

**Music and Social Influences**

Stephens, Gaile. Emporia State University, KS. Doyle, Jennifer (Independent). Culturally Relevant Attitudes and Expectations of Rural Music Educators

The purpose of this study was to determine the effects of teacher background, teacher preparation, and administrative support on rural music teacher attitudes and expectations of their students. The present study sought to examine the attitudes and expectations of existing rural music educators toward their students and determine predictors of positive attitudes and high expectations of rural music educators. This study is an expansion of a previous large-scale study of urban music teacher dispositions whose results indicated that both teacher attitudes and expectations were influenced by teacher/student demographic, socioeconomic, and urbanicity matches/mismatches; teacher quality indicators; teacher preparation; and school/community support.

Existing literature suggests that rural and urban schools face similar challenges. Literature also indicates that new and preservice teachers often self-select away from teaching in rural and/or urban areas due to unintentional and often unexamined negative preconceptions they may hold toward students in those areas. Teacher attitudes toward and expectations of their students can have profound effects on student achievement and participation in music; teachers who demonstrate culturally relevant beliefs and practices can connect with their students in more meaningful ways and create social justice in their urban and rural classrooms through culturally responsive music education.

The Culturally Relevant Teaching Questionnaire (Doyle, 2012) was administered to K-12 rural public school music educators from various geographic regions of the continental United States (n = 743). Data from the present study of rural music educators will be examined to determine rural music teachers’ dispositions toward their students. Results will be used to make recommendations for the improvement of culturally relevant pedagogy in teacher education programs that relate to rural areas.

Edgar, Scott. Lake Forest College, IL. Music’s Effect on the Impact of Social and Emotional Challenges on Undergraduate Music Students

College-aged students encounter myriad social and emotional challenges affecting their functioning on a daily basis. Researchers in mental health suggest these challenges are increasing in frequency, prominence, and impact (Kay, 2010; Soet & Sevig, 2006). These challenges can be exacerbated for music students (Wristen, 2013). The emotional impact of exposure to music and actively making music can have a powerful impact on people in distress. Music can affect humans physically, socially, and emotionally (Hodges, 1996; Juslin & Sloboda, 2010). Further, music therapist researchers suggest music can help mitigate the negative effects of stress (Koebel, 2001; Noh, 2009). Prior research in music education suggests music can be a powerful agent to help students with their social and emotional challenges (Edgar, 2012). The “power of music” has been well accounted for, but little research exists examining students at the tertiary level and their impressions of how music effects them with their social and emotional challenges.

Purpose and Research Questions: The purpose of this study was to describe the social and emotional challenges of tertiary music students and to explore the perceived impact of music on these challenges. The key questions included: (a) What social and emotional challenges affect students at the tertiary level?; and (b) How does participation in music affect the impact of these challenges on the students?
Design and Analysis  I employed a qualitative multiple case study methodology (Stake, 2006) to investigate the challenges undergraduate music students are experiencing, their perceived distress as a result of these, and the potential for music to help mitigate this distress. Six students representing diverse demographics (gender, age, race, and instrumental/vocal emphasis) were randomly chosen from among all students participating in music at the college. Data was collected at varied points in the year and included: (a) three individual interviews guided by Seidman’s (2006) phenomenological interview model; (b) one focus group interview with all participants; and (c) a researcher journal outlining my observations of and interactions with the participants as I was their band director and music professor. Specific questions asked of the participants included: (a) What do you see as day-to-day stressors affecting undergraduate students? (b) What are specific challenges that have caused you distress? (c) What does participating in music mean to you? And (d) What has music done to help you deal with your challenges?  Analysis was approached from multiple perspectives. I explored a) assertions: interpretation of the meaning of the case; b) categorical aggregation: develop a collection of instances from the data in the search for themes; and c) naturalistic generalizations: generalizations that people can learn from the case either for themselves or to apply to a population of cases (Creswell, 2007). With multiple case studies there are two stages to analysis: within case analysis where each case is first treated as a comprehensive case and cross-case analysis where the researcher compares and contrasts cases. This strategy was employed for this study.  Findings and Discussion  Preliminary findings suggest the undergraduate music student participants encountered a variety of challenges varying in impact from annoying to detrimental and cause for treatment capitalizing with suicide watch and hospitalization. These challenges were coded in the themes of social (roommate issues, hazing, harassment), emotional (identity discovery, homesickness), and functional (scheduling, over-commitment, difficulties adjusting to life away from home, dorm food). Musical participation and interaction varied and included listening to music passively while engaging in other activities, practicing music, participating in ensembles, and “jamming” with friends. Music was touted as an aid and enjoyable. Sometimes this helped lessen the impact of challenges, but not always. The level of participation varied from participant to participant and sometimes music was a cause of distress. This was especially evident around concerts and juries.

The preliminary findings were in line with previous literature. The students had profound challenges (Kay, 2010; Soet & Sevig, 2006) and music can help with these (Edgar, 2012; Hodges, 1996; Juslin & Sloboda, 2010); however, music can be stressful at the tertiary level and, counter-intuitively, music can become a challenge in and of itself. These findings provide insight for both tertiary music students and professors. Implicitly making the connections between challenges and music’s impact on their effect suggests both a sense of normalcy that may resonate with and comfort others experiencing these challenges and may provide possible strategies to mitigate the effects of these challenges through music.

Gossett, Jason; Fulcher, Lindsay; Han, Yo-jung; Shevrock, Daniel and Thornton, Darrin. Pennsylvania State University, State College. A Descriptive Survey of Democratic Practices in Ensembles

Instructional practices in ensembles have been a growing focus in music education, with increasing attention to democratic practices in ensemble settings. These practices are modeled on normative ideas of director centered instruction (Allsup, 2003). Recently, there has been increased discussion on the topic of democracy in music education (Allsup, 2012a, 2012b; Allsup & Benedict, 2008; Kratus, 2012; Mantie, 2012; Silverman, 2013). Despite the attention given to this subject, little empirical research exists regarding democratic practices in ensemble settings. The purpose of this investigation was to
ascertain the extent to which K-12 music teachers implement democratic practices in ensemble settings and their perceptions of democratic practices. Utilizing democratic practices require teachers to entertain suggestions, ideas, and ‘truths’ from their students (West, 2000). The democratic classroom is about growth, cooperation (Allsup, 2007), and inclusion. Inclusive teaching involves, “all children achieving and participating despite challenges stemming from poverty, class, race, religion, linguistic and cultural heritage or gender” (Burnard, Dillton, Rusinek, & Saether, 2009, p. 109). Some teachers equate democracy with government, rather than democratic ideals (DeLorenzo, 2003; Kratus, 2012). Even when teachers are willing to teach democratically, school administrations can be barriers to instruction (Meier, 1987), and “being among others democratically tends to involve complications, power struggles and tensions as individuals and social collectives endeavor to create or resist hierarchical entanglements” (Silverman, 2012, p. 7).

Democratic teaching aims to teach students skills necessary to flourish in democratic societies (Allsup, 2012). These skills include self-assessment, critical questioning, democratic practice, social action, and adjudication criteria (Grant, 2012). Allsup (2007) suggests that schools, traditions, curricula, students, and teachers are domains of democracy. Democratic classrooms can help develop collective and individual identities (Karlsen & Westerlund, 2010), by helping students engage in “conversations that matter” (Allsup, 2007, p. 55).

We hypothesized that music ensembles have potential to be loci for democratic educational practice. Given the limited number of empirical research studies examining the state of democratic music teaching, not much is known about the democratic practices currently used. Therefore, the following research questions arose: How often are democratic practices used in K-12 ensemble settings? What are the perceptions of K-12 ensemble teachers regarding democratic practices? How do K-12 ensemble teachers define democratic practices?

Participants (N=189) were K-12 public school music ensemble directors in Pennsylvania who taught a performance ensemble as a credit bearing curricular offering. Ensemble teachers were identified through the Pennsylvania Music Educators Association membership database. All invitations to participate in this survey were sent electronically. The online questionnaire consisted of both forced-choice and open-ended questions. Forced-choice questions were employed to investigate current usage and frequency of democratic practices used by teachers in relation to the first research question, using a five-point Likert-type scale. Open-ended questions were employed for the second and third research questions, to garner teachers’ perceptions and opinions regarding democratic practices.

The response rate for the questionnaire was 27.5% (189/685). Descriptive findings show that participants favored the use of teacher-guided practices (e.g. encourage students to watch other sections/members for uniformity) over either collaborative practices (e.g. allow students to share music they create or learn outside of class) or student-input practices (e.g. allow students to select music for solo/ensemble performance). Participants were categorized by ensemble type (band, choir, orchestra, multiple) and grade(s) taught (K-5, 6-8, 9-12, multiple). and All but one of these categories indicated using teacher-guided practices most often, collaborative practices second, and student-input practices third. The participants teaching grades 6-8, regardless of ensemble type, rated teacher-guided practices first, student-input second, and collaborative third.

Ensemble directors indicated positive, negative and conditional opinions toward utilizing democratic practices in their ensemble settings. When asked to define democratic practices in ensemble education, thematic analysis of participant responses yielded one large emergent theme of decision-making with the following related themes: community, inclusion, input and choice. Complete descriptive findings
addressing the research questions will be displayed and we will provide a thorough discussion of emergent themes yielded from this investigation.

References:


Allsup, R. E. (2007). Democracy and one hundred years of music education: Democracy is not a new idea in music education, but continues to be a very important one. Music Educators Journal, 93(5), 52-56.


In A. J. Palmer & A. de Quadros (Eds.), Tanglewood II (pp.95-112). Chicago, IL: GIA Publications.


In recent years there has been a substantial increase in community music programs for youth from underserved communities across the United States. One of the many reasons for the emergence of such programs relates to the culture of high-stakes testing in schools and the limited amount of time and resources allocated for music and the arts in public schools (Wilkins, Graham, Parker, Westfall, Preston and Tembo, 2003). This is especially true in large urban centers, where the gaps between resources and financial allocations per child tend to be higher than in more affluent suburbs (DeLorenzo, 2012). Consequently, student participation in school music education has declined considerably in the past few years. In the state of California alone, there was a significant decline in both student participation (47%) and an actual loss of 27% of teachers between 1999 and 2004 (Music for All Foundation, 2004), and this number is likely to be much higher in current times of economic constraints. Many students and teachers in California are now seeking for alternative ways to learn and teach music, and one solution has been through engagement in community-based music programs. The latter have been particularly important for students from underserved communities, who often attend schools where music has been either partially or completely stripped off from the curriculum, and lack opportunities to learn music formally due to financial limitations. In spite of a growing interest in social justice issues in school music education (DeLorenzo, 2012, Elpus & Abril, 2011) and community music in the United States and elsewhere (Leglar & Smith, 2010), little is currently known about students’ actual learning experiences in these community-based programs. The few studies available to date have focused on descriptions and analyses of programs (e.g., Clements, 2006; Kartomi, 2008; Snow, 2013), with little input from participants themselves.

The purpose of this study was to examine beliefs and values of children and youth (aged 7-14) concerning their participation in three extra-curricular orchestral programs in the Los Angeles area. While these programs differed in their pedagogical orientations (e.g., El Sistema based, traditional approach), all served urban children from diverse ethnic, cultural and social backgrounds, including a large majority of Latino children, who are seldom represented in the music education literature.

In two phases, the study involved the administration of an initial survey on student demographics, reasons for participation in community orchestras, and degree of satisfaction with their programs (phase 1), followed by phase 2, which consisted of in-depth interviews with a smaller sample of volunteer parents and children. In this phase, parents and children were asked to speak freely about family musical background, home musical activities, values and aspirations associated with music learning, reasons for enrolling children/participating in community orchestras, and participation in school music programs. In the current presentation, we will focus on data obtained in phase 1.

Surveys were administered to 131 students (58 girls, 73 boys, mean age = 11) at the beginning of a rehearsal, in the summer of 2013. Students had been playing their instruments for an average of 3.5 years (range 2 months – 6 years), and many owned their instruments. Results suggested that there were different reasons for participation in community orchestras, with musical (55%), social (26%), and emotional (9%) as the most important ones. For those students who were involved with school music education (circa 50%), a related reason for joining community orchestras was the need to play repertoire that was more challenging than what was typically offered at school, or the desire to play for more hours. For some of the older students who did not have music classes in school (10%), participation in community orchestras not only provided them with new experiences, but were said to be important in terms of CV building and a potential scholarship for college. In regards to expectations for the future, all students shared a desire to learn specific repertoires (e.g., jazz, pop, country, rap) or
specific instrumental techniques in their programs. The degree of satisfaction with programs was very high (89%), and the majority mentioned positive changes in their social lives following enrollment. Results confirm that community orchestras are providing meaningful learning opportunities for underserved youth in Southern California, and raise the question as to whether there could be some integration between these organizations and local schools, especially in cases where music has been completely removed from the curriculum.

Jones, Sara. Northwestern University, Chicago. In the Deep End with Formally Taught Band Students

This pilot case study examines how band students experienced informal learning as an extra-curricular supplement to their curricular school music experiences. Informal learning can bridge the gap between school music and the personal musical lives of music students. By including informal learning, band programs can foster creativity, promote independent and collaborative musical learning, and place the student at the center of learning and instruction. For this pilot, the informal learning experience was based upon the “In at the Deep End” unit of the Musical Futures curricular and pedagogical guide. In this unit, student participants chose their own groups, chose their own music, and covered the music as they saw fit on band instruments. The students chose their groups by instrument and gender. The role of the researcher was that of a facilitator rather than an instructor.

The pilot occurred over a four-week period in which two groups of three high school band students met six times after school for an hour. As students created their arrangements, they used a variety of methods to document their music including recordings and formal and informal notation. These recordings and notations were used as additional data to inform interviews and field notes. Data sources included video recordings of all group work sessions, researcher field notes, individual semi-structured interviews, and artifacts from the school music program including website materials, student handbooks, the band calendar, and past programs from band concerts. Data were analyzed using the constant comparative method.

Findings revealed one student assumed the role of “director” in both groups. This “director” took charge of transcribing and creating an arrangement, but decisions about instrumentation, what to repeat, and what parts to play were usually made democratically. Strategies for group learning included modeling, singing, repetition, isolating difficult passages, and slow practice, though participants gave no attention to musicality beyond note and rhythmic accuracy. Students felt empowered by being able to make their own musical decisions and cited stronger listening skills as an outcome of the experience. Challenges participants noted included working collaboratively, maintaining productivity without outside guidance, and having enough time to complete the task effectively.


In recent decades, charter schools have emerged as an alternative to traditional public education in the United States. Charter schools are publicly funded schools that are governed by a contracted entity, such as a corporation or a university, rather than the local school district. The Center of Education Reform cites that over 1.5 million students are currently enrolled in charter schools across the country (2012). While this nascent movement is gaining popularity in public opinion, research concerning the effectiveness of teaching within charter schools is mixed. Most existing research on charter schools has
focused on administrative rather than instructional practices (Bifulco & Bulkley, 2008). Similarly, investigations into the status of music instruction within charter schools are limited. While two extant studies (Austin & Russell, 2008; Elpus, 2013) have created a preliminary descriptive profile of music instruction in charter schools, no research has been published comparing access to music instruction between different types of schools within a specified geographical location.

The purpose of this study is to compare the status of music instruction in charter schools and public neighborhood schools within the same geographical area: Chicago, Illinois. Specifically, this study investigates if there is a relationship between the type of school (charter or neighborhood) and a number of variables concerning the music program such as access to music instruction, type of music instruction, facilities, number of music teachers, and credentials of teachers. Additionally, school demographics, such as SES and academic performance, will be reviewed in relation to the status of music instruction. The Chicago Public Schools system was chosen as a potential sample frame for this project due to the large presence of charter schools within the school system as well as its deliberate campaign for school reform (Rivero, 2009). The sample was created by identifying all elementary charter schools within Chicago Public Schools as well as a public neighborhood close in proximity to an identified charter school (N=114).

Researchers designed a questionnaire to be used as a survey instrument to collect data. After piloting and revising the instrument, the survey was administered through telephone interviews with school personnel. Researchers collected the data in the fall of 2013.

Preliminary data suggests that charter schools offer fewer opportunities for music instruction than national averages (as presented in Parsad & Spiegelman, 2012) with less than 60% of charter schools offering music classes of any kind to their students. However, charter schools are more likely to offer music instruction than their neighborhood school counterparts. Less than half of neighborhood schools surveyed offer music instruction during the school day. While surveyed charter schools were more likely to offer music, neighborhood schools are more likely to have a compulsory music programs for their elementary students, as opposed to an elective music program.

Furthermore, the preliminary data indicates charter schools are more likely to offer extra-curricular musical activities than neighborhood schools. Charter schools are most likely to employ their music teacher to run these activities, while neighborhood schools have a higher percentage of extra-curricular activities managed by an outside arts organization or led by a school employee that does not teach music. Additional variables including school demographics will be examined for analysis once data collection is complete.

References:


In L. K. Thompson & M. R. Campbell (Eds.), Diverse methodologies in the study of music teaching and learning (pp. 163-182).


Annual survey of America’s charter schools: 2010 data. Washington, DC.

Kissel, Mark. Brock University, St. Catharines, Ontario, Canada. **Digital Divide: Socio-Economic Impact of Technology in Music Classrooms.** PPI

This poster will explore and document what socio-economic effect technology has had and may have in music classrooms in Canada. It will be divided into three sections: the first briefly examines the role of technological revolution on students and teachers in music classrooms and how it has altered the landscape; the second section identifies key socio-economic and cultural concepts within music classrooms and how technology influences the 21st learner, and; the third segment sets about describing communal relationship amongst technological societal factors and the influence on students, teachers, and external factors that contribute to the culture of music classrooms and programs. The poster concludes by recommending future areas of research, questions and initiatives so further understanding regarding how technology may contribute to the culture of music classroom programs, as well as influences that exist amongst technologies and teachers, students, and communities may be met. Perspectives and Theoretical Framework Students entering the 21st century classroom have an affinity towards technology in what Gu, Zhu and Guo (2013) term as “digital natives”: students come to today’s educational settings having been exposed to the latest and greatest technological tools in a variety of manners. Many teachers hold a traditionalist view without technology (Leithwood & Duke, 1999) in administrating music programs, yet is the introduction of technology in educational classrooms a sustainable undertaking? Knott, Steube & Yang (2013) ask this question and more, considering the rate that technology regenerates itself, costs associated with said regeneration as well as constant issues non-digital native teachers face attempting to keep up with ever changing online world. While numerous studies and books extoll the virtues of technology in the music classroom (Crawford, 2010; Kassner, 2010; Wise, 2011), it is a matter of access to said technology that is a hindrance to the 21st century learner. Numerous socio-economic barriers (Kurt, 2012), parental support (Brous, 2012), peer influence and support (Tapscott, 2009) and gender-gap issues (Armstrong, 2008; Mims-Word, 2012) are but a few issues that exist when attempting to implement technology within classrooms. While schools in both lower and higher socio-economic areas have similar ready access to technology within schools, student contact with technology outside of the classroom in lower socio-economic situations is sharply diminished when compared to those students whose families have higher incomes (Kemker, 2008). Parental influence, interaction and an ability to provide access to technology for their children are key factors in responsible use of technology in both private and public life. The age old issue of influence by
and on peers brings up numerous issues such as technological misuse and cyber bullying (Conn, 2010). A newer question of gender-gap discrimination is an important newer research area that relates to previously mentioned issues and may well dictate how technology is implemented within classrooms of the future.

Methods and Techniques - In addition to a review of current relevant literature, the author will examine his own experience as a both a music teacher who has taught in both impoverished and well-to-do areas of a large suburban school district in the province of Ontario, Canada as well as PhD student through an autoethnographic approach. Through sharing of personal experiences intertwined with pertinent writings, it is hoped that this will make the personal political in order to move the writers, readers and listeners into a space of dialogue, debate and change (Holman Jones, 2005). Through the coding of my self-narrative for themes, this will situate my experiences as a music teacher in the social and political realm of public education within the presence of technology in music classrooms. The presentation of this research in a written poster will constitute an autoethnographic performance of my experiences and the implications these experiences raises for public education and the value of and support needed for a growing segment of the education market that increasingly competes on a global scale.

Results, Conclusions and/or Interpretations - While the focus of this poster is methodological in nature, preliminary results of the autoethnographic writing will be presented not only to reflect my personal experiences, but to raise awareness and encourage a dialogue around the issue of differences between technological practices within musical arts classroom programs and a socio-economic gap that exists in today’s classroom. It will bring awareness, visibility and invite discussion of help and hindrance as well as highlight technological issues that teachers and students face both in schools and society.

Kruse, Nate. Case Western Reserve University, Cleveland, OH. The Jumping Flea Diaspora: Narratives of the Hawaiian Ukulele Renaissance.

The Hawaiian ukulele movement has spread rapidly in recent years. Known for its accessibility and affordability, the ukulele—roughly translated as “the jumping flea”—has undergone a dynamic renaissance in schools and communities, despite its clichéd reputation as a hokey novelty instrument (Beloff, 2003). Consequently, this resurgence has stimulated the rise of ukulele clubs all over the world. These groups are formally or informally organized and typically include enthusiasts of all ages and ability levels (Beloff, 2003; Coleman, 2010; Kratus, 2007; Kruse, 2013; Thibeault & Evoy, 2011). In many clubs, members reflect a variety of nationalities, including native Hawaiians who wish to preserve and transmit the music of their homeland. As such, the Hawaiian musical diaspora has taken root in numerous international communities because of its exoticism, versatility, and optimistic charm.

In order to better understand this particular phenomenon, this narrative case study examines the musical, social, and cultural underpinnings of the Kupuna Island Strummers, a ukulele club in the southern United States, and will be based on inferences derived from qualitative research techniques conducted with club members and their organizers. Specifically, this research explores (a) the impetus and evolution of the Kupuna Island Strummers, (b) the narrative of Hawaiian ukulele culture as expressed by club members, and (c) the members’ perceived sense of responsibility in preserving and disseminating Hawaiian musical customs in the Continental United States. Housed within the framework of narrative inquiry (Barrett & Stauffer, 2009), data is being collected via ethnographic techniques, including rehearsal and performance observations, interviews, photography, and videotaping. Interview questions have been divided into three sections (Seidman, 2006) in order to examine members’
previous and current experiences with the ukulele and the club. Additionally, because the current researcher was a member of this particular ukulele group, the narrative approach in this study will assume a living methodology (Clandinin, 2006), in that it will include past and present living alongside his. These dual roles of researcher and participant will add an emic, insider perspective to the study, which might bring additional levels of authenticity and depth to the research findings. Collected data will be coded and analyzed for thematic stories that will be used to frame the narrative nature of the study. Trustworthiness will be maintained through member checks, peer review, and the triangulation of multiple data sources.

Implications will include several ways in which music educators and community musicians can apply lessons drawn from the narratives of Hawaiian ukulele players. Findings from this study might contribute to a more comprehensive understanding of the ukulele community, how its tenets might be applicable to other community music settings, and how personal narratives can be told through music. Outcomes might also clarify some of the specific ways that folk music functions within the larger enterprises of music education, community music-making, and lifelong learning.


Music educators work to foster development of life-long music makers and appreciators, and influences on student participation in music programs have long been a focus of researchers. Many studies investigate factors that contribute to attrition, but more inquiry into reasons why students continue to participate is needed. Gates (1991) summarized research on school music dropouts and suggests more research on those who are retained and choose to continue to participate.

The purpose of this study is to investigate why some university students continue to participate in band after high school, especially those who are not majoring in music. Information from the results will shed light on students’ past ensemble and music class experiences and how those experiences may have influenced the decision to continue to play. Results will have implications for ensemble curriculum and will help inform teacher educators.

Geographic cluster convenience sampling was used in this study to obtain survey data representing university level students from each of the six divisions as determined by the National Association for Music Education (NAfME). Fourteen colleges and universities participated in the study. The study is currently in the data analysis stage. Surveys were administered and returned during the spring (2013) semester. Paper surveys were mailed to university band directors who agreed to participate, including at least one from each geographic region. By mailing surveys and asking the directors to administer and collect them, the return rate was very high 629/750, 84%. Music majors totaled 30% of the respondents (189/629), and non-majors totaled 70% (440/629). The percentage of surveys returned from public institutions was 83%, and 17% were returned from private institutions. The survey contained an open-ended question asking participants to indicate major, and 208 different majors were reported. The surveys were administered to “campus” bands – non-auditioned groups that contain a large number of non-music major participants. Primary research questions are: Why do non-music majors choose to continue to play band instruments after high school? Is there a link between types of high school music experience and the desire to continue to play? What past experiences are common among students who continue to play?
Because all surveys were conducted using paper and pencil, data is being entered into SPSS software for analysis. The survey contains thirty-five questions. Ten questions ask for demographic information, and fourteen ask students to share information regarding participation in small ensembles, large ensembles, and solo experiences both curricular and extra-curricular. The remaining eleven questions ask students to indicate levels of agreement on influences of these experiences on the decision to continue playing in college. The results will be used to critically consider music curriculum in high school music programs, specific to performing ensembles.

Moder, Jennifer. McKendree University, Lebanon, IL. Factors Influencing Non-Music Majors’ Decisions to Participation in Collegiate Bands.

William Revelli stated that perhaps one of the greatest weaknesses of our school band programs is that, for the majority of the students, active participation ceases upon the day of graduation from our high schools. Music educators should strive to motivate all students, regardless of degree path, toward lifelong music making. After high school, many students do not pursue music as a major, yet decide to participate in a collegiate ensemble. It seems relevant to investigate the influences behind these choices. The purpose of this study was to determine what factors contributed to a non-music major’s decision to participate in their collegiate band(s). An email soliciting student participation was sent to college band directors through the College Band Directors National Association (CBDNA). The electronic survey included an open-ended response, a 7-point Likert-type scale investigating factors that influenced their decision to participate in a collegiate ensemble, and demographic information. Participants (N = 2,933) were students enrolled at 95 colleges and universities from 37 states. The majority (56%) were enrolled in more than one type of band.

Results from the open-ended response revealed that an overall love/enjoyment for music was the primary reason for continued music participation in college. The participants’ desire and/or need to continue playing music was the second most listed reason. Likert-type scale analysis showed that a compilation of factors ultimately led to student participation. The factors with the highest mean scores, representing the strongest influences, were love/enjoyment for music, the overall high school band experience, self-pride of being a member of the college band, social aspects involved with the college band, and quality and reputation of the college band. Students enrolled in athletic bands (marching and pep) displayed higher motivation to continue playing from social influences whereas students enrolled in concert ensembles (concert and jazz) appeared to be more influenced by musical aspects. Findings from this study suggest that participants’ intrinsically motivated desire to continue playing is largely due to the enjoyment started in beginning band, and continued throughout high school. When viewing music as a lifelong activity, it is interesting to note that 46% of the participants intended to participate in a band later in life. This session will discuss both data obtained through the study as well as implications and relevance for both future music education research and music teacher preparation and education. The lack of participant ethnic diversity warrants further discussion. Although eight possible ethnic categories were given for participants to select, 85% listed their race as Caucasian. The participants reported major also revealed large differences. The majority of the participants were majoring in the area of science, math, and technology (56%). These statistics present a need to discuss how to include all students in our musical ensembles. Although the current study did not directly state that the influence of the grade school band director led to non-major participation in college, it is important to not underestimate the role of this individual in the overall journey of lifelong music making. Research suggests that guiding students to the instrument that best matches their timbral preference is important when promoting lifelong music making. As extant literature has revealed that
the majority of students make their decision to participate/discontinue playing in college while still in high school, the high school band director should promote continued participation, regardless of major, with their students. Taking students to hear/see a college band and learn about the opportunities to make music beyond their high school years are invaluable to the path of music as a lifelong activity. Keeping in mind that the high school is a feeder program to the next level of music making might assist in promoting continued playing. The fact that approximately 3,000 non-music majors from 37 states voluntarily completed the survey suggests that college directors and music educators should take note of the large number of students who desire to continue playing their instrument, regardless of their declared major. It appears beneficial that all colleges offer ensembles for non-majors to participate in to not only promote lifelong music making but also to allow those students who desire to continue playing beyond high school the opportunity to make music. Promoting both the musical and social aspects of collegiate ensembles through collaboration with high school directors to provide performance opportunities for high school students in conjunction with the college band program could also provide more awareness for future opportunities for students. Music is not only for all, it is also for life.

Nemser, Ari. Florida International University, Miami, FL. Overnight Summer Music Camp and the Impact on its Youth: A Case Study.

This study explored the niche specialty camp environment of an overnight music camp, aiming to better understand the music camp environment itself, while also uncovering the possible unique ways said environment may impact the social and musical developments of its participating youth. Research questions focused on the ways overnight music camp impact attending youth, how it may facilitate growth that may differ from or be non-existent in the traditional classroom, concentrating on how youth perceive these differences. Using a large, well-established camp as a case, this qualitative case study was framed by the key concept of multidimensional growth. According to Gillard, Roark, Ramsey, Nyaga and Bialeschki (2011) “Camp is one setting for experiential education that holds the potential to foster positive relationships and competence-building opportunities that offer experiences for youth to initiate and engage in behaviors that aid in the transition to adulthood”(89). This framework was particularly helpful in the exploration of a comparative outlook between the formation of learning environments within said camp and those of traditional music classrooms. Data collection was accomplished through two series of surveys, interviews with campers and staff, focus groups with campers, and on-site observations. The study uncovered strong positive responses toward social and musical growth among the attending youth, aged 12 to 17. Themes emergent from data triangulation highlight isolation from technology and the establishment of a community of practice fully immersed in music as key factors. These in turn, facilitated the establishment of learning models and engagement patterns that are not prevalent in many traditional school settings. The camp provided a formal structured music education program but within the context of a holistic environment where youth were enabled to choose their activities and classes, an aspect that inherently leads to increased intrinsic motivation. According to Thurber, Scanlin, and Henderson (2007), camps are “Ideal for positive youth development: They are intrinsically motivating, “structured voluntary activities” with ample opportunity to take initiative, take risks, and develop mastery (243). This combination of highly motivated youth being given the space to take initiative within the context of a highly organized environment of musical immersion is precisely what was observed throughout this case study. There lacks a significant amount of music education research that attempts to explore and provide an initial evaluation of the learning opportunities unique to overnight music camps. This study establishes a means of predicting student interest, teacher effectiveness, and other variables related to creating optimal conditions for learning. This is particularly
significant for music educators who strive to continue the advancement of the field through positive impact on students inside and outside of the school classroom.


Population demographics in America are continuing to shift from rural to suburban/urban areas creating smaller and more diverse rural school districts. A 2007 report by the Rural School and Community Trust indicated specific trends and challenges that rural schools must face including socio-economic status, lack of resources, low recruitment and retention of teachers due to low teacher salaries, and increasing number of English Language Learner (ELL) students. Research about rural music education is still very limited beyond basic demographical data. Johnson and Strange (2007) concluded that research about rural school education is often overlooked as important compared to full body of educational research. Living in a small community can be a deterrent for many young teachers. Lack of resources and professional development, having to teach multiple grade levels, and teaching out of their expertise are all issues facing rural music teachers (Ballantyne, 2007; Bauer, Forsythe, & Kinney, 2009). However, for a small American town, the school district and music program can serve as an identity of the community and provide music teachers with an opportunity to develop a strong music program over time.

The purpose of this study is to investigate current trends in music education in rural schools. The broad goals of this proposed project then are to (1) determine the extent to which rural PreK-12 music educators and rural PreK-12 music education programs receive support, financial or otherwise, (2) gather and analyze demographic data on those music educators and student musicians involved in rural music education programs, and (3) disseminate these findings to the music education community in preparation for continued advocacy and research. In order to achieve the stated goals for this project, the researchers have drafted the following five research questions: 1. What is the current status of P-12 music programs in rural America? 2. What are the real and perceived challenges facing P-12 music educators teaching and/or living in rural America? 3. What are the real and perceived challenges facing P-12 music programs in rural communities? 4. What are the real or perceived advantages and disadvantages to working with students in rural music programs? 5. How are colleges and universities preparing music educators to teach in rural America?

In order to address the aforementioned research questions, a series of demographic and attitudinal survey items will be developed, hosted online via SurveyGizmo, and distributed to music educators holding membership in local and/or state organizations for music educators. The survey results of the descriptive data will be analyzed and presented in a poster session. This initial data will become a starting point for further investigation into the challenges of a rural music educator in order to develop professional development and mentorship programs.


In L. K Thompson & M. R. Campbell (Eds.), Research perspectives: Thought and practice in music education (pp. 101-123). Charlotte, NC: Information Age Publishing.

Owens, Vallie. Texas Tech University, Lubbock. The Effect of Transient Student Populations on an Elementary Level Music Program: An Ethnographic Study of Three Music Educators.

There is little to no research on the effects of a transient population within the music classroom. The purpose of this qualitative case study is to investigate the effects of a transient student community in three elementary public school general music programs.

The participants included three elementary school general music teachers from a single district who were interviewed regarding their experience teaching within a transient student community and the effects they perceive student mobility has had on their music programs as well as the children in those programs. These interviews were conducted in a semi-structured format with three elementary school general music teachers regarding their perspectives on teaching within a transient population (Merriam, 1998). Convenience Sampling (Merriam, 1998) consisted of voluntary participants, selected on the recommendation by the district’s fine arts director. Experienced music educators (N=7) reviewed the questions prior to the interviews in an attempt to remove any bias within the wordings that might affect the results. Modifications were based upon their feedback.

Participants met individually with the researcher and were all asked questions in a semi-structured interview format: 1. What is your teaching experience? 2. How often do students move from (or into) your classroom? 3. What are the demographics of your campus? 4. What do you feel is the main reason for the mobility within your campus? 5. How do you adapt for the new students that move into your room? 6. Is there anything special about teaching very mobile students? 7. Is there anything else you would like to tell me about this topic? A member check was used for validity of all the answers at the conclusion of the interviews (Merriam, 1998). Additionally, interviewees were provided a transcript of the interviews to allow for accuracy check. Two interviews were conducted live, in the presence of the researcher, and one interview was conducted over the phone. Due to district policy, the interviews were not recorded. An emergence of themes was determined through coding of recurring topics from data collected in the interview process (Creswell, 2013). Results indicated the importance of teachers being able to emotionally connect with students and helping the students to understand that all students are equally valued. Franke, Isken and Parre (2003), echoed this sentiment stating; As long as transient students are treated as markedly different from all the other students, they will never be easily incorporated into the school, and as long as programs for mobile students are treated as different from programs for all children, they will not achieve the level of success necessary to adequately address the challenge of urban mobility (p. 156). All three teachers also discussed the value of student helpers and student leaders to help support a more effective transient student assimilation into the music classroom. However, all three discussed their frustrations about communication issues within a highly transient population. The participants gave many practical strategies on how to help students assimilate into the classroom. While this study has investigated teacher perspective on student mobility, research is also needed to explore students perception on the effect student mobility has on their musical education.

References:


The purpose of this study is to investigate cultural representations and cognitive processes in drum corps. To function adequately, the drum corps culture requires everyone to speak the same language, and to have similar traditions and experiences. Just as it is desirable for members to understand the same musical elements, new words or phrases allow drum corps members to share common events and situations found in daily living.

Musical culture is a form of collective self-knowledge that makes it viable for various people groups to make sense of the world in which they live through intrapersonal, interpersonal, intragroup, and intergroup social and cognitive processes. All musical experiences are culturally related through shared values and are present in the relationships between subcultures and the larger society. This requires members to share the same language, cultural history, and traditions of their own. Just as it is desirable for members to understand the same musical notation and musical terminology to function adequately, developing new words or phrases help express the cultural representations, as well as, social and cognitive processes associated with the drum corps experience. Claudia Gluschankof (2004) wrote that music is perhaps one of the last mainstays of genuine community in our modern society. However, to a drum corps member, genuine community is the world of drum corps.

Culture can be defined as a system of beliefs, values, ideas, and practices that is developed and applied by groups of people to experience as a means of transforming “the random, crushing forces of the universe into manageable, or at least understandable, patterns” (Csikszentmihalyi, 1990 p. 11). Musical culture is a form of collective self-knowledge that makes it possible for various groups of people to “anticipate, order, categorize, structure, and generally make sense of the chaotic musical world in which they live” (Shepherd, Virden, Vullimay & Wishart, 1977 p. 235). The area of values is connected to the context of the music-making experience. All musical experiences are culturally related because values are shared by groups, and in it broader meaning are also present in the relationships between a subculture and the larger society (Boyce-Tillman, 2004). Bruno Nettle, wrote that, “One significant way to comprehend a culture is to find dominant themes that exhibit themselves in a variety of cultural domains and behavior patterns” (Nettle, 1995, p. 6). Various influences shape the development of personal behavior patterns, cultural domains, and personal values in music. Many aspects of one’s culture influence musical preferences and the activities one wishes to participate in. These include family, peers, instructors, other authority figures (Leblanc, 1988) and other social and cultural phenomena. Common cultural themes that manifest themselves in the familiar world of drum corps are similar to cultural representations found in western cultures. The first common cultural theme includes identity. Students take mathematics, students enroll in soccer, but students become members of the band. Students take ownership of their participation in a unique and personal way. Participation becomes an aspect of student’s self-identity. Over time, this identity grows and strengthens until particular groups of individuals are identified as being the band and not just being in the band. When
asked, “What has been your formative drum corps moment”? One drum corps member replied, “This may sound weird, but it took place during the April camp in 2003. The corps was finishing final fitting on uniforms for the performance that weekend. I went in and put on a uniform and I felt the overwhelming sense of pride. It was the moment when I first knew that I belonged to something that was bigger than myself. And still I get that feeling every time I put on my uniform” (Wilga, 2005).

This study will also discuss: 1. The family tradition of being a drum corps member. 2. General Social Axioms, Proverbs and Maxims. 3. Developed a drum corps language. 4. Legends, folklore, and other stories. 5. Writing in prose. 6. Musical traditions. 7. Social stratification or structural ranking. 8. Friendships, and extended family.

In closing, Csikszentmihalyi and Larson (1984) found that arts and sports were the most intrinsically rewarding activities for teenagers. Drum corps members have experiences, memories, and friendships that are indeed lasting. Drum corps are a subculture in every essence of the definition. Claudia Gluschankof (2004) that music perhaps is one of the last bastions of genuine community in our modern society, but to a drum corps member, genuine community is the world of drum crops.


The purpose of this study was to investigate the relationship between performer personality, primary instrument, instrument family, and sex.

The research questions were: 1. Do personality differences exist among instrument families? 2. Do personality differences exist between those who perform on individual band and orchestra instruments? 3. Do personality differences exist between male and female performers?

Subjects (N = 447 college-aged band and orchestra students from throughout the United States) were administered the NEO-IPIP (International Personality Item Pool) based on the Five-Factor Model of personality. The Five-Factor Model consists of five traits (i.e., Neuroticism, Extraversion, Openness to Experience, Agreeableness, and Conscientiousness) which can be further broken down into lower-level facets of personality. Preliminary results at the trait level indicate no significant relationship between personality and instrument or instrument family, but do indicate a significant main effect on gender (p >.001). Post hoc follow-up tests (LSD corrected) indicated significant mean differences between males and females on the trait of Neuroticism (p = .001) with males scoring higher than females. These results confirm previous research that indicated no significant relationship between personality and instrument family (Cutietta & McAllister, 1997; Reardon, 2009) but contrasts other research which has indicated significance according to instrument family (Bell & Cresswell, 1984; Kemp, 1981) and individual instrument (Ciuffardi & Noemi, 2000; Sherman, 1983). The choice of personality inventory and strictness of statistical routines may have contributed to these differences in these preliminary findings. These results could also have a significant impact on the profession by helping teachers to understand the legitimate difference according to sex that may exist with the students in their ensembles. If further analyses at the facet level do not manifest differences between instruments, then teachers should be discouraged from considering personality as uniform within an instrument family or type when interacting with their students. These results would also suggest that while personality may still impact instrument selection or persistence, there was no clear pattern of personality profile for instrument family or type. This is contrary to popular expectation, and also suggests that because instruments were not uniquely characterized by specific trait levels, it would not be appropriate for a teacher to match a
student to a particular instrument based solely on impressions of personality. The results indicating personality differences according to sex among musicians would be interesting to pursue for future research. Studies by Cutietta & McAllister (1997) and Kemp (1981) both found a preference for androgyny among musicians, meaning that musicians have been found to exhibit less obviously masculine or feminine tendencies according to their sex than normed data would suggest. Giving subjects the ability to identify gender identification rather than just sex could yield richer information and may assist teachers in working towards more multidimensional views of their students.

Scully, Meghan. University of Delaware, Newark. **High School Music Students Participation in Music Outside of School and Plans for Future Music Participation.**

Music educators have the ability to influence how their students encounter music throughout their lives. If a main objective of music education is to create lifelong musicians, what takes place in schools must reflect this goal (MENC, 1994; Williams, 2007). What happens after high school music? Few students will seek music degrees, some will participate in their college’s music ensembles, but the majority of students end their formal music education (Bancroft, 1964; Van Weelden & Walters, 2004). Are current music education programs and practices encouraging students to participate in music after graduation? Many students are not musically fulfilled in the classroom, which may explain the lack of participation and divide between in and out of school music (Harland, Kinder, & Hartley, 1995). This trend creates learners with separate musical lives as they encounter the hurdle effect; they struggle through music education until they are done with their required music classes (Van Weelden & Walters, 2004). A main factor influencing the popularity and effectiveness of music in schools is the role and importance of music in the lives of students outside of school (Lamont, Hargreaves, Marshall, & Tarrant, 2003). If music educators strive to facilitate students’ lifelong music participation, they must provide students with the skills necessary to continue participating in music of today’s society (Williams, 2007). Music education at the secondary level, in its current state, prepares students to participate in formal ensembles: choir, band, and orchestra; ensembles typically associated with school music or professional organizations. Once students leave school, opportunities to participate in these ensembles are scarce (Kuntz, 2011). Participation outside of school, typically informal with friends playing popular music is likely what students are interested in pursuing (Green, 2002). If music educators prepared and encouraged students to participate in a wide range of musicking (Small, 1998), then creating lifelong musicians may be a more attainable goal of music education (MENC, 1994; Williams, 2007). By understanding how students naturally interact with music outside of school, music educators may create a more relevant curriculum that encourages participation beyond the classroom. With this in mind, I will explore high school music students’ musical participation in and outside of school and their plans to continue musical participation after graduation. The research questions guiding this study are: (a) How and why do high school students participate in music inside of school? (b) How and why do these students participate in music outside of school? (c) What are their plans for future music participation? (d) Is there a difference between how those students describe their primary influence for participating in school music and music outside of school? A survey is being used for data collection; analysis, results, and conclusions are forthcoming. This research will be completed by March 1, 2014. This study has the potential to influence the curriculum design and educational practice of music teachers.

**Selected References:**

Hazing has been defined as any activity expected of someone joining a group (or to maintain full status in the group) that humiliates, degrades, or risks emotional and/or physical harm, regardless of the person’s willingness to participate (Madden & Allen, 2008). The purpose of hazing is to act as a sort of ritual or rite of passage for new members in the group. While hazing is often thought of as a problem in Greek-letter organizations and athletics, the effects of hazing behaviors are more widespread, and can have an effect on the health and well being of students in a number of school and community organizations (Allan & Madden, 2008). Hazing has been reported by students involved in a variety of social and academic clubs including theatre groups, religious organizations, and marching bands (StopHazing.org). As a result, college and universities throughout the nation have begun to tackle the issue of hazing in large organizations such as fraternities, sororities, and marching bands. Acts of hazing are nothing new to large groups or organizations such as the college marching band. Recent media attention regarding hazing in marching bands has illuminated the seriousness of the problem, and the commitment of colleges and universities to combat hazing behaviors in general, and in marching bands.
specifically (Allan, 2012). A number of hazing studies in the research literature have made recommendations regarding what higher education and the research community can do together to reduce incidents of hazing behaviors. Specific recommendations have included educating school personnel in all campus organizations, and broadening the range of groups targeted for hazing prevention education (Allan & Madden, 2008; Hoover & Pollard, 2000).

The college marching band has long been a tradition vital to the culture of the American university. Participation in the marching band provides the college student the opportunity to serve and support the university through public performances throughout the community and at university sporting events, as well as provide a meaningful social experience with other students through music. In the college marching band, tradition is tantamount to pride, and for its members it is necessary that the traditions of the band continue year to year. Determining where tradition ends and hazing begins seems to be an area of important distinction. Based on the recommendations suggested in the hazing research literature, the purpose of the present study is to examine to what extent acts of hazing occur in the college marching band. Specifically, the following research questions will be addressed: (1) What are undergraduate students’ experiences with hazing behaviors in college marching band?; (2) If hazing behaviors occur, to whom are they reported?; (3) Are undergraduate marching band participants who have been hazed more likely to commit an act of hazing against another marching band student?; and (4) What are students’ levels of awareness of institutional hazing policies? Participants of this in-progress study will be college students who are currently enrolled and participate in college marching bands that are members of the College Band Directors National Association (CBDNA). An online questionnaire has been created for participants to anonymously answer questions about acts of hazing. The questionnaire link will be distributed to the athletic band directors who are members of CBDNA. Questions from the survey were derived from previous studies on hazing (Allen & Madden, 2008; Hoover & Pollard, 1999, 2000). Questionnaire items address the type and frequency of acts of hazing being experienced by the participants, both as a victim and perpetrator of hazing behaviors. Additionally, participants will be asked if and to whom hazing behaviors were reported, their perceptions regarding the positive and negative effects of hazing, and their familiarity with school and marching band regulations on hazing. The questionnaire was piloted (N = 103) utilizing a college marching band in CBDNA. The questionnaire was revised to clarify wording in some of the questionnaire items. At the time of this submission, the survey for this study had not been completed. The anticipated time for final data collection and analysis will be in November of 2013.

VanWeelden, Kimberly. Florida State University, Tallahassee. Adolescents’ Perceptions and Preferences of Classical Music: Difference between Audio and Audiovisual Stimuli

Music educators have traditionally used audio recordings to expose students to classical music, which emphasizes the aural aspect of the music (Smith, 2003). However, most listening experiences outside of this setting include visual stimuli (Geringer, Cassidy, & Byo, 1996), such as attending a concert in which live performers are present, or watching movies or television with various soundtracks. Thus, it has been suggested that in order to provide students with more authentic listening experiences, music educators must pair audio excerpts with corresponding video (Smith, 2003). Research investigating classical music listening experiences using audio versus audiovisual stimuli has had mixed results. For example, Cassidy and Geringer (1999) used excerpts from The Lion King and Fantasia and found preschool children exhibited longer listening times when the music was paired with animated videos yet still preferred the non-classical music from The Lion King. Geringer et al., (1996) also used excerpts from Fantasia and found no significant differences between the preferences of non-music major college
students in the listening only and audiovisual groups for all variables except within the animated example in which they could see the actual production of musical sounds. Finally, Hamlen and Schuell (2006) split middle school students between four listening groups, listening only and three types of classical music audiovisual presentations (i.e., unrelated, related and performing ensembles). While the researchers found students preferred music that was familiar to them compared to that which was unfamiliar, no significant differences were found between any of the listening conditions and student preference. Using video technology within the music classroom to enhance the listening experience is not a new phenomenon. And with the advent of media sharing forums like YouTube, today’s music educator has almost unlimited resources to provide their students with classical music audiovisual examples. However, because previous research has not given conclusive results regarding whether students prefer listening to classical music via audio alone or paired with a visual, the questions of whether it is necessary to provide classical music audiovisual examples and, if so, which audiovisual examples have yet to be answered. Therefore, the purpose of this study was to examine students’ perceptions and preferences of classical music under different audio and audiovisual conditions.

Participants (N = 400) for this study were middle (n = 200) and high (n = 200) school students attending a summer music camp at a large university. The students were randomly assigned to one of four listening groups: audio alone, audio with popular media visual (i.e., movie scene or television commercial), audio with animated music graph visual, or audio with performance visual. All students listened to an excerpt of 12 different classical music pieces. For each, students were asked to rate how often had they heard the piece before the study and how much they liked the piece after listening to the piece during the study. Additionally, students within the audiovisual groups were asked if the visual impacted their preference of the piece. A four-point Likert-type scale was used for the first question and seven-point Likert-type scales were used for the remaining two questions. Students indicated they had heard seven of the 12 pieces three or more times before the study: Toccata and Fugue, Habanera, Flight of the Bumble Bee, Cello Suite, Moonlight Sonata, Piano Sonata No. 16, and Pizzicato. Furthermore, there were significant differences between the familiar and unfamiliar pieces when all students and pieces were combined (familiar M = 3.30 – 3.87; unfamiliar M = 1.56 – 2.39), or when separated by middle school (familiar M = 3.04 – 3.91; unfamiliar M = 1.67 – 2.30) or high school (familiar M = 3.59 – 3.95; unfamiliar M = 1.46 – 2.48). No significant differences were found between the four listening conditions when all pieces combined; however, there were differences within the individual pieces. These results as well as correlations will be detailed on the research poster.

References


Veronee, Kenna. Florida State University, Tallahassee. *An Investigation of the Demographics of the Florida High School All-State Bands.*

The purpose of this study was to investigate the demographics of the Florida High School All-State Band participants from the 2011, 2012, and 2013 concert band and symphonic band. The following research questions guided this study: (1) What Florida Bandmasters Association (FBA) districts were represented by those students who were accepted? (2) What type of schools (e.g., public, private, charter, schools with special programs, or schools without special programs) did the accepted students attend? (3) What was the socioeconomic status of the schools the accepted students attended, as determined by the federal Free or Reduced Lunch program information? (4) In what types of school band programs, as determined by FBA Classification and District Music Performance Assessment (MPA) ratings, did these students participate?

The student participants (N = 729) and their demographic information, were acquired through web-based searches. Specific numbers of students and the schools they attended were obtained from concert programs found on the Florida Music Educators Association (FMEA) Clinic-Conference website (www.flmusiced.org). After county and FBA Districts were determined, represented schools were investigated for the type of school, public, private, or charter, and what special programs, if any, were offered. A separate web search provided Free or Reduced Lunch program data, which provided information about each school’s socioeconomic status. Finally, a search of District MPA scores provided information about the quality of school band programs represented by the students accepted into the Florida All-State bands.

Participants represented all twenty-one of the current FBA districts. District 6 had the highest representation amongst the all-state band participants while District 21 had the lowest representation. The vast majority of participants attended public schools with some sort of special program (arts magnets, International Baccalaureate, science academies, ROTC, etc.) and a socioeconomic status higher than that of the state average. Seventy percent of student participants attended schools with band programs that received a superior rating at their District MPA for each of the three investigated years. Just over 50% of the student participants attended schools with band programs that received a superior rating at their District MPA for each of the three investigated years while playing music of a greater difficulty than that which the schools’ FBA Classification required.


The purpose of this study was to identify factors among undergraduate non-music majors influencing discontinuation in school music programs from the elementary to college level. This study was constructed on four primary concerns: 1) a need for a study focusing on reasons for attrition in school music programs; 2) a need for a review of studies focusing on retention on all school levels; 3) a need for a retention study that asks subjects to react as adults to decisions they made as teenagers or adolescents; 4) a need for a study that garners data from all types of school music courses; and 5) a need to provide data intended to improve retention and recruiting on all school levels, elementary through college.

Distribution and collection of a thirty-question survey was accomplished through access to general music classes at a major southeastern university (N = 2,462). Descriptive statistics were developed in the examination of the data.
Results from the survey indicated participation percentages as follows: elementary, 80.2%; middle school, 53.3%, high school 31.7%, and college, 5.6%. Interaction in the form of recruiting or class scheduling between one level of school with music teachers, counselors, principals, or performing ensembles from the next level were represented as follows: elementary to middle school, 44.7%; middle school to high school 39.9%, and high school to college, 14.5%. Data suggest primary reasons for participation as: 1) continued interest in music; 2) enjoyed previous experience; 3) continue developing individual skills; 4) friends were joining; and 5) trying something new. Responding to a question regarding a desire to participate in any form of music training as an adult, 60.4% indicated, “yes”. Responding to a question asking if they would encourage their own children to participate in school music courses, 14.9% responded, “no.” Data analysis of correlating variables is discussed.

Wehr, Erin. University of Iowa, Iowa City. *A Snapshot of Instrument Selection and Ensemble Participation by Gender, and Some Implications for Jazz Education.*

This study is a snapshot of instrumental participation in ensembles by gender in one district of a Midwestern state. While current studies show a continued gender stereotyping of instruments (Abeles, 2009), actual participation rates in this district reveal new trends with one exception, jazz participation. Instrument choice has been cited as a primary reason for a lack of females in jazz (Alexander, 2011; Delzell, 1994). Two areas were looked at to question the validity of instrument choice as an inhibiting factor in jazz participation. First, male to female ratios in jazz bands participating at a regional jazz festival were recorded and compared by school level, band level, and grade level. Results indicate that girls are participating more in middle school/junior high groups than in high school groups, with even fewer females in the college group. Then, male to female ratios were recorded on participation in same school ensembles revealing inconsistencies in male to female ratios between ensembles. In particular, jazz bands had higher ratios of males to females in comparison to concert and marching bands, even when considering only the instrument sections used in a jazz band. These results indicate that girls are playing the instruments typically accepted in jazz bands, but they are not choosing to participate in jazz bands, or are at some point choosing to discontinue their participation in jazz bands.

This is consistent with the findings of McKeage (2004), and demonstrates a possibility that there are other issues contributing to a lack of females in jazz other than instrument selection.

*References:*


Factors Affecting Participation in High School Choral Ensembles

The current system of large ensemble music instruction at the secondary level forces a focus on exclusive opportunities for a relatively small number of students. Achievement is group-oriented and does not necessarily center on individual student-centered learning. As a result, too many students recognize themselves “non-musicians.” Often it is the opinion of a musical expert that leads them to this belief. Labels may also come from comparisons to friends and siblings or possibly after being given negative feedback following a public performance. Many assume that innate musical ability is only present in a small percentage of the population (Whidden 2008).

Sloboda (1996) reported only 17% of recalled childhood performances as being positive events while 85% recalled feelings of embarrassment, humiliation and/or criticism. Such events can be enough to keep these students from participating in music later in life. Very few students who were not participating in their school choir identified themselves as singers. According to Campbell and Beagle (2007), students did recognize the ability of music to nurture and enhance “many skills necessary to succeed in life,” including self-discipline, self-expression, and emotional release and control (p. 229). Several motivators, including fulfillment of emotional needs, distraction from boredom, and relief of tension and stress, reportedly keep adolescents participating in music making. While these may not be reasons for involvement in school music, the idea that girls tend to connect on an emotional level while boys are more concerned with self-image may shed some light on the male retention problem. Hallam (2004) also found that boys were less affected than girls by parental and teacher influence.

We sought to examine these and other factors to determine what causes students to continue participation in high school choral ensembles in a world of increasing focus on standardized tests and pressure to complete college credits while in high school. The literature points to too much homework, scheduling conflicts, and interests in other styles of music as three reasons that participation ceases. In order to explore these and other possibilities, a survey was distributed to choral participants in five Midwestern colleges and universities regarding their views toward participation in high school choral ensembles.

The researchers personally delivered a paper-and-pencil questionnaire to students in mixed choirs at one large university and four small private universities. The members of two women’s choirs at the same institutions also served as subjects. In addition to questions regarding demographics and high school participation, Likert-style questions addressed the influence of parents, teachers and friends, as well as the perceived benefits of participation. The investigation also measured interest regarding desired participation beyond the traditional curricular large ensemble. Data yielded by the questionnaires will be used to begin to report student attitudes. Interviews with a purposive sample of five students from each program will allow student experiences and viewpoints to be more fully described. The purpose of this study is to provide insight that will aim to help teachers effectively serve a greater number of students at the secondary level.