of authoritarian parenting on their development as their Western counterparts do (Lin et al., 2015, p.61). Such findings are often interpreted or explained by characterizing an interdependence-oriented Eastern culture in contrast to independence-oriented Western culture (Chao & Tseng 2002; Sorkhabi, 2005; Markus & Kitayama, 2010). Also, researchers cannot ignore that authoritarian parenting may be in line with the notion of filial piety. Chinese children may regard it as "normal" or even good parenting and be willing to comply with their parents (Lin et al., 2015).

The comparison between control vs. support has been discussed in parenting literature as well. Controlling, especially psychological control, refers to parents' attempt to manipulate children's thoughts and feelings, whereas autonomy support reflects parents encouraging children's free expression of their thoughts and feelings. In the phase II finding, "controlling" and "supporting" were discovered in the music majors' parental involvement. High SRMP participants commonly received controlling parental involvement in the early childhood period and parental support in late adolescence and emerging adulthood. Compared with low SRMP participants' experience, my finding highlighted that parental control had been found to have some positive influences on SRMP development, which supports the opinion to some extent, that is, psychological control may be deemed less negative in China than in Western cultures (Lin et al., 2015). It is not easy to explain the internal mechanism, but a potential reason might be parental high-control involvement is perceived by parents and children as an indication of responsibility, caring and love (Chao, 1995; Ho, 1986), and children also admitted that this kind of parental behavior is an indication of parental caring and love.

6.3.2 Features of Parental Influences on Children's SRMP Socialization Process

The two-phase results illustrate the complex character of parental influence on music majors' SRMP development in China. In order to clarify the complexity and provide a more nuanced look at Chinese parental impact on SRMP development, four features of

parental influence are summarized – the double-sided, reciprocal, intertwined, and the multi-factor effect.

6.3.2.1 Double-sided Effects

Parental participation has a positive effect on childhood music learning, but it must be admitted that some parental behaviours may inhibit it. Phase I results demonstrate that authoritative styles positively impact on SRMP and authoritarian styles positively impact on four dimensions of SRMP. Permissive parenting have a negative effect. In addition, the results of Phase II found that the music learning experience of high SRMP practitioners is inseparable from the active participation of their parents, but when parents only focus on quantity, they may not help children improve their practice efficiency, and may even reduce motivation to practice (Hallam, 2001a). In the findings of Phase II, #Yao experienced her father's negative participation (e.g., tear up the music books) brought her indelible negative memory in music learning and reduced her interest in music learning.

These characteristics are helpful to understanding the view that "more is not always better" (Pomerantz et al., 2007). This is to say, an increase of parental participation does not simply lead to the improvement of children's music achievements, and consideration of how parents become involved determines the large part the success of their behaviours. Too much intrusive and over-invested parental participation and making suggestions

without carefully listening may weaken children's interest in music learning and practice (Liu, 2018; Moore et al., 2003).

6.3.2.2 Reciprocal Effects

The influence of parents on children's SRMP development process is interactive, rather than unidimensional. The two-phase findings suggest a transactional process and bidirectional influence between parent and child. Different parental behaviours might lead to various reactive behaviours, and parents should adjust their behaviour and goals according to their children's attitudes and performances. Thus, discussion of the parental influence on children's SRMP ability might need to be carried out within a context of the interpersonal relationships between parents and children (Creech, 2009). This is rooted by the idea that human behavioural characteristics determine the reciprocal influence of parent-child interactions. As Bandura (1992) said,

> Human behaviors have often been explained in terms of one-sided determinism. In such modes of unidirectional causation, behavior is depicted as being shaped and controlled either by environmental influences or by internal dispositions. Social cognitive theory favors a model of causation involving triadic reciprocal determinants. In this model of reciprocal causation, behavior, cognition and other personal factors, and environmental influences all operate as interacting determinants that influence each other bidirectionally. (p.2)

Also, Sosniak (1987) highlighted this characteristic when explaining how parents participate in concert pianists' musical development. He indicated that the critical factor is parents and pianists alternately motivating each other and creating a system of interdependence, self-sustainability, mutual encouragement, and support. This allowed the pianists to achieve the many years of practice that is necessary to career success.

6.3.2.3 Intertwined Effects

The influence of parents on the development of SRMP is complex and can be manifested by two kinds of relationships: 1:X and X:1. The "1:X" indicates that a single parental behaviour may affect children across many aspects, whereas the "X:1" means multiple parental behaviours could impact a single dimension of children's SRMP.

In terms of the "1:X", a specific parental behaviour might affect practice outcomes and many other aspects (e.g., music motivation, attribution attitude). For example, parental corporal punishment during home practice might not only affect the practice time and practice efficiency, but also affect children's interest, the evaluation of their ability, and even affect their mental health and social function levels.

In terms of the "X:1", the level of SRMP might be influenced by multiple parental involvements and the influence of non-musical parental behaviours. Single dimension SRMP behaviours may depend not only on what parents do in music practice but also on how parents participate in other aspects of their children's life and family atmosphere. In other words, even if a parental behaviour seems to be unrelated to music practice, it might impact children's music practice and SRMP ability. For example, serious family problems (e.g., parents' separation) have been found to disrupt childhood music learning processes and lead to difficulties committing to practice (McPherson et al., 2012). The current

findings have heightened that non-participating parental involvement may also influence children's SRMP behaviours.

6.3.2.4 Multi-factor Effect

After Integrating the two-phase result, it has been found that the impact of parental behaviours on SRMP was influenced by multiple factors during the transactional self-regulation development process. According to the integrated results and discussion above, Figure 6.3 refines Sameroff 's model (see Figure 2.4) and gives detail on the mechanisms governing how parental regulation promotes or inhibits childhood musical self-regulatory processes. As figure 6.3shows, there are four types: culture, policy, group characteristics, and individual situation. Being aware of these factors can help understand the interactions systematically, and might be helpful to avoid generating a "one-size, one-style fits all" provision of parenting.

The four characteristics suggested are used to form a systematic approach to discuss parental impact on the SRMP development process. They are described as follows:
(1) Culture: the cultural influence of parenting on children's SRMP process has been discussed in Section 6.2.3. The internal mechanisms prompting children's SRMP development is closely related to beliefs rooted in Chinese traditional culture and philosophy. This includes an emphasis on education, strict control, filial piety, respect for authority, and emotional introversion.

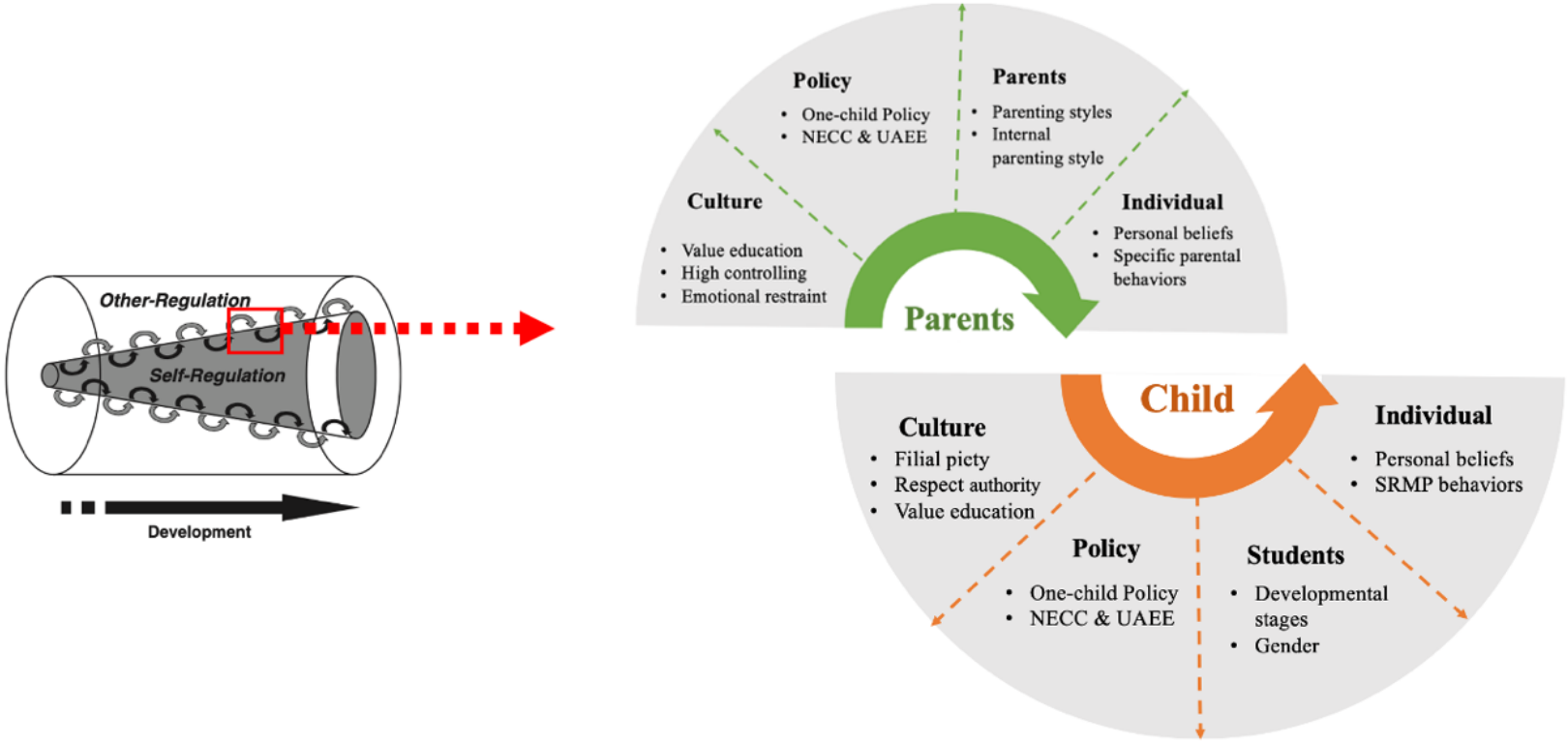

Figure 6.3. The Patterns of Parent-Child Transactional Patterns in Music Learning

(2) Policy: the influence of policy has also been discussed in sections 6.1.4 and 6.2.3.1. Considering the impact of the one-child policy, NECC and UAEE can not only help to understand resultant parental behaviours, but can also help appreciate the beliefs behind these behaviours and mechanisms influencing childhood SRMP development.

(3) Group characteristics: the group characteristics of "parents" and "students" have also been discussed in the previous sections. Regarding parents, different parenting styles and parental gender distributions has been found to have different impacts on music majors' SRMP in China. Regarding students, differences in gender and developmental stages (e.g., adolescent, emerging adults) have also been explored and discussed above. Parental gender and instrumentalists' gender differences combined impact music learning in affective and performance outcomes (Zdzinski, 1994).

(4) Individual differences: individual differences may cover a wide range of aspects (e.g., genetic, psychophysiology, emotion, behaviours, cognition), and this has been discussed in sections 6.2.2.2 and 6.3.1. On the one hand, when parents convey important messages to their children, the level at which these messages are accepted, received, internalized, and reacted to varies between children. On the other hand, different parents may understand, interpret, and respond to their children's SRMP behaviours differently during the reciprocal process.

6.4 IMPLICATIONS

The primary aim of the current study is to explore parental roles and the SRMP development of music majors in China. The research focuses on emerging adult perspectives, which should be of interest to parents, teachers, administrators, and other educational stakeholders. The methodological, theoretical, and practical implications are described as follows.

6.4.1 Methodological Implication

The current research was designed as a mix-method approach, with quantitative and qualitative phases to explore parental influence on the SRMP development. The mixed method design is an important contribution to the fields of parenting and SRMP. Specifically, the first phase of the questionnaire survey explored the influence of parenting styles on the SRMP of music majors in a broad sense. In the second phase, the research refined the specific behaviours of parental involvement and the individual perceptions of participant parental involvement by using interviews. By examining data using quantitative and qualitative methods, much was learned about commonalities (group findings) and individual differences (interviews). In addition, through their combined results, an in-depth understanding of three related concepts (parenting styles, parental behaviours, and parental goals) was gained.

Moreover, among the participants' interview data, this study used semi-structured interviews and observation combined with SRL microanalysis. The uniqueness of the SRL microanalysis method is that it relies on a three-phase model of self-regulated learning and it can systematically obtain real-time information on learners' behaviours, cognition, and emotions before, during, and after their learning processes to provide rich data for understanding specific individual differences (Cleary et al., 2020). In this study, the information of students' music practice motivation collected by SRL microanalysis method effectively helped understanding of the differences between students with different SRMP levels in the *why* dimension.

6.4.2 Theoretical Implication

Although prior studies (e.g., McPherson, 2009; McPherson et al., 2012) have proposed that parents can influence student SRL and music practices, few studies have empirically explored the role of parents in the SRMP development process systematically or described the patterns of parental involvement. This study aims to be added to the literature on SRL and parenting in music learning, especially in parenting with regard the music practice. Based on the balance between parental and childhood motives, parental behaviours were divided into five types: controlling, supervising, supporting, engaging, and prohibiting. Also, the research highlighted that non-participatory behaviors (or involvement) can also influence SRMP development (see Figure 6.4).

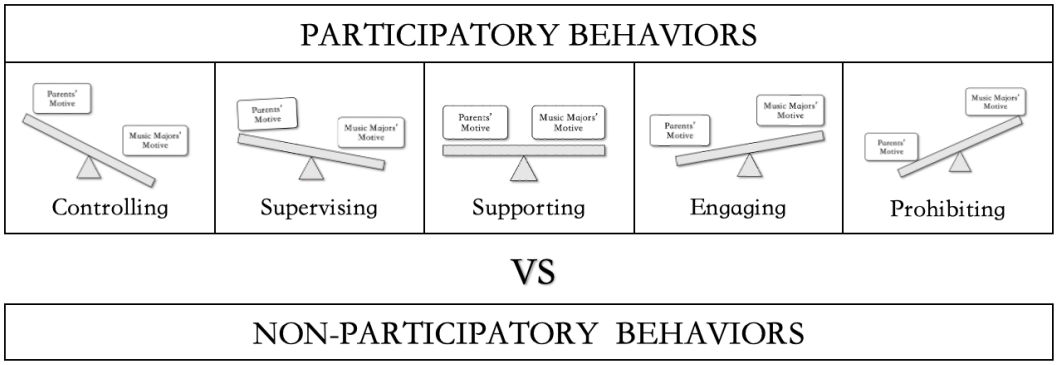

Figure 6.4. Parental Behaviors based on Interactive Dynamic Process

The logic behind this classification can be explained using traditional Chinese philosophical thought – the balance of Yin (阴) and Yang (阳) in the Book of Changes (易经). On the one hand, participatory behaviours and non-participatory behaviours can be viewed as Yin and Yang, respectively. On the other hand, the motives of parents and children can be seen as Yin and Yang, respectively. If the parental motivation for music practice is greater than that of the children, the whole music practice is more on the Yin side. If parental motivations are not as high as those of their children, practice could be regarded as on the Yang side. Therefore, as Figure 6.4 shows, parental "controlling" and "supervising" were the main Yin parental involvements in music practice, while "engaging" and "prohibiting" were the main Yang involvements. Moreover, "supporting" represents a balance of parental and childhood motivations. That is, the instrumental music practice results from the shared motivation of parents and children.

Furthermore, this typology may be supported by the Chinese philosophical ideas of music education advanced by Fung (2017). He suggested that the complementary bipolar continuum of the yin-yang relationship could be applied in different musical learning contexts, for example, active and passive musical motions (see Figure 6.5). Applying the ideas summarized in Figure 6.4 onto this opinion, when students are under control and supervised, students' practice behaviours are dominated by passive musical motions. In contrast, when parents show engagement or prohibitive behaviours, children's music practices are dominated by active musical motions. The balanced state – "supporting" – can be regarded as the "harmony (和)" state of the yin-yang balance.

Figure 6.5 Complementary Bipolar Continua with Yin-yang Relationship by Fung (2017).

Although this theoretical model is based on the music practice context, this model can also be used in other situations, such as a broader scenario music learning. When the parental desire for music learning is greater than children's and they are over-invested, children can be regarded as in a state of passive music learning, "Yin". When children have a stronger desire than parents and haven't received necessary parental support, learning can be

considered as in a state of “Yang”. It is evident that “Yin” and “Yang” parent-child interactions are not optimal, as discussed above. Solomon (2012) described the negative impact of these two extremes by noting, “While some parents push their kids too hard and give them breakdowns, others fail to support a child’s passion for his own gift and deprive him of the only life that he would have enjoyed. You can err in either direction” (p. 475) (cited in Gagné & McPherson, 2016). Due to the negative effects of both extremes, a state of harmony appears to be an ideal situation where parental and childhood desires and behaviours achieve equilibrium. In the well-balanced state, parents actively and voluntarily provide non-invasive, autonomy supporting scaffolding throughout the process of learning. This is a catalyst to help children continuously meet and promote the psychological needs of competence, autonomy, and relatedness to become proactive self-regulated music learners (McPherson, 2009).

6.4.3 Practical Implication

The findings from this study might be helpful and useful for guiding parental behaviours within mainland Chinese families and the relevant policies within education administration, especially in the music education area. A significant result of this study is that parents (through parenting styles, parental goals, and behaviours) can impact music majors’ SRMP development in China, and parents could make efforts to promote SRMP development in their children. To better assist their children’s self-regulated music practice, the results of this study suggest that parents should be an authoritative influence

in the family. Narrowed down to the music learning and practice behaviours; ideal parenting appears to provide professional supervision and assistance during childhood music learning to ensure their practice is of high quality and sufficient quantity. Also, parents of high SRMP students are often actively involved in and support musical activities. According to their children's age, parents should adjust their own behaviours and decrease their involvement by constantly re-evaluating their current situation with reference to the six dimensions of children's SRMP.

One of the most important suggestion for current Chinese parents is, there is not a perfect or standardized recipe for everyone. For contemporary parents, the critical step of parenting might be aware of how the complexity and flexibility of this issue, guided by some basic rules and principles, adjust their beliefs and behaviors according to the children's reactions and personal conditions timely. Since parenting is complex, being aware of the four features of parental influence on the SRMP process and adjusting their behaviours flexibly might be ideal. Regarding the *double-sided effect*, parents are suggested to reflect and adapt their behaviours over time to have the best chance of achieving a balanced state of "no excess" and "no deficiency". As children's SRMP abilities develop in the *reciprocal* context of parent-child interaction, parents might need to adjust their behaviours according to their children's responsive attitudes and coping behaviours. Besides, as the impact of different parental behaviours *intertwine* with SRMP levels, cultivating childhood SRMP abilities involves much more than ensuring the quality

and quantity of practice. It is advocated that parents use a systematic perspective to evaluate their influence on SRMP learning and other life aspects and establish good communication with others (e.g., teachers and peers). This will maximise the chances of building a good educational ecosystem. Last, being aware that parent-child interactions are influenced by *multiple factors* (i.e., culture, policy, group, and individual characteristics) might help parents take appropriate action. For example, parents might adjust their behaviours according to their children's different developmental stages and personality characteristics and think about balancing their inner roles (strict father and loving mother or loving mother and strict father) to jointly achieve an optimal outcome.

For instrumental musical teachers, school administrators, and education policymakers in mainland China, taking some specific measures may help parents optimize the development path of childhood SRMP. Instrument teachers should take responsibility for assisting parents in participating in music learning and practice. Best practice might include actively communicating with parents, providing regular and timely feedback, and giving appropriate reminders and concerns when parents over-intervene. For school or institution administrators, holding parenting workshops and providing parenting programs targeted at different key educational stages might be an effective measure to help parents establish basic knowledge of good parenting practice during music learning. Using social media such as Weibo and other official online platforms to post high-quality, relevant information and give appropriate direction to parents would also be a positive step. When

policymakers plan and implement parenting regulations or guidelines, providing relevant policies prevents parents from blindly and recklessly carrying out some behaviours that decrease children's music learning motivations and endanger their psychological.

6.5 LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

This study has some limitations in generalizability, measurements, and data collection. The generalizability of the research deserves careful consideration. In Phase I, although the authors recruited a diverse section of music majors from many different provinces of China and from various types of higher educational institutions, the sampling procedure was based on a convenient sampling strategy; thus, it cannot be guaranteed that the results are generally applicable to the entire population of Chinese music students. Besides, in Phase II, although 14 participants with more than nine years of experience in instrumental music learning were used, only three types of instruments were covered (piano, zither, erhu). Also, among 14 participants, only one participant rated highest on the permissive style dimension. Researchers are suggested to recruit more participants whose parenting style belongs to the perssmive. Also, future studies are needed to verify the representativeness of these study results.

Besides, we need to admit that there are some music learners who have been learning music continuously, but have not chosen music as their major. For example, a collegiate student majoring in law may insist on regular piano lessons and piano practice, as a

personal interest. These people may have a high level of self-regulated learning, and their music learning paths are different from our participants. If future research can explore how the parents of those who do not take music as a profession career or major but continue to learn and practice music, it may be of positive significance for contemporary parents to provide suggestions on parental music participation, because these people are more inclined to regard music as a hobby and become lifelong music learners.

In terms of the research design, no indigenous measures were used in the current study. Due to the great differences between the beliefs and behaviours of Chinese parents and Western parents, the scale currently used may not fully capture the characteristics of Chinese parenting styles, and the permissive parenting style in the Chinese adaption version with relatively low reliability (Cronbach alpha =.62), which is similar with previous research, for example, Tang et al (2018) indicated the reliability of the scale of permissive parenting style was low (α =.61/.62). Researcher are suggested to explore the potential reasons deeper in the future. Also, future research needs to use a scale developed in a Chinese context to make a more detailed and comprehensive evaluation of Chinese parenting characteristics.

Moreover, the research mainly uses retrospective interviews to analyse the SRMP development experience of music majors in China, since this way might beneficial for understanding students' lived experiences over a long period of time as well as how their

values are formed and change (Matsunobu, 2022). However, retrospective interviewing might not be reliable as it relies heavily on the participants' memories of their learning experiences, and remembered information might be faulty, selective, or inaccurate (Cohen, 2018). Also, existing research has pointed out that there are difference between children's reported parental behaviors and parents reported (Smetana, 1995). Therefore, future research could consider to research on both children and parents perspectives to recognize the differences of their description or let music majors speak to their parents during data collection. Also, longitudinal studies following the trajectory of SRMP development are suggested to track music learners' development process.

Moreover, there are some additional recommendations. Since this study focuses on the impact of parenting styles, parental behaviours, and the beliefs of music majors with different SMRP levels in China, some aspects have not been deeply analysed and discussed. For example, SES, parental occupations, and cultural capital are absent from this paper's discussion. However, existing studies have proved that these factors have a specific impact on children's music learning (Klinedinst, 1991; Kong, 2018). Future research could focus on the impact of parental SES and cultural capital on student SRMP levels. In addition, all data and information in this study is unilateral. All quantitative and qualitative data were collected from students' perceptions, which may not reflect their parents' actual thoughts or behaviours. Future research might invite parents and teachers to explore the impact of parents on the cultivation of autonomous music practice abilities.

6.6 CONCLUSION

The finding of this study supports the role of parents in student SRMP development. This study adds value to the body of music education research by responding to several gaps mentioned in the review of literature (see Section 2.5). Until time of writing, to the author's knowledge, no study has addressed these gaps by collecting and analysing data from music majors simultaneously in China.

The Phase I survey of music majors revealed several key findings: (a) current music majors' perceived their parents as being predominantly authoritative; (b) the current situation of music majors' SRMP is similar to existing studies and the students' time attention dimension needs to be improved; (c) among the three parenting styles, authoritative parenting styles have the optimal impact, followed by authoritarian styles, while permissive parenting styles have a negative impact on SRMP.

Phase II explores the parental behaviour and goals remembered by students at different SRMP levels, as well as the characteristics of parent-child interaction patterns during different periods. These findings refine the differences between students in the high and low SRMP groups in terms of parental participatory behaviour, childhood response behaviour, motivations behind behaviours, and childhood interpretation of parental behaviour, involving many aspects of life (e.g., music practice, music lesson participation, music activities, daily communication). The current research not only explains these

differences and analyses the reasons behind them, but also summarizes the trajectory of high SRMP students from parent-regulation to self-regulation.

The current study's purpose is to find a way of raising proactive, self-regulated music majors in China. Phase I pointed out the general direction (or parenting styles), and Phase II noted specific parental behavioural patterns. As parenting is a complex issue, it is impossible to provide a "unified answer". However, four features of parental influence on student SRMP development were summarized in the discussion section that may be helpful to parents attempting to cultivate their children's SRMP abilities. Finally, it should be emphasized that this study focuses solely on the role of parents in student SRMP development. However, other social factors like teachers and peers also play crucial roles in this process. Therefore, the readers might need to keep an idea in mind: although parents matter, they are neither all nor only (Shenk, 2011).

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APPENDIX

Appendix A: The Designed Questionnaire

中国高校音乐专业学生父母教养方式与其自主音乐练习

Parenting Styles and Self-Regulated Music Practice of Music Majors in China

各位同学大家好！

非常感谢各位能够参与这次的问卷调查！本次调查的主要目的是为了了解中国高校音乐专业学生自主音乐练习行为与父母教养方式。此次问卷采用不记名的方式作答，而且此次问卷的调查结果仅供学术研究。本问卷之版权，未经许可，不得转载。再次感谢各位同学的帮助和配合！

如您明白及同意参与此次问卷调查，请进行填写。

Hello!

Thank you for participating in this survey! The main purpose of this survey is to understand the parenting styles and self-regulated music practice behaviors a of music majors. The questionnaire was answered anonymously, and the results for academic research only. The copyright of this questionnaire cannot be reproduced without permission. Thank you again for your help!

If you understand and agree to participate in this questionnaire, please fill in it.

Section 1: Parenting Style 第一部分：父母教养方式

This section contains 38 questions to assess the type of perceived parenting style through 5-likert scale, please indicate, by circling the most correct response, the degree to which you agree with the statements listed below: 本部分包含 38 个问题，涉及成长过程中父母管教与养育的相关内容，请圈出最符合您情况的答案。

1= Strongly Disagree 2 =Disagree 3 Neutral 4=Agree 5=Strongly Agree	1	2	3	4	5
1. Even if their children didn't agree with them, my parents felt that it was for our own good if we were forced to conform to what they thought was right. 即使孩子与父母的意见不同，父母仍然认为迫使我们服从他们，这是为了我们好。(V2)					
2. Whenever my parents told me to do something as I was growing up, they expected me to do it immediately without asking any questions. 每当父母要我做事的时候，他们总是希望我没有任何疑问地马上去做。(V3)					
3. As I was growing up, once family policy had been established, my parents discussed the reasoning behind the policy with the children in the family 当确立家庭规矩时，父母会与孩子们讨论确立规矩的理由。(V4).					
4. My parents have always encouraged verbal give-and-take whenever I have felt that family rules and restrictions were unreasonable. 当我觉得家庭规矩不合理的时候，父母总是鼓励我同他们进行语言交流。(V5)					

Section 2. Self-regulated Musical Practice 主题二：自主音乐练习

This section contains 47 questions to assess the type of self-regulated music practice through 5-likert scale, please indicate, by circling the most correct response, the degree to which you agree with the statements listed below:

本部分包含 47 个问题，涉及自主音乐练习行为的相关内容，请圈出最符合您情况的答案。

1= Strongly Disagree 2= Disagree 3=Neutral 4=Agree. 5= Strongly Agree	1	2	3	4	5
1. No musical task is too difficult for me .对我来说，没有什么音乐任务是太难的 (MO1)					
2. I DO NOT feel confident in my ability to perform on my instrument. 我对自己演奏乐器的能力没有信心 (MO2)					
3. Compared with others, I think I am a good musician 和其他人相比,我认为我是一个很好的音乐家 (MO3)					
4. I believe I can become unusually good on my instrument.我相信我能变得非常擅长我的乐器 (MO4)					
5. When I set musical goals for myself, I am sure I can achieve them.当我为自己设定音乐目标时，我确信我能实现它们 (MO5)					
6. I expect to be known as a good musician.我期望被认可是一位优秀的音乐家 (MO6)					
7. I feel I can solve any musical problem I encounter.我觉得我能解决遇到的任何和音乐有关的问题 (MO7)					

Demographic information 基本信息

a) Year of birth ____；出生年份:_____

b) Select you gender ❑Male ❑female; 选择您的性别: ❑男 ❑女

c) Do your parents have music learning experience? ❑Yes ❑No
父母有无音乐学习经历 ❑有 ❑无

d) Parents' highest educational level:
❑Junior school and below ❑senior high school ❑bachelor ❑master ❑doctor
选择父母最高受教育水平: ❑初中及以下 ❑高中 ❑本科 ❑硕士 ❑博士

e) Your parental attitudes towards music learning:
❑Extremely unsupported ❑Unsupported ❑Neutral ❑Supported ❑Very Support
父母对您学习音乐的态度是：_____ ❑很不支持 ❑不支持 ❑中立 ❑支持 ❑非常支持

Would you like to receive a personal report on the questionnaire result? ❑ Yes ❑ No
您是否希望收到一份个人问卷结果报告？❑是 ❑否
Can we contact with you to see if you'd like to help use some more with our research? ❑ Yes ❑ No
我们是否可以与您联系，以查看您是否愿意为本研究提供更多的帮助？❑是 ❑否
If you choose yes in the above question, please leave the contact information
如果您同意其中一个或两个问题，请留下您的联系方式
Phone number (手机号码)：_____
Email address (电子邮箱)：_____

Thank you very much for completing this questionnaire

Appendix B: The ESEM Results of PAQ

Table 1. *The ESEM Results of the PAQ (original)*

	Authoritative	Authoritarian	Permissive
V4IVE	**.657**	.077	-.02
V5IVE	**.690**	-.035	-.046
V7PER	**.462**	-.041	.179
V10IVE	**.548**	.132	-.131
V14IVE	**.609**	-.175	.039
V19IVE	**.748**	.001	-.066
V23PER	**.158**	-.140	.501
V27IVE	**.733**	.096	-.046
V29IVE	**.753**	-.157	-.024
V30PER	**.694**	-.148	.131
V33IVE	**.650**	-.089	-.02
V37IVE	**.650**	-.135	.005
V39PER	.192	**.516**	.007
V2IAN	-.14	**.636**	-.071
V3IAN	-.067	**.622**	-.091
V9IAN	-.276	**.578**	.023
V12IAN	-.116	**.649**	.119
V15IAN	.151	**.659**	.104
V20IAN	-.292	**.539**	.175
V22IAN	-.001	**.641**	.184
V31IAN	.149	**.594**	-.101
V32IAN	.217	**.641**	-.263
V36IAN	-.034	**.601**	.133
V16PER	-.169	-.028	**.537**
V17PER	.57	-.033	**.141**
V21PER	.24	.111	**.389**
V25PER	-.029	.268	**.511**
V34PER	-.001	-.053	**.598**

Table 2. *The ESEM Results of PAQ (revised version)*

	authoritative	authoritarian	permissive
V4IVE	**.665**	.092	-.009
V5IVE	**.698**	-.019	-.033
V7PER	**.460**	-.034	.18
V10IVE	**.552**	.143	-.125
V14IVE	**.611**	-.164	.048
V19IVE	**.748**	.014	-.058
V27IVE	**.746**	.114	-.031
V29IVE	**.767**	-.138	-.005
V30PER	**.704**	-.131	.146
V33IVE	**.663**	-.072	-.002
V37IVE	**.661**	-.119	.022
V39PER	.191	**.519**	.001
V2IAN	-.139	**.634**	-.079
V3IAN	-.067	**.621**	-.099
V9IAN	-.277	**.573**	.013
V12IAN	-.119	**.646**	.107
V15IAN	.151	**.662**	.096
V20IAN	-.295	**.533**	.162
V22IAN	-.001	**.640**	.174
V31IAN	.145	**.595**	-.111
V32IAN	.216	**.645**	-.27
V36IAN	-.03	**.603**	.128
V16PER	-.17	-.032	**.532**
V21PER	.249	.119	**.397**
V23PER	.165	-.134	**.509**
V25PER	-.028	.267	**.505**
V34PER	.002	-.052	**.599**

Appendix C: The ESEM results of the SRPB

Table 1. *Standardized Factor Loading for the ESEM solutions of the Six-factor Model (no-item deletion)*

	Motive	Method	Behavior	Social	Environment	Time
MO1	**.522**	.074	.131	-.232	-.181	.117
MO2R	**.480**	.022	.116	-.030	-.211	.265
MO3	**.718**	.064	.061	-.307	-.168	.030
MO4	**.755**	.021	-.044	.007	-.078	.027
MO5	**.601**	.135	.033	.049	-.052	.087
MO6	**.660**	-.113	-.063	.040	.046	-.145
MO7	**.665**	.156	.018	-.235	-.177	.021
MO8	**.586**	-.244	-.185	.264	.263	-.106
MO9	**.695**	-.089	-.109	.169	.051	-.018
MO10	**.539**	-.140	-.135	.212	.293	-.056
ME1	.300	**.133**	.267	.109	-.030	.099
ME2	-.003	**.300**	.185	.314	.005	-.016
ME3	.265	**.391**	-.019	.191	-.050	.010
ME4	.134	**.170**	.369	.118	.012	.007
ME5	.120	**.333**	.195	.057	.185	.036
ME6	.179	**.003**	.309	.073	.251	.117
ME7	.137	**-.009**	.463	.122	.196	-.017
ME8	.032	**.341**	-.077	.228	.170	.000
ME9	.143	**.367**	.055	-.072	.315	.226
ME10	-.068	**.526**	.078	.129	-.088	-.044
ME11	-.035	**.477**	.129	.077	-.054	-.058
ME12	.059	**.270**	.270	.157	.033	.089
ME13	.048	**.478**	-.126	.140	.153	-.005
ME14	.040	**.467**	-.047	.180	.197	.080
ME15	.091	**.413**	-.033	.148	.280	.048
BE1	.216	-.014	**.410**	.183	.035	-.037
BE2	.140	.259	**.245**	.154	.080	.038
BE3	.098	.224	**.290**	.187	.093	.060
BE4	.122	.295	**.286**	.179	.072	.049
BE5	.071	.196	**.298**	.096	.219	.007
BE6	.067	-.116	**.397**	.119	.248	-.129
BE7	.014	.278	**.353**	.001	.073	.044
SO1	.168	.199	.193	**.333**	-.087	.013
SO2	-.005	.355	.168	**.238**	-.023	-.011
SO3	.084	.165	-.128	**.415**	.221	-.090
SO4	.073	-.026	.530	**.186**	.156	-.037
SO5	.058	.269	.111	**.422**	-.019	-.032

SO6R	-.107	-.134	.058	**.616**	-.180	.239
SO7R	-.005	-.087	-.054	**.529**	-.296	.288
SO8	.119	.256	.107	**.133**	.195	-.033
SO9	.041	.390	-.168	**.340**	.222	-.004
SO10	.028	.362	.098	**.223**	.053	-.030
EN1	.155	.166	.068	.152	**.289**	.118
EN2	.117	.190	-.039	.033	**.171**	-.124
EN3	-.057	.161	.216	.010	**.402**	.127
EN4	.139	.162	.105	.121	**.381**	.008
EN5	.048	.172	.007	.022	**.560**	.079
EN6	-.013	.244	.214	-.066	**.435**	.068
TI1R	-.129	-.032	-.114	.148	.043	**.485**
TI2R	.048	.036	.014	-.011	-.023	**.657**
TI3R	.053	.070	-.146	.053	-.014	**.631**
TI4	.112	.095	.196	-.101	.362	**.345**
TI5R	.057	-.042	-.084	.072	-.083	**.602**
TI6R	-.010	-.093	-.027	.041	.117	**.826**

Note. Non-significant parameters ($p \geq .05$) are underscored.

Table 2. *Exploratory Structural Equation Modeling Solutions of the Adjusted ESEM model*

	Motive	Method	Behavior	Social	Environment	Time
MO1	**.512**	.075	.109	-.221	-.215	.112
MO2R	**.468**	.006	.108	-.020	-.218	.261
MO3	**.702**	.064	.042	-.292	-.191	.027
MO4	**.744**	.009	-.018	.016	-.076	.023
MO5	**.595**	.139	.045	.049	-.060	.083
MO6	**.648**	-.124	-.015	.042	.053	-.145
MO7	**.651**	.152	.004	-.216	-.194	.017
MO8	**.582**	-.245	-.100	.250	.296	-.105
MO9	**.686**	-.088	-.062	.161	.073	-.018
MO10	**.532**	-.113	-.064	.189	.308	-.055
ME2	.008	**.301**	.209	.299	-.028	-.021
ME3	.271	**.360**	.010	.201	-.052	.012
ME4	.133	**.165**	.386	.100	-.024	.008
ME5	.121	**.337**	.247	.058	.131	.034
ME8	.048	**.358**	-.053	.219	.164	.000
ME9	.148	**.380**	.104	-.072	.279	.230
ME10	-.059	**.480**	.105	.155	-.112	-.042
ME11	-.028	**.434**	.160	.098	-.083	-.054
ME13	.063	**.468**	-.084	.150	.153	-.003
ME14	.059	**.491**	-.023	.171	.188	.080
ME15	.102	**.447**	.009	.137	.253	.048
BE1	.211	-.008	**.438**	.152	-.008	-.038
BE3	.105	.227	**.317**	.164	.059	.061
BE4	.127	.289	**.312**	.164	.037	.050
BE5	.072	.198	**.351**	.084	.165	.007
BE6	.051	-.126	**.484**	.100	.198	-.124
BE7	.011	.246	**.401**	.008	.017	.046
ME6	.177	.017	**.364**	.048	.197	.121
ME7	.129	-.002	**.521**	.089	.139	-.012
SO1	.168	.198	.195	**.309**	-.073	.013
SO2	.002	.358	.173	**.225**	-.039	-.009
SO3	.100	.216	-.101	**.381**	.238	-.091
SO4	.062	-.035	.603	**.159**	.092	-.035
SO5	.068	.276	.134	**.405**	-.024	-.036
SO6R	-.102	-.154	.092	**.619**	-.173	.229
SO7R	.002	-.110	-.053	**.538**	-.270	.279
SO9	.061	.437	-.145	**.319**	.235	-.004
SO10	.041	.369	.115	**.211**	.034	-.030
EN3	-.060	.181	.294	.006	**.328**	.126

EN4	.142	.199	.174	.099	**.329**	.009
EN5	.052	.209	.097	.012	**.506**	.081
EN6	-.015	.235	.306	-.058	**.365**	.073
TI1R	-.121	-.029	-.097	.156	.047	**.477**
TI2R	.052	.031	.012	-.001	-.029	**.648**
TI3R	.061	.062	-.136	.069	-.006	**.624**
TI4	.108	.115	.257	-.111	.302	**.350**
TI5R	.062	-.055	-.084	.084	-.069	**.597**
TI6R	-.010	-.091	-.001	.042	.113	**.831**

Note. Non-significant parameters ($p \geq .05$) are underscored.

Appendix D: Semi-Structured Interview Guide (sample questions)

- Childhood 童年

1. 你从多大开始学习这个乐器？为什么开始？

When did you start learning this musical instrument? Why?

2. 父母有无音乐学习经历？你的父母喜欢音乐吗？

Do your parents have any music learning experience? Do your parents like music?

3. 你小时候父母如何参与你的练习和上课？有什么让你印象特别深的事情吗？

How did your parents participate in your music practice and lessons when you were a child? Is there anything that impressed you?

- Senior and high school period 初高中

1. 到了初中音乐学习有变化吗？父母态度是怎样的？如何参与？

Is there any change of music learning during junior middle school period? What is the attitude of parents? How to involve in your music learning?

2. 为什么选择音乐作为专业？

Why choose Music as a major?

- College period 大学

1. 父母现在会参与你练习吗？父母如何参与你的音乐学习？

How do parents participate in your music practice and music learning currently?

2. 在整个音乐学习过程中，父母奖励过你吗？为什么奖励？

Have your parents ever rewarded you in the whole process of music learning? Why?

3. 在整个音乐学习过程中，父母体罚过你吗？为什么惩罚？

Have your parents ever physically punished you in the whole process of music learning? Why?

1. 你觉得目前父母对你有什么要求或期待？你觉得高吗？

What are your parental requirements or expectations? How do you think?

2. 你如果有需求，他们会满足你的需求吗？

If you have any needs, do your parents meet your needs?

3. 如果用三个词形容一下你的爸爸妈妈，会是什么？为什么用这些词语？

If you use three words to describe your parents, what would it be? Why uses these words?

4. 你如何看待父母的音乐参与行为？如果改进一点的话，你认为改进哪个地方？

What do you think of parental music participation behavior?

5. 如果你有一天自己做了父母，你会如何参与？

If you were a parent one day, how do you want to involve your children's music learning?

Appendix E: Consent Form and Information Sheet

Consent Form and Information Sheet for PARTICIPANTS

THE EDUCATION UNIVERSITY OF HONG KONG
Department of Cultural and Creative Arts
CONSENT TO PARTICIPATE IN RESEARCH
Perceived Parenting Styles and Self-regulated Music Practice of Chinese College Music Majors

I _____ hereby consent to participate in the captioned research supervised by **Prof. LEUNG Bo Wah** and conducted by **ZHANG Chunxiao**, who are staff / students of **Department of Cultural and Creative Arts** in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, my right to privacy will be retained, i.e., my personal details will not be revealed.

The procedure as set out in the **attached** information sheet has been fully explained. I understand the benefits and risks involved. My participation in the project is voluntary.

I acknowledge that I have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant _____

Signature of participant _____

Date _____

INFORMATION SHEET

Perceived Parenting Styles and Self-regulated Music Practice of Chinese College Music Majors

You are invited to participate in a project supervised by **Prof. LEUNG Bo Wah** and conducted by Ms. **ZHANG Chunxiao**, who are staff / students of the **Department of Cultural and Creative Arts** in The Education University of Hong Kong.

The purpose of this study is to investigate the relationships between perceived parenting styles and self-regulated music practice of Chinese college music majors and explore how different parenting styles influence these students' self-regulated music practice. You have been invited to participant in the research because the information you offered can help us know better about the research topic.

Following are the research method of this project, including two phases:

- Phase one: Survey data collection

Around 300 Chinese college music majors will recruit to fill in a questionnaire, which takes around 10-15 minutes.

- Phase two: Case studies data collection

Six Chinese college music majors who have already finished the first phase will be recruited for the case studies. During this phase, participants will meet with the researcher at a practice room where they normally practice, however, if face-to-face cannot be achieved due to irresistible factors, using online tools (e.g., Zoom) will also be considered. At the beginning, the researcher will ask several questions related to music practice. After that, participants will be asked to video record their practice session, then, meet with the researcher to replay the 30-minute video randomly and discuss its content. Lastly, the researcher will ask questions related to music practice and parental involvement of music learning. The research will retain the video for further analysis of practice behaviors. The procedure will take around 75 minutes excepting the time of videotaping the practice session.

After finishing the Phase I, we will provide you with a report on the results of the study which may help you to better understand the impact of parental involvement on your music learning and improve the effective of your practice in the future. At the same time, you will have the opportunity to participate in the lottery and get a 50 RMB cash red packets (20 in total). After finishing the Phase II, every participant will receive a 200 RMB supermarket voucher as a token of gratitude from the researcher.

There are no potential risks will be involved in this study. Your participation in the project is voluntary. You have every right to withdraw from the study at any time without negative consequences. All information related to you will remain confidential and will be identifiable by codes known only to the researcher. Pseudonyms such as "Student A" will be used as your name if the research plan to generate papers and publish them in conference or academic journals.

If you would like to obtain more information about this study, please contact **ZHANG Chunxiao** at telephone number ([redacted]) or their supervisor Prof. **LEUNG Bo Wah** at telephone number ([redacted]).

If you have any concerns about the conduct of this research study, please do not hesitate to contact the Human Research Ethics Committee by email at hrec@eduhk.hk or by mail to Research and Development Office, The Education University of Hong Kong.

Thank you for your interest in participating in this study.

ZHANG Chunxiao
Principal Investigator

香港教育大学
文化与创意艺术学系

参与研究同意书

中国高校音乐专业学生感知父母教养方式与自主音乐练习之研究

本人_____同意参加由梁宝华教授负责监督，张春晓执行的研究项目。她/他们是香港教育大学文化与创意艺术学系的学生/教员。

本人理解此研究所获得的资料可用于未来的研究和学术发表然而本人有权保护自己的隐私，本人的个人资料将不能泄漏。

研究者已将所附资料的有关步骤向本人作了充分的解释。本人理解可能会出现的风险。本人是自愿参与这项研究。

本人理解我有权在研究过程中提出问题，并在任何时候决定退出研究，更不会因此而对研究工作产生的影响负有任何责任。

参加者姓名: _____

参加者签名: _____

日期: _____

有关资料

中国高校音乐专业学生感知父母教养方式与自主音乐练习之研究

诚邀阁下参加梁宝华教授负责监督,张春晓负责执行的研究计划。她/他们是香港教育大学文化与创意艺术学系的学生/教员。这项研究旨在探究中国大学音乐专业学生的父母教养方式与自主音乐练习之间的关系，并探讨不同的父母教养方式如何影响学生的自主音乐练习。 邀请您参加研究，因为您提供的信息可以帮助我们更好地了解研究主题。

以下是该项目的研究方法，包括两个阶段：

•第一阶段：问卷调查

中国高校音乐专业学生（约 300 人）将填写问卷,问卷填写用时约 10-15 分钟。

•第二阶段：案例研究数据收集

约六个已经参与第一阶段研究的中国高校音乐专业学生将进行案例研究。参与者将在他们平时练习地点或附近与研究人员会面（如遇不可抗拒的因素而无法实现面对面交流，使用在线工具（例如 Zoom）的方式也将被考虑）。 在案例研究的开始，参与者将回答研究人员与音乐练习有关的问题，随后参与者将模拟正常的音乐练习并用摄像机记录。在完成练习后，参与者将与研究人员一同观看随机选取的 30 分钟长的练习视频并讨论其内容。最后，参与者将回答研究人员提出的与音乐练习和父母参与有关的问题。出去参与者拍摄练习视频所用的时间，该过程大约需要 75 分钟。该研究将保留视频，以进一步分析练习行为。所有的数据将被匿名并安全地存储，仅供研究使用。

在您参与完成第一阶段之后，我们可以为您提供有关研究结果的报告，这可能有助于您更好地了解父母参与对您音乐学习的影响，并有可能有利于您提高未来练习效率。同时您将有机会参与抽奖，获得 50 元现金红包（共 20 个）。在参与完成第二阶段后，每位参与者将获得由研究人员提供的 200 元（人民币）超市代金券。

此研究不会涉及任何潜在的风险。阁下的参与纯属自愿性质。阁下享有充分的权利在任何时候决定退出这项研究,更不会因此引致任何不良后果。凡有关阁下的资料将会保密,一切资料的编码只有研究人员得悉。若研究者想在会议或学术期刊上发布研究结果，你将会被使用化名（例如，学生 A）。

如果阁下想获得更多有关这项研究的资料，请与张春晓联络，电话 [redacted] 或联络她/他们的导师梁宝华教授， 电话 [redacted]

如果阁下对这项研究的操守有任何意见，可随时与香港教育大学人类实验对象操守委员会联络（电邮：hrec@eduhk.hk； 地址：香港教育大学研究与发展事务处）。

谢谢阁下有兴趣参与这项研究

张春晓

首席研究员