

**HIGH SCHOOL MUSIC STUDENTS' MUSIC PARTICIPATION IN- AND  
OUTSIDE OF SCHOOL & PLANS FOR FUTURE MUSIC PARTICIPATION**

by

Meghan K. Scully

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment  
of the requirements for the degree of Master of Music

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## **ABSTRACT**

The purpose of this study was to explore high school music students' musical participation both in- and outside of school, their primary influences for participating and their plans for musical participation after graduation. Participants ( $N=605$ ) in this study were high school music students, grades 9-12, at seven high schools located in the Mid-Atlantic region of the United States. Results indicated that the music enrollment at participating schools was 19.9% of the total student population. A cross-sectional survey design was used to represent a divergent sample of high school students' opinions of their current music participation. Students cited themselves as their primary influence for participating in music both in- and outside of school. School was cited to be least influential on students' outside of school music participation. Students were unclear about their future participation in traditional forms of music; however, they plan to increase their participation in non-traditional/vernacular forms of music post graduation. Students' in-school music participation had little relationship to their musicking outside of school, and in-school music offerings were not connected to students' plans for future music participation. Music education in its current state does not best suit the needs of today's learners. Music educators should step beyond their comfort level with traditional music programming to be inclusive, relevant, and encouraging to a wider range of students.

# **Chapter 1**

## **REVIEW OF LITERATURE**

### **Introduction**

Music educators have the power to influence how their students encounter music throughout their lives. All human beings deserve to experience music in a way that enhances their lives, well being, emotions, and spirit (Campbell, 1999). Music educators have the responsibility to ensure that each student leaves their classrooms believing in themselves, their musical abilities, and a desire to continue making music- a desire that will last their whole lives through (Campbell, 1999).

If a main objective of music education is to create lifelong musicians, music education pedagogy and curriculum must reflect this goal (National Coalition for Core Arts Standards, 2014; Williams, 2007). Public school music education in the United States primarily began with singing instruction in attempt to improve singing in church services (Birge, 1973). In the 1800's, community bands and orchestras gained popularity, which influenced public support of instrumental ensemble music instruction, which began between 1850-1900 (Schleuter, 1996). Large ensembles have remained the focus of secondary music education. Today, most public elementary schools in the United States, students have access and are required to participate in music education (Parsad & Spiegleman, 2012). When students reach middle school,

participation is often still mandatory but they are given choices, usually those of large ensembles such as choir, band, and orchestra. By the time students are in high school, music is offered in a similar capacity, with a large ensemble focus, but participation is rarely required (Abril & Gault, 2008). Students who choose to continue their music education generally come from privileged backgrounds or have been designated as having high musical ability (Abril & Gault, 2008; Jaffurs, 2004).

What happens once music students leave high school? Music education philosopher Regelski (2007) surmises that 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. Do current music education programs and practices encourage students to participate in music beyond the classroom?

Students dissatisfied in the music classroom experience a divide between in-school music and outside of school music, which may lead to decreased participation (Harland, Kinder, & Hartley, 1995). This trend creates learners who have separate musical lives in-school and outside of school. Regelski (2007) identified this phenomenon as the hurdle effect; students struggle through music education until they are done with their required music classes. Clements (2008) estimated that only 20% of high school students are involved in music education. The other 80% of students who are not involved in music education at school are likely musicking outside of school (Small, 1998). "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (Small

1998, p. 9). A main factor influencing the popularity and effectiveness of in-school music is the role and importance of music in the lives of students outside of school (Lamont, Hargreaves, Marshall, & Tarrant, 2003).

## **Overview of the Literature**

### **Adolescent Learners**

“Adolescence is a turbulent phase of life and a crucial development period for students between the ages of thirteen and nineteen” (Rickard McCoy 2012, p. 1). During this time, students face a number of physical, social, and psychological changes in their lives (Adams, 2000). Students’ learning preferences reflect these changes; adolescents thrive in learning environments in which they gain autonomy, achieve goals, and receive recognition (Caskey & Anafara 2007; Rickard McCoy, 2012). Adolescent students have a wide range of intellectual pursuits, they prefer active learning experiences, and demand relevance; they are eager to learn about topics they find interesting and useful (Caskey & Anafara, 2007). Furthermore, adolescents develop an increased ability to think about the future and anticipated needs (Kellough & Kellough, 2008). Relevant, active learning experiences that relate to adolescents’ lives complement this development. Though adolescence has been proven as a time of extreme growth, researchers have found that secondary school environments do not align with adolescents’ needs (Wigfield, Eccles, Schiefele, Roeser, & Davis-Kean, 2006).

## **Learning in School**

Categorized as formal learning, learning in school is structured, teacher-centered, sequential, prearranged, and assessed (Eshach, 2007). In-school education reflects a systematic model, controlled and implemented according to a given set of standards, presenting rigid curriculum in regard to aims, content, and methodology (Dib, 1988). A general finding in transfer studies is that students are often unable to apply their in-school learning to real-world problems (Bereiter & Scardamalia, 1985; Brown & Campione, 1981). Pugh and Bergin (2005) found that “school learning has less of an influence on out-of-school experience than we would hope for and expect” however, “school learning *can* have a significant influence on students’ out-of-school experience” (Pugh & Bergin, 2005, p. 21). Pugh and Bergin concluded that if education researchers truly care about the power of education to make a difference in students’ everyday experience, they must consider this matter as a serious part of their research agenda.

## **Learning Outside of School**

“Informal learning applies to situations in life that come about spontaneously; for example, within the family circle, the neighborhood, and so on” (Eshach, 2007, p. 173). Reflected in the activities, commitments, and social lives individuals choose, this learning can take place anywhere, is unstructured, voluntary, learner-led, non-sequential, and not evaluated (Eshach, 2007). Students learn informally during their

day-to-day routines and through opportunities they seek out individually. These informal learning contexts are often out of teachers' and researchers' territory.

In attempt to document high school students out-of-school learning and its relationship to in-school learning, Bergin (1996) surveyed 210 high school students about their out-of-school activities, academic grades, parent education, time spent on homework, school prompted interests, and out-of-school learning strategies. School prompted interests occurred 50% of the time. Students who reported school prompted interests, also reported significantly more overall out-of-school activities. Students cited history and social studies most often as prompting out-of-school learning (Bergin, 1996). While it is possible that the participating school did not offer music courses, students did not cite music at all.

Trainer (1984) surveyed Australian high school students about their out-of-school interests in school topics. Like Bergin, Trainer also found that many students seldom engage in school-prompted interests; interests they have developed and sought out because of a school subject or activity. Forty-three percent of the students indicated that they did not read about school subjects in spare time and 62% indicated that they were only a little or not at all interested in school subjects after they left school (Trainer, 1984). Researchers suggest that to foster lifelong learning, educators need to offer a curriculum that encourages student learning beyond the classroom (Bergin, 1996; Trainer 1984).



### **Bridging the Gap**

“Little is known about how students go about learning in out-of-school settings, how they self regulate their learning in these settings, and whether school learning affects out-of-school learning. Research on these questions is important because a major purpose of schooling is to enable students to learn on their own in the world beyond school” (Bergin, 1996, p. 309). In-school activity is more likely to influence out-of-school experience when continuities exist between the two (Green, 2008). To promote lifelong learning, schools need to approach content and learning strategies in a manner that will encourage students to transfer skills beyond the school domain. The ability to acquire new information and skills relating to one’s interests can be a source of lifelong learning and satisfaction. Educators need to take advantage of adolescents’ period of development; they need to teach relevant content in such a way that students become so interested that they learn more on their own outside of school. “Education should enrich and expand immediate and future experience” (Pugh & Bergin, 2005, p. 15).

### **Relating to Music Education**

Music is an inseparable part of the human experience and plays an important role in the lives of adolescents (Campbell, 2007). Researchers have examined the condition of and participation in secondary music education. More specifically, researchers have conducted a national demographic of music programs in the United States (Elpus & Abril, 2011), examined the world of the music classroom and it’s

meaning to high school music students (Adderley, Kennedy, & Berz, 2003), revealed principals' perspective of their school's music programs (Abril & Gault, 2008), and discovered a lack of interest in in-school music (Elpus & Abril, 2011).

Researchers have concluded the many ways in which in-school music may be improved: through student responses (Campbell, Connell, & Beegle 2007), by investigations of perceived and documented problems of in-school music (Lamont et. al, 2003), and defining problems of music education in the 21<sup>st</sup> century. (Hargreaves, Marshall & North, 2003). Researchers have explored how students interact with music on their own (Campbell, Connell, & Beegle, 2007), the functions of music listening at home verses in-school (Boal-Palheiros & Hargreaves, 2001), and youth participation in the arts during and after school (Harland, Kinder, & Hartley 1995).

Researchers have also examined lifelong music learning from multiple perspectives; band students' performing activities after leaving high school (Bancroft, 1964), and musical activities of high school band students that may lead to lifelong participation (Kuntz, 2007). Researchers have studied the adult perspective as well, such as musical life histories of individuals who have a lifelong interest in music (Pitts, 2009), adult perceptions of themselves as musicians (Lamont, 2011), adults' attitudes and reflections of their in-school singing experiences (Turton & Durrant 2002), and adult musical experiences (Van Weelden & Walters, 2004).

Nearly ten years ago, music education philosopher Reimer (2004) suggested re-conceptualizing the music education standards and school music programs to become more comprehensive and relevant. There have been few investigations of the

relationship between students' in-school music participation and outside of school music participation. With these insights, perhaps music educators will move toward a more relevant model and provide students with experiences from which they may construct a musical life pertinent to their own individualities.

### **Statement of the Problem**

If music educators strive to facilitate students' musical development, and encourage lifelong music participation, they must provide students with the skills necessary to participate in music in today's society (Williams, 2007). Secondary music education in its current state, largely prepares students to participate in large ensembles, Choir, Band, and Orchestra; ensembles that are typically only associated with school music or professional organizations. Once students graduate, opportunities to continue this kind of participation are scarce (Kuntz, 2007).

Participation outside of school, typically informal with friends and with less traditional music is likely what adolescents are interested in pursuing (Green, 2002). By investigating students' informal music participation, music educators may begin to understand the ways their students naturally engage with music. If music educators prepared and encouraged students to participate in a wide range of musicking, creating life long musicians may be a more attainable goal of music education (NCAS 2014; Williams, 2007).

## **Purpose of the Study**

Examining the ways in which high school music students experience music outside of school can inform practices inside the music classroom (Green, 2008). With that in mind, I explored high school music students' musical participation both in- and outside of school, their primary influence for participating, and their plans for musical participation after graduation. Through this study, I intend to contribute to the research on students' musical participation beyond the school setting, their motivation to participate in music, and the role of informal music learning in music education.

## **Research Questions**

The research questions guiding this study are:

1. How do high school music students participate in music in-school?
  - a. What is their primary influence for participating in music in-school?
  - b. How do they describe their plans for future music participation?
2. How do high school music students participate in music outside of school?
  - a. What is their primary influence for participating in music outside of school?
  - b. How do they describe their plans for future music participation?
3. Is there a relationship between those students' in-school music participation and outside of school music participation?

4. Is there a difference between how those students describe their primary influence for participating in music in-school and their primary influence for participating in music outside of school?

### **Significance of the Study**

Music programs typically offer classes that cater to traditional music practices and exclude informal types of musical participation. Examining students' musical participation outside of school and their plans for musical participation in the future may help music educators create a more relevant curriculum that equips students with the knowledge, ability, and desire to continue making music in today's society. With awareness of how students choose to participate in music both in- and outside of school, their primary influences for participating, and their plans for future music participation, there is a possibility for educators, administrators, and policy makers to create and implement music education programs that encourage musicking for a lifetime.

## **Chapter 2**

### **REVIEW OF RELATED LITERATURE**

Researchers have studied several aspects of students' in- and outside of school music participation, interest in in-school music (Elpus & Abril, 2011), improvements to in-school music (Hargreaves, Marshall, & North, 2003), and how students engage in music outside of school (Boal-Palheiros & Hargreaves, 2001; Campbell, Connell, & Beegle, 2007). With these insights, music educators should move toward a more relevant curriculum and provide students with experiences from which they may construct a musical life pertinent to their own individualities (Reimer, 2002). To this end, I will present and discuss literature regarding (a) music education in high school, (b) problems with music in education, (c) music participation in- and outside of school and, (d) lifelong music participation.

#### **Music Education in High School**

Music program offerings in the United States have changed very little in the past century (Kratus, 2007; Reimer, 2002). Typically, elementary schools offer general music, which continues into middle school with the addition of ensembles. After middle school, the majority of students discontinue school music instruction (Reimer, 2002). In high school music, the primary focus is large ensembles. An

estimated 20% of high school students participate in music in school (Clements, 2008; Elpus & Abril, 2011). While perceptions of music education programs are positive regarding the value, meaning, and importance of music education, the few students who participate in music in school is often a misrepresentation of a school's population (Abril & Gault, 2008; Elpus & Abril, 2011). Therefore, a small population is receiving what is perceived as an effective, successful music education. Positive accounts and perceptions of music education at the secondary level do not explain why enrollment is so low.

### **National Demographic Profile**

In 2002, the National Center for Educational Statistics (NCES) of the United States obtained a nationally representative sample of 16,400 American high school students through an educational longitudinal study. During a follow up study in 2004, the National Center for Educational Statistics of the United States collected data from approximately 14,900 students. Using data from this follow up study, Elpus and Abril (2011) constructed a national demographic profile of high school band, choir, and orchestra students in the United States. Elpus and Abril found relationships between music ensemble participation and several demographic characteristics. In 2004, 21% of United States high school seniors participated in school music (Elpus & Abril, 2011). While this number may be consistent throughout the country (Clements, 2008), this population does not represent the population of United States high school students. Females, Caucasians, native English speakers and students whose families'

fall in the highest SES quartile were found to be overrepresented while minorities, lower SES, English language learners and children of parents with only a high school diploma were largely underrepresented (Elpus & Abril, 2011). The results of this study present a clear idea of the type of student current music education serves. Elpus and Abril concluded that music educators neglect many students, which may motivate teacher and administrator initiatives to reduce obstacles that prevent music participation. They also challenge teachers to take action if their own programs do not represent their school's population (Elpus & Abril, 2011). Due to the large sample size of the data used to construct this national demographic profile of school music programs, results may be generalized to the United States.

### **Principals' Perspective**

Abril & Gault (2008) designed a survey to profile secondary school music programs in the United States and investigate principals' perceptions of those curricula. Two secondary school principals, two secondary school music teachers, and a music education researcher reviewed the survey form before distribution. Researchers considered comments and suggestions for the final version; ultimately, the survey consisted of four parts.

The first section addressed information about the programs, including features of the school and music program. Drawn from a list of 19,510 members of the largest national association of secondary school principals, was a stratified random sample of 1,000 active secondary school principals. Of the 1,000 secondary school principals



who received surveys, 54% returned surveys, resulting in 540 participants who represented all regions of the United States. The majority of respondents worked at the senior high level (57%), a smaller portion worked at the middle school level (30%), and the remainder worked in schools with other grade level configurations (13%).

Researchers asked principals to address the profile of music in their schools, their perception of how effective music programs are in helping students attain specific learning outcomes and broad educational goals, and to what degree certain variables influence a music program (Abril & Gault, 2008). Ninety-eight percent of participants' schools offered music courses; however, only 34% of the schools required that students take them (Abril & Gault, 2008). The most commonly offered course was Band (93%), followed by Choir (88%), and Jazz/Rock ensemble (55%). Other courses, from most common to least common were General Music (45%), Orchestra (42%), Theory (40%), Guitar (19%), Piano/Keyboard (13%), Music Technology (10%), Composition (7%), and Mariachi Band (5%). Researchers asked principals which courses they would like to offer; Guitar, Piano, and Music Technology were the top three choices. Many respondents indicated that they would need more information on courses before considering offering them.

The second section of the survey focused on principals' perceptions of the music learning outcomes that arise from participation in in-school music. Responses were largely positive with all means above the midpoint (Abril & Gault, 2008). In the third section of the survey, Abril and Gault sought to determine principals' perceptions of how effective music programs were in helping students achieve broad educational

goals. Again, responses were positive, with all averages above the midpoint. The educational goals that ranked highest were cooperation/teamwork and self-esteem. Abril & Gault interpreted these responses to suggest that principals perceived music programs as highly successful at meeting both music learning outcomes and broad educational goals. The fourth and final series of questions addressed variables that influenced music programs. While the majority of principals indicated that No Child Left Behind and standardized tests had no effect on their music programs, those who believed they did have an effect rated them as having the most negative impact on music programs. Principals believed that students, parents, and music teachers had the most positive effects on music programs. When asked to describe the primary obstacles inhibiting their ability to fully support their music programs, the most common answers were financial/budgetary (32.5%), scheduling/time (19.9%), and outside pressure (15.4%).

Abril and Gault used a stratified sample; therefore, findings may be applied to a broader population. Abril and Gault presented an important and often overlooked perspective: the principal's. A longitudinal study of music programs over the course of several years could offer information regarding how these programs manage challenges over time, providing valuable ideas for administrators and policy makers. Abril & Gault concluded that understanding perceptions of people from the school community might enable teachers to develop strategies to build awareness and support for their music programs. In addition, they stated that music educators need to serve as

agents for change, and can do so effectively when they understand how people in their educational community perceive music education.

### **Home Away From Home**

Adderley, Kennedy, and Berz (2003) investigated the world of the high school music classroom. Researchers conducted structured interviews with students ( $N=60$ ) from a large American high school in a northeastern city. Of the students that participated in the study, 20 were band students, 20 were choir students, and 20 were orchestra students. Interviews were one-on-one and held during the school day. Teachers selected students from grades 10, 11, and 12 to interview; students had the opportunity to accept or decline the interview. The survey questions addressed four areas: motivation to join and remain in music classes, the meaning and value that music ensembles engender, perception of groups by members and the community, and the meaning of their participation and the social climate of their music classroom. When asked about their motivation to join music ensembles at school, family influence was the most common answer, followed by musical reasons ranging from personal interest to wanting to be a part of a good school music program (Adderley, Kennedy & Berz, 2003). Students took pride when asked how they believed others not enrolled in school music viewed the music students; a majority stated that their participation was positive and a popular thing to do. Students' meaning and value of performance ensembles varied in their interviews, however, musical and nonmusical themes arose and were divided into academic, psychological, and social categories.

Making music and performing emerged as a central theme, as did academic benefits such as honors credit, or an extra element on a resume. Students noted the importance and meaning of their relationships with one another in connection to their well being and growth. Students stated that they spent time with other musicians who shared similar interests in and out of school. Adderley, Kennedy, and Berz concluded that the ensembles are apparently valuable for each participant, not just those who consider the music classroom a “home away from home.”

Positive findings from this study are encouraging, however, one must consider the population and the specific kind of student drawn to school music programs. Researchers used a small sample of students in an upper-middle-class socioeconomic school. Chosen by their music teachers, participants chose to interview or not. This selective sampling is not a representation of the average American high school.

## **Summary**

Researchers have found generally positive accounts and perceptions of school music by principals and students (Abril & Gault, 2008; Adderley, Kennedy & Berz, 2003), however, certain populations are widely underrepresented (Elpus & Abril, 2011). Music is an inevitable part of everyone’s existence. Nevertheless, music education in its current practice in the United States appears to cater to a select audience: those who are fortunate enough to have the means and ability to successfully continue. By examining teacher and student responses to school music, researchers have found a lack of student interest in in-school music (Green, 2008; Harland, Kinder

& Hartley, 1995). Music educators have failed to modernize and have managed to avoid recognizing creative developments in the world of music (Ross, 1998).

### **Problems with Music in Education**

Campbell, Connell, and Beegle (2007) sought to determine the significance of music and music education to adolescents. They examined 1,155 American middle and high school students' responses to the Ban the Elimination of Music Education in Schools national essay contest. Themusicedge.com and *Teen People Magazine* published material that encouraged readers to submit online justifications to keep music as part of school curriculum. Participation was voluntary, and the winning writer's school would receive a visit by a member of the popular band Yellowcard. Students of all ages were encouraged to respond but for the purpose of this study, only responses written by students ages 13-18 were used in the analysis. Responses consisted of essays, statements, and reflections. The researchers investigated a number of factors including expressed meanings of music in and out of school, adolescents' views on the role of music in identity formation, musical and non-musical benefits, curricular content, and the quality of music teachers. During analysis of the data, five themes emerged among the participants' entries: identity formation in and through music, emotional benefits, benefits to life at large, social benefits, and music in schools (Campbell, Connell, & Beegle, 2007). Over one third of the participants mentioned having been involved with music learning. Very few students identified with being singers or composers, but often referred to songwriting, improvising and

making up music. Participants mentioned popular instruments, guitar, bass, and drums almost as frequently as orchestral and band instruments. The music specific benefits mentioned most often were literacy, musical skills, and emotional expression. Non-musical benefits mentioned were life skills, such as self-discipline and learning about cultures and history. Participants valued life long music opportunities and expressed the ability to see beyond a dream of performing in a famous group.

The social benefits found by Campbell, Connell, and Beegle (2007) parallel findings by Adderley, Kennedy, and Berz (2003); students stated that they wanted to make friends, and frequently mentioned the familial feeling they got from being a part of a music class. Concerning curriculum, courses, and teachers, participants believed music was as important as the other school subjects, and expressed frustration with the lack of funding and support. Few participants shared negative thoughts, but those who did were particularly concerned with absence of certain things such as piano, guitar, electric instruments, smaller ensembles and popular music and noted the exclusive nature of large ensembles. While these open responses can give insight to how adolescents participate in, view and value school music, the sample is not ideal. Responses were voluntary, had incentive, and were likely only readers of the two media sources that held the contest.

### **Youth Participation in Arts**

Music education practices of England are similar to those of the United States. Students are required to have music education from age 5-13, during Key Stages 1, 2,

and 3 (England Department for Education, 2011). Beliefs regarding music education align with those of the United States: music should be available for all children and all schools should provide a high quality music education. School music programs have a strong emphasis on singing and whole group ensembles (England Department for Education, 2011). Harland, Kinder, and Hartley (1995) conducted research to portray young people's views on involvement in the arts, including music. The research method for this study consisted of large-scale interviews of approximately 700 young people ages 14-24. Respondents represented five regions of England: London ( $n=141$ ), Oxfordshire ( $n=140$ ), Tyneside/Northumberland ( $n=142$ ), North Yorkshire ( $n=140$ ), and West Yorkshire/Leeds/Bradford ( $n=141$ ). These regions represented diverse geographical settings and communities.

Researchers asked interviewees about their arts experiences in school as well as their current leisure interests. Responses were categorized into: social, sport, media-arts: audience, arts: participation and miscellaneous, and then subdivided further into specific categories within each area such as singing, dancing, or playing an instrument. When asked about their arts experiences in school, 183 respondents provided negative recalls. When asked for a reason, 36% said they could not remember and 28% said they disliked the arts and thought they were boring. Only 19% of the total sample mentioned at least one musical activity while recalling their primary school arts experiences. When asked what they gained or learned from primary school arts, the most popular answer was "Excitement, Enjoyment" (17%). A summative overview of primary school arts revealed that while 21% thought it was "All right, quite good,"

21% thought it was “Enjoyable, fun,” 19% found it to be “Boring, not good.” When asked about their secondary school arts education, responses were similar. A quarter of the respondents reported a negative recall, and 45% of those responses gave the reasoning that they “Disliked arts.” While this study did not isolate music or music education, it shed light on how young people view the arts during their time in both primary and secondary school in England.

### **Issues at the Secondary Level**

Lamont, Hargreaves, Marshall, and Tarrant (2003) examined the perceived and documented problems of in-school music at the secondary level by studying young people’s music in and out of school. The four issues explored included teachers’ approaches to music in-school; pupils’ levels of engagement in musical activities in and out of school, pupils’ attitudes toward music in- and outside of school, and pupils’ aspirations in music (Lamont et al., 2003). One thousand four hundred and seventy-nine students’ ages 8-14 years old took the Pupil’s Music Questionnaire, and 42 teachers were interviewed. Researchers found that popular music plays a central role in adolescents’ lives, and while teachers had a positive attitude toward popular music, their teaching styles were largely traditional. Overall, 67% of the student sample reported enjoying their class music lessons. However, enjoyment and participation both in and out of school decreased as students’ age increased. Though enjoyment decreased, a greater number of older students participated in informal music-making outside of school. Fifty percent of Year 9 students reported playing instruments



outside of school, while only 20% reported participating in formal training (Lamont et al., 2003). Outside of school music making was far greater than researchers expected. Lamont et al. concluded that less formal ways of learning to play a musical instrument were increasingly popular, especially among older pupils, a large number of whom were engaged in self-teaching as documented by Green (2002).

### **Secondary Classroom Case Study**

Wright (2008) conducted an ethnographic case study with a secondary school music teacher and their year 9 pupils (thirty 13-14 year olds) in Wales, England. Through questionnaires, observations, and interviews, Wright attempted to examine participants in-school and at home music experiences. Participants attended a Catholic high school with a population of approximately 750 students. They experienced one 55-minute music lesson per week. An interview with the school's full time music teacher revealed her perception of her teaching style and curriculum. This teacher approached the class as an ensemble based general music class that was open to all, and often included many students who did not read music. The teacher had a "strong commitment to equipping her pupils with musical skills in playing an instrument to enable them to participate in music in a meaningful way as she saw it" (Wright, 2008, p. 394). Popular instrument instruction such as guitar, keyboard, and drum set made up the majority of the course. The teacher attempted to align her curriculum with what she perceived to be her students' interests, which were mainly rock, pop, and jazz (Wright, 2008). Students completed questionnaires and interviews, both as individuals

and as a group; consistency existed between quantitative and qualitative data. All but one student perceived music as being important in their lives. However, when asked if they considered themselves musical, 14 responded yes and 16 responded no. Participants reported that the most enjoyable part of music lessons at school was playing instruments.

When asked if they believed that the music they did in class was “real music” 11 participants said yes, the main reasons being the variety and sense of ownership. Nineteen participants did not think of the music in school as “real music” adding that it was “not modern,” “it’s dull,” and “boring,” “it is not the kind of music they listened to outside of school” and it was “chosen by the teacher rather than the student.” During individual interviews, researchers asked how participants would run a music course. The responses revealed a desire for more autonomy in the music class; choice of instruments, music, and creativity as well as the use instruments such as drums, bass, piano. Wright described a difference in how this teacher and her students evaluated schemas; the teacher tried to re-contextualize curriculum based on what she thought her students liked, however, the students responses revealed that the curriculum was not exactly what they would want (Wright, 2008).

While pop music may be widely accepted in the world of music education, when it is subject to the imposition of formal pedagogy, it takes a new form. Wright suggested creating curriculum that foreground pupils’ own musical interest, and in order to do so music educators need to “kick their dominant habitus where necessary and enter the musical worlds of their pupils” (Wright, 2008 p.400). This research

exposed differing opinions and perceptions of teachers and students. The present teacher thought her curriculum was relevant and well received, data collected from students revealed otherwise.

## **Summary**

Hargreaves, Marshall, and North (2003) define 21<sup>st</sup> century problems in music education as curriculum issues, differences in aims and objectives, and an imbalance between in- and outside of school learning. These challenges were present in the above studies, and relate to the common idea that music education has not progressed (Ross, 1998). Music itself is ever evolving, yet music education appears to be at a standstill. Students articulate a desire for a more mainstream music education that includes the genres of music they find interesting (Campbell, Connell, & Beegle, 2007).

While music educators may express interest in including mainstream music and instruments in their instruction, their classical training may inhibit their ability to do so (Wright, 2008). Adolescents express a desire for more autonomy and choice in their music education (Green, 2008; Wright, 2008). Researchers found that a considerable amount of students found music in school to be dull and boring, outside of school participation often outweighs participation in-school, and that sometimes music educators' ideas of what students want in the music classroom do not align with students wants. Studying students' musical practices outside of the classroom may

help music educators to authentically include their student's musical cultures in their curriculum.

### **Music In- and Outside of School**

Boal-Palheiros and Hargreaves (2001) investigated the differences between the functions of music listening at home verses at school and potential effects of age and nationality on those differences. Sixty students from schools in the UK, and 60 students from schools in Portugal, ages 9-14 participated in the study. Each participant completed an individual interview that consisted of ten open-ended questions about the role of music in their leisure interests and the differences between listening to music at home and in school. The majority of students, 55%, listened to music frequently, "everyday," at home. Students' main reason for listening and feelings about listening to music at home was enjoyment (Boal-Palheiros & Hargreaves, 2001). They responded using words such as "happy, good, joyful, energetic, exciting, and exhilarating" (Boal-Palheiros & Hargreaves, 2011, p. 111). When examining students' music listening in-school, 35.8% reported listening during every lesson. Generally students had positive opinions towards the music they heard in-school; 60% reported "Good" opinions. Portuguese students reported a slightly more positive response because they often chose the music they listened to in class. Boal-Palheiros and Hargreaves found that music fulfills different functions in students' lives in- and outside of school. Music listening at home/outside of school fulfilled primarily emotional and social functions while music listening in school had mainly a cognitive

function; this may have contributed to participants' preference for listening at home. Students expressed a preference for the enjoyment and emotion through music, factors that are often neglected in school music listening. Researchers suggested that musical development and learning are more likely to flourish outside rather than within the school curriculum (Boal-Palheiros & Hargreaves, 2001).

### **Musical Life Histories**

Pitts (2009) analyzed a collection of musical life histories drawn from 71 British respondents. Participants were recruited through letters and articles published in professional magazines. Their life histories included accounts of influences and opportunities that contributed to participants' lifelong interest in music. Of particular interest were the relative influences of home and school, the proposed ideal environment of each, and the relationship between the two. Pitts aimed to collect accounts of prominent musical influences and opportunities; these accounts were loosely termed *life histories*. Life history research often includes detailed, multiple interviews with a small number of participants, but the present study did not abide by these boundaries (Pitts, 2009). For this study, Pitts collected narratives through written responses, rather than interviews. The narratives were often detailed and extensive.

Respondents were asked to provide details of their age, musical education, and current activities, then respond to questions addressing music at home, its influence on development, memories of school music, influential individuals, highlights of musical lives, and regrets about missed opportunities in music (Pitts, 2009). Some

respondents answered the questions systematically while others provided a free-form narrative. Pitts coded responses, categorized them in the areas of home, school, and adult involvement, and sub-divided them into areas of influence and opportunity.

Six fields of influence emerged as central to the narratives: home influences and opportunities, education influences and opportunities, self-directed learning in childhood, adult learning and/or performing, experience as a parent and/or teacher, broader social/cultural influences in adulthood. Pitts coded the responses according to these fields.

Respondents discussed considerable influence of the home on their early musical development, citing parental listening, playing, and supportive attitudes as more prominent than any classroom music education. Within the school context, performing opportunities provided the longest lasting memories for participants. A strong sense of the importance of practical engagement with music, both at home and in-school were evident.

While comparing school and home influences, the one common factor among participants was the ‘inspiring instrumental teacher.’ Three of the groups Pitts coded were home influenced ( $n=11$ ), school/home influenced ( $n=7$ ), and school influenced ( $n=14$ ). Within these three groups, the most influential factors were father listening, mother listening, father playing, and parents’ support for lessons/practice (Pitts, 2009). Participant responses labeled as “home-influenced” did not mention school music. It seems that the home can nurture musical influence without school music, while the reverse is not true. Participants that Pitts labeled as “school-influenced” also cited the

importance of parental involvement and encouragement. Respondents who were strongly influenced by both home and school were the most fortunate group, combining parental encouragement with plenty of opportunities and recognition from teachers. The school and home influenced group was the only one for which adult involvement in music-making was one of the highest ranking factors.

Participants described the ideal school as one rich in performing opportunities, inspiring teachers, and singing in both primary and secondary education. Participants described the ideal home environment as a “well-resourced household, in which musical instruments, the radio and gramophone featured prominently in daily life” (Pitts, 2009, p. 250). According to Pitts (2009), prevalent factors mentioned for a successful music education were parent financial and moral support.

Pitts concluded that consequences of music education cannot be reliably predicted, and much of the influence lies beyond teachers’ control. Parental attitude, home environment, and cultural consumption shape young people’s musical lives. Due to the recruitment method of letters and articles published in professional magazines, and limited sample size, these responses do not reflect the general population. However, the responses presented a new perspective on the effects and influence of school and other factors on individuals’ music education.

### **Beyond the School Day**

Kuntz (2007) investigated the music activities that high school band students are involved in and whether they lead to life long music participation. Kuntz

conducted three focus groups among different high schools, one rural ( $n=5$ ), one suburban ( $n=5$ ), and one urban ( $n=4$ ). The fourteen participants were members of their high school's band, and explained how their first formal band activities began in school.

Participants mentioned extra curricular opportunities as well such as jazz band, percussion ensemble, talent shows, and solo ensembles (Kuntz, 2007).

Regarding music activities outside of school, it was apparent that students were not aware of many ensembles outside of school that were available for young musicians. This led participants to other ensemble opportunities with family and friends. Outside of school, participants reported practicing with friends for concerts and adjudications, listening and talking about music, singing with friends while walking home, and forming bands. One student, who was a member of a contemporary band that played in local coffee shops said, "I do it because I want to, but I mean, outside of school there is no grade... You're more passionate about it because it's just riding on your shoulders, you know." (Kuntz, 2007, p. 28) All students shared that band was the highlight of their day and that their rehearsals and the musicality that emerged along with the emotional thrill created an ensemble that was like a family. The rural and suburban students mentioned the band room as a *home away from home* and talked about returning alumni. One student commented, "It's the people who have already graduated- they don't want to let go, like, who does? Nobody wants to stop playing. So they end up in bands or they try to get together and redo more things" (Kuntz, 2007, p. 29).



When asked about their plans for lifelong participation in music, four respondents showed confidence that they would continue playing their instruments, others stated they may stop, or hoped to keep their skills to aid in another life endeavor. Kuntz concluded that teachers might be able to design a better curriculum by looking at their students' music participation outside of school.

### **Adult Perspective**

Turton and Durrant (2002) sought to explore the perceptions of school music and in particular, singing, from people across the adult age range. In order to survey as many participants as possible, a series of structural interviews with members of the public took place in a variety of places. Ultimately, Turton and Durrant interviewed 60 adults (ages 20-40) about their attitudes, perceptions, and reflections of their singing experiences in secondary school.

When asked what types of music participants listened to as a teenager, and as an adult, listening preferences expanded with age, however, pop music remained the dominant response. Turton and Durrant noted the way interviewees responded to certain genres. While reading out the list of genres, the respondents were to reply *Yes* or *No*. The speed and negative tone with which they responded, *No* to opera and country music was consistent between the many respondents (Turton & Durrant, 2002). When asked if they enjoyed singing at school, a small majority responded yes. Participants' main reason for enjoying school singing were simply liking music and singing in general. Female respondents who did not enjoy singing in school gave the

reason ‘they did not sing their style of music’ while male respondents who did not enjoy singing in school felt ‘insecure about voice.’

When asked about singing outside of school as adolescents, nearly half of the respondents, 47% reported singing in groups ‘outside’ of school, with church choir being the group with the largest involvement. When asked about current community singing involvement as adults, church was still one of the top three responses, along with singing along to the radio, and karaoke (Turton & Durrant, 2002). Only five of the 38 adults who enjoyed school singing, no longer participate in any vocal activities. Twelve of the 22 participants who did not enjoy singing did not participate in vocal activities as adults. Respondents were to reflect on the type of singing that went on in the schools; the most frequent response was ‘hymns.’ Few remembered singing carols, folk songs, show singing, choral works, or pop songs. None of the respondents remembered singing songs from other cultures.

Enjoyment was the top reason cited for remembering certain songs. Positive memories of music teachers often had to do with their enthusiasm while negative memories had to do with the teacher’s physical appearance. When asked “How could singing be improved at your school?” respondents top answer was a more up-to-date and varied repertoire, the second most common answer was singing more and getting involved, and the third improvement suggested getting a better teacher who is a good communicator, encourager, and is more ‘with it’ (Turton & Durrant, 2002). Less than ten respondents reported that music in their school could not have gotten better. Despite their varied school music experiences, 100% of respondents answered ‘Yes’

to the question, “Do you think singing is something worth doing in schools?” (Turton & Durrant, 2002) The interviews revealed a link between liking singing in school and adult participation in singing, as well as a need for more current and diverse music in schools.

## **Summary**

Students, principals, and adults have differing opinions on music education. The function, perception, enjoyment, and purpose of music change for students’ in- and outside of school. Students engage in music outside of school, and often find pleasure in doing so (Boal-Palheiros & Hargreaves, 2001). However, this musical engagement is typically less formal, encouraged by home influences, and not related to what is taking place in school (Pitts, 2009; Kuntz, 2007). Green (2008) argued that the higher levels of independence and responsibility are more likely to lead to student musical involvement that can outlast their time in *school music*, perhaps even lifelong.

## **Lifelong Music Participation**

Bancroft (1964) examined instrumental performing activities of high school band members once they left high school. One hundred high school band directors in the state of New York received a survey questionnaire. Location, school size, and the quality of the band program determined the participating schools. Bancroft sought an accurate representation within each category. Forty-one questionnaires were returned, two of which were discarded due to incomplete information. Respondents came from

diverse settings; some band directors reported having only one band, while others had up to five. Band program sizes ranged from 92-1,000 students, and the number of students enrolled in private study varied from zero in a 70-piece band to 55 in a 60-piece band.

According to students' responses, only a small number of students moved on to play in community groups, about one-twelfth, and an even smaller number pursued a profession in music, approximately one-tenth. Many of the returned questionnaires included statements indicating the band director's discontent with the number of graduates that went to college but did not continue to participate in instrumental activities (Bancroft, 1964). Participants reported that approximately 49% of all band students did not continue playing in any capacity though ten of the respondents stated that they considered the carry-over value of instrumental participation in high school as their main goal.

Bancroft concluded that it should be the objective of every music teacher to encourage and aim for a high level of music making to carry-over into their students' adult life and student participation should be top priority. Ensembles that meet the demands of various achievement and interest levels should be available and music at home should be further encouraged. Bancroft quotes Tillotson, "If only one-fourth of the high school students are participating in music then we should recognize this fact and plan our school music programs accordingly. Without high school participation in music, only a small percentage of adults become members of musical organizations. When music is not part of high school experience, other activities take its place and

the mature enjoyment of music is seldom realized. Unless adult music is developed, and important objective of public school music is not attained” (as cited in Bancroft, 1964 p. 107).

Bancroft’s study had a small number of participants, and was limited. Bancroft did not take into account many external factors, and since directors, rather than former students, provided the information, forms of participation outside of school were likely disregarded. While this study is nearly 50 years old, Bancroft revealed issues in music education still present today.

### **Musical Experiences Then and Now**

Van Weelden & Walters (2004) conducted research to survey the types of musical experiences adults encountered while growing up, and what musical experiences in which they continue to participate. Sixty adults completed the survey that had questions pertaining to four areas: music making, music reading, music listening, and music consumer practices. The participants represented various educational levels and professions, with an age range of 18-59 years old (Van Weelden & Walters, 2004). In the first set of questions, the researchers asked participants to indicate their participation in music making at all school levels, and in adulthood. The number of participants decreased at each level: 46 participated in music-making in elementary school, 34 continued in middle school, and 27 participated in high school. Of those who participated in music-making during their

schooling years, less than 10% continued to sing or play during their adult lives (Van Weelden & Walters, 2004).

The second series of questions, pertaining to music reading revealed that half of the participants could not read music and 11 of those participants expressed an interest in learning music literacy skills. All respondents in this survey reported listening to music daily with adverse music listening tastes. Respondents also expressed a belief that all genres should be included in a child's musical instruction. In the last set of questions, regarding music consumer practices, adult participants, age 30 and older (with the exception of one) purchased at least one musical recording in the past year. Adults ages 18-29, reported rarely purchasing music because it was easily accessible through the Internet. Van Weelden & Walters (2004) concluded that music educators must continue to engage students with meaningful experiences they will find beyond the school doors. In addition, music education needs to reevaluate and redesign curriculum and instruction so students receive the greatest opportunity for a musically enriched life.

### **Adult as Musician**

Lamont (2011) conducted an online survey to learn about adults' perceptions of themselves as musicians. Five hundred and thirty adults between the ages of 21 and 83 years old from around the world participated in the survey. Lamont created this survey to explore the common *myths* in music education including the myth of musical talent, the myth of motivation, the myth of opportunity, and the myth of continuity.

Nearly 20% maintained a negative musical identity though they actively participated in music making. Respondents' perceptions of musicianship did not rely solely on level of professionalism or years of experience. A 55 year-old respondent reported, "after leaving choir and school, my musical experience was listening, going to concerts, folk clubs and dabbling with my guitar, penny whistle...and there it remained. I was an avid listener, but never considered I had the talent to play after the disastrous piano lessons as a kid" (Lamont, 2011, p. 327).

Lamont concluded that many of the participants' primary outcomes of their music education were to learn that music was not for them. When asked about opportunities to play, a respondent replied, "I thought of playing in a band, but never believed I could or ever would be good enough; I had no idea about how to learn properly or how/where to perform or practice. I didn't really know anybody who could help me so it died a death except in some very informal contexts" (Lamont, 2011, p. 375). Lamont found that successes in music education often depended on the presentation of the right opportunities at the right time. While this is almost impossible to predict, it may serve as a general principle to provide as many kinds of experiences as possible to catch motivated students as well as those who have yet to find their musical motivation. In regards to continuity, a respondent stated, "Music is a passion for me and that was important as a beginner because, if you're self taught like me, you need to want to do it rather than having it thrust on you by a parent or teacher. I also teach now and find it disheartening if my students make up an excuse for not having practiced. When I was learning, you couldn't get me to put the guitar down" (Lamont,

2011, p. 380). Lamont argued that developing a robust self-concept or musical identity is central in order for people to return to music and/or seek out opportunities at different points in their lives. Lamont concluded that more than just talent, motivation, opportunity, and continuity affect musical pathways. In order to capitalize opportunities of music education, teachers need to consider different approaches and recognize that development can be diverse, dynamic, and individualized (Lamont, 2011).

### **Participation During and After School**

Harland, Kinder and Hartley (1995) interviewed young people on their participation in the arts both throughout and after school. Researchers asked participants if their involvement in the arts had gone up, down or remained the same since leaving school. Thirty-three percent of respondents stated that their post-school arts involvement increased, mostly due to a broadening of interests. Thirty-two percent of respondents stated that their post-school arts involvement decreased, citing less time as their top reason. The majority of the 35% whose interest stayed the same stated that they had no interest any time now or when they were at school. While these findings are not music specific, they reveal a decrease in participation in the arts.

### **New Horizons**

Ernst (2004) believed that anyone could learn to play music at a level that would bring a sense of accomplishment, which led to the formation of New Horizons



International Music Association. New Horizons is a music program that provides adults with opportunities to participate in musical ensembles. Ernst found that often adults would like the opportunity to learn and play in a musical ensemble setting similar to those found in schools. Originally, it was a program catered to the senior population, however, it has grown to an inclusive program that welcomes adults of any age, regardless of their musical knowledge. New Horizons gives adults who once participated in music a chance to play again, and provides new opportunities for those who have never experienced music in this way. “Active participation fills important needs for adults-the need for challenging intellectual activity, the need to be a contributing member of a group, and the need to have exciting events in the future” (Ernst, 2004). New Horizons is one initiative that encourages lifelong music participation.

## **Summary**

Researchers have revealed a consistent decline in music participation both in- and outside of school as people age. The lack of student interest and opportunities to continue traditional music practices and discouraging music educators contributes to this phenomenon (Harland, Kinder, & Hartley, 1995; Lamont, 2011). However, when opportunities to participate in music as adults arise, some take advantage and find enjoyment in music making they had never experienced before (Ernst, 2004). Music educators may influence the way their students interact with music throughout their

lives; researchers suggest that music educators to consider the lifelong effects of their curriculum, and demeanor with their students.

### **Conclusion**

The evidence in the studies reviewed provides a clear outline of current issues in music education such as low participation and outdated curriculum from a variety of perspectives. An overarching premise that music education has failed to evolve with its students is apparent. Music educators must strive to offer substantial opportunities for students that reach beyond the traditional setting (Williams, 2007). Kratus (2007) stated that music education is at a tipping point; society is undoubtedly living in a time of rapid cultural and social change, including transformation in the way people experience music. Can music education keep up with the changes? Researchers, philosophers, and teachers in the world of music education have begun to reimagine the way of music education (Feichas, 2010; Folkestad, 1997; Green, 2002; Kratus, 2007; Reimer, 2002; Ross, 1998; Williams, 2007). Music education in schools can help students enhance their musical competence and enjoyment when it accounts for and encourages both formal, traditional music and the informal ways in which students can experience music outside the classroom and encourages lifelong music participation.

Though music taught in a school setting is valuable and necessary, it is often not in tune with student's own musical cultures, or the musical activities they participate in outside of the classroom (McCarthy, 2010). Greene (2007) spoke of

giving credibility to voices other than your own. Music educators need to give credibility to the voices and music of their students to help expand both the teacher and student's musical worlds; informal music learning may help achieve this goal. Informal music learning is a student-centered process through which students engage in personal learning without structured guidance. This type of learning encourages natural and spontaneous responses to music (Jaffurs, 2004). Green (2008) developed a "new classroom pedagogy" based on what popular musicians do in out-of-school contexts; they choose music they are interested in and learn with groups of friends by listening and copying recordings. Through informal music learning, students are simultaneously listening, improvising, performing, and composing.

Music educators need to be cognizant and sensitive to the musical needs and desires of their students in order to provide a relevant, effective music education. According to the body of literature, these measures are necessary in order to encourage music making beyond the music classroom. Music educators may need to take risks, delve into unfamiliar territory, and acquire new knowledge to provide a music education that will enhance the way their students experience and participate in music throughout their lives.

## **Chapter 3**

### **METHODOLOGY**

#### **Overview of the Study**

In this chapter, I outline the methodology of my study in which I explored high school music students' participation in music in- and outside of school, their primary influences for participating, and their plans for future music participation. The following questions guided this study:

1. How do high school students participate in music in-school?
  - a. What is their primary influence for participating in music in-school?
  - b. How do they describe their plans for future music participation?
2. How do high school music students participate in music outside of school?
  - a. What is their primary influence for participating in music outside of school?
  - b. How do they describe their plans for future music participation?
3. Is there a relationship between those students' in-school music participation and outside of school music participation?
4. Is there a difference between how those students describe their primary influence for participating in music in-school and their primary influence for participating in music outside of school?

## **Conceptual Lens**

Formal and informal music learning practices provide the conceptual lens for this study. Formal music learning is a teacher-centered learning process that often includes formal assessment and evaluation, and culminates with a documented, recognized, system of achievement (Vitale, 2011). The National Core Standards for Music Education (National Core Arts Standards, 2014) outline the objectives for music education and are currently undergoing content and structural changes. “The new, voluntary grade-by-grade web-based standards are intended to affirm the place of arts education in a balanced core curriculum, support the 21<sup>st</sup>-century needs of students and teachers, and help ensure that all students are college and career ready” (Fehr, 2014, p. 1).

Formalized with cornerstone assessments, each music learning standard focuses on an artistic process: creating, performing, responding, or connecting. They are organized by grade level and achievement expectations are set. Students that have completed a formal music education throughout their education should meet all standards by the time they graduate from high school. For example, advanced high school music ensemble students are expected to be able to “Insightfully examine, document, critique/evaluate and prepare an interpretation demonstrating the theoretical and structural aspects, context, and a personal knowledge and understanding of the intent and how they impact prepared/improvised performance” (National Core Arts Standards, 2014, p. 9).

In contrast to formal music practices, informal music practices are those that people develop on their own (Green, 2008; Vitale, 2011). Music educators may allow time for informal music practice in-school, however, it is largely characterized by what takes place outside of school (Folkestad, 2006; Green, 2008; Jaffurs, 2006). Students direct their own learning in informal music practices; teacher guidance is scarce (Green, 2008). Many musicians who learn in this non-traditional way are self-motivated and have a personal desire to learn. Informal music practices differ radically from formal music education. Green (2008), a pioneer educator and researcher on informal learning, identified the following five characteristics of informal learning practices:

1. Learners always start with music that they know and like.
2. The main learning practice involves copying recordings of real music by ear.
3. Learning takes place alone and, crucial, in groups of friends, mostly without adult guidance or supervision.
4. Learning is not progressively structured from simple to increasingly complex, but holistic, idiosyncratic, and haphazard.
5. Listening, performing, improvising, and composing are all integrated throughout the learning process. (Green, 2006, p. 178)

For the purposes of this study, I addressed both the formal and informal practices of high school music students' participation in music.

## Design of the Study

### Participants

Participants ( $N=605$ ) in this study were high school students, grades 9-12, enrolled in music courses at seven high schools located in the Mid-Atlantic region of the United States. I used the National Center for Education Statistics' website search feature to determine school-wide demographic information for each of the schools (NCES, 2013). All participating schools were classified as *Suburb: Large*, which is defined as "territory outside a principal city and inside an urbanized area with population of 250,000 or more" (NCES, 2006).

Demographic information of participating schools' classification, total enrollment, enrollment by race, and percentage of low-income households is presented in Table 1. While the schools were all located in the Mid-Atlantic region of the United States, and classified as *Suburb: Large*, they represented a wide range of students.

I was able to gather data from a divergent population by targeting schools with diverse populations and socio-economic statuses. Two participating schools were private institutions and the remaining five were public. The total enrollment of the schools ranged from 200 students to over 2,000 students.

Table 1 Participating schools' demographic information

School	Classification	Total Enrollment	Enrollment by Race	Low Income
<b>1</b>	Private	229	76% White 11% African American 3% Hispanic/Latino 3% Asian 4% Other	n.d.
<b>2</b>	Private	266	77% White 11% African American 0% Hispanic 2% Asian 9% Other	n.d
<b>3</b>	Public	726	41% White 38.4% African American 20.2% Hispanic/Latino 3.9% Asian .4% Other	62.4%
<b>4</b>	Public	1,087	61% White 23% African American 8% Hispanic/Latino 2% Asian 4% Other	47%
<b>5</b>	Public	959	46.4% White 44.3 % African American 5.2% Hispanic/Latino 3% Asian .5% Other	42.9%
<b>6</b>	Public	2,073	27.9% White 49.3% African American 19% Hispanic/Latino 2.8% Asian .9% Other	58.5%
<b>7</b>	Public	1,217	60% White 30.4% African American 2.2% Hispanic/Latino 6.4% Asian 1% Other	29%

*Note: Statistics taken from National Center for Educational Statistics (2013)*

The participating schools' music departments varied as well. While all of the schools offered a few standard music courses, such as Band and Choir, there was a wide range of other musical courses available. Table 2 displays the courses offered at



each school, student enrollment in music, and the percentage of the school's total enrollment that participate in music as reported by the current music teachers.

Table 2 Participating schools' music program profiles

School	Music Courses Offered*	Music Enrollment*	% Of School Enrollment
<b>1</b>	Band, Choir, Vocal Ensemble	70	30%
<b>2</b>	Chorale, Chamber Singers, Music & Theatre, IB Music, Jazz Band, Symphonic Band	150	56%
<b>3</b>	Freshman Band, Piano, Freshman Exploratory Music, Mixed Choir, Singers	109	15%
<b>4</b>	Concert Choir, Singers, Concert Band, Marching Band, Music Keyboarding I & II, Guitar I & II, Music Theory I & II, History of American Music	189	17%
<b>5</b>	Concert Choir, Concert Band, Chorale, Symphonic Band, Marching Band, Jazz Band, Show Choir, Gospel Choir, Jazz Choir, IB Music History, Music Theory & Composition, Audio Engineering, Class Guitar	255	26%
<b>6</b>	Choir (all female), Voice Class (all male), Concert Choir, Concert Band, Symphonic Band, Music Production I & II, Multicultural Drumming	300	14%
<b>7</b>	Choir, Women's Choir, Chorale, Madrigal Singers, Jazz Band, Jazz Improvisation, Concert Band, Wind Ensemble, Marching Band, Orchestra	235	19%

*\*As reported by music teachers*

### Survey Construction

According to Creswell, “a survey design provides qualitative or numerical description of trends, attitudes, or opinions of a population by studying a sample of that population” (Creswell, 2009, p. 12). A survey design was best suited for this study in order to reach a large number of participants; it was the most efficient way to gather

data in relationship to my purpose and research questions. Therefore, I chose a cross sectional design to represent a divergent sample of high school students' opinions of their current music participation (Fink, 2003) (see Appendix A). Fink's (2003) series on survey research as well as related literature (Bancroft, 1946; Campbell, Connell, & Beegle, 2007; Kuntz, 2011) guided the construction of my survey.

### **Survey Item Development**

Participants were asked to provide their gender, race, and grade level in order to examine trends and differences among student populations. To answer research question one, "How do high school students participate in music in school?" I provided a list of courses typically offered in high school music programs, modeled after research on high school music profiles (Abril & Gault 2008; Elpus & Abril 2011). Participants were to choose YES or NO depending on their participation in that course. For each course listed, participants were asked to choose their primary influence for participating, and their plans for future participation. Studies by Adderley, Kennedy, and Berz (2003) and Pitts (2009) on influence and musical involvement provided a model for the influence option responses. Harland, Kinder, and Hartley's (1995) study on youth participation in the arts guided the option responses for describing future musical participation. Participants were asked to predict their music participation after high school.

To answer research question two, "Do high school students participate in music outside of school?" the format was consistent with the first section of the

survey, but I included a list of musical activities students' potentially participate in outside of school. Studies concerning students' music participation beyond the classroom setting guided the list of outside of school musical activities (Boal-Palheiros & Hargreaves, 2001; Kuntz, 2007; Lamont, 2011; Turton & Durrant, 2002; Van Weelden & Walters, 2004). Again, participants were asked to choose their primary influence and predict their participation post graduation.

### **Content and Construct Validity**

To ensure content and construct validity, I received feedback from 25 music students the same age as the study sample. I visited a course that the students were enrolled in, distributed the survey, and asked them to review the items and format. I was present while vetting the survey and I encouraged this population to take the survey, provide written feedback on the survey, and ask questions. To address content validity I asked these students to consider:

1. Are the current response choices clear and relevant?
2. Are any response choices missing? If so, what?

To address construct validity, I asked these students to consider:

1. Are the directions for completing the survey clear?
2. Are the questions easy to understand?
3. Is the overall format of the survey easy to follow?
4. Is there anything you would change about the question and/or response choices? (Fink, 2003)

After the students were given ample time to look through the survey, we had a group discussion about possible missing items and formatting issues. I collected the surveys and considered all recommendations. The students' suggestions were taken into account and appropriate changes were made.

In addition, I had four graduate music education students enrolled in a research methods course examine the content and construct of the survey. During their research course, this population was asked to consider the same questions stated above. I was not present when these students assessed the survey so they provided written comments on the survey. The course professor delivered these completed surveys to me.

After receiving feedback from both populations, I made revisions and had an additional three graduate students with research experience examine the survey with the questions above in mind. The final survey consisted of four landscape pages. An area to provide demographic information was at the very top followed by the survey questions. Potential options were placed to the left of a small box ( ). Participants were asked to mark an "X" in the box that corresponded to their answer, selecting only one answer per question. See Appendix A for the full survey.

### **Limitations of the Study**

The population of this study was limited to high school students in grades 9-12 enrolled in music courses at the seven participating high schools in the Mid-Atlantic region of the United States. Initially, I intended to use an online survey, which had the

potential to reach a larger population and increase completion rates and response accuracy. However, the electronic construction of the survey was limited due to a negative response to using an electronic means of collecting data. Several teachers expressed concerns about not having enough devices or time, and generally lacked interest in conducting an online survey. To ensure a representative sample set, I developed paper surveys instead. Paper surveys limited the population, completion rates, and accuracy of responses. Participation was also limited because the music teachers distributed the survey on my behalf. I delivered the accurate number of surveys, however, I could not control the amount of surveys that were actually distributed in each classroom.

### **Institutional Review Board Approval**

To ensure proper treatment of human subjects, I completed the Protection of Human Subjects Curriculum through Collaborative Institutional Training Initiative (CITI) before beginning my research (see Appendix B). In October 2013, I submitted an application to the University of Delaware's Institutional Review Board (IRB) for approval to conduct the study (see Appendix C). The application consisted of the Parent Consent Form (see Appendix D and E), Student 18+ years Consent Form (see Appendix F), and the High School Music Student Survey (see Appendix A).

## **Data Collection**

Upon IRB approval, I contacted the school districts to secure proper permission to conduct the research study. After receiving school approval, I contacted music teachers, and department chairs to coordinate dropping off materials. The survey was distributed to high school students enrolled in music courses.

## **Distribution**

I contacted music teachers by email to determine if there was an interest in and ability to have students in their schools' music department participate in the study. In the email (see Appendix G), I introduced myself, described the study, and asked the following prequalifying questions:

1. Would your department be able to participate in this survey?
2. What music courses does your school offer?
3. How many students are enrolled in music courses at your school?
4. Does your school have an electronic means such as a computer lab, laptop, or iPad cart that could be used to administer the survey? If yes, what does your school have available for use?

Once I received these responses, it was evident that an electronic survey would not work in many schools due to logistical complications. I sent an additional email to teachers who expressed interest in having their students participate in the study. In this email, I outlined the process of distributing and collecting paper consent forms and

surveys, and asked for confirmation of participation pending the school district's approval (see Appendix G).

After the six school districts approved the project, I coordinated with individual teachers to drop off the research materials. For each school, I assembled the amount of consent forms and surveys that the teacher requested, and attached a letter to the music teacher with distribution directions (Appendix I). Personally, I delivered all of the surveys to the participating teachers as a control to track the number of surveys distributed, completed, and returned to me. Teachers were instructed to distribute the consent forms first and administer the survey during the school day at a time that was least disruptive to their teaching. The consent forms were to be sent home with every eligible student. In the consent form, I introduced myself, explained the study, and asked for parental permission (Appendix D). Due to the confidentiality of the survey, and lack of personal information being collected, consent forms for all but one school required a parent signature only if the parent did not grant their child permission. If the parent granted permission, no further action was required. School 4's district, however, required a parent signature for every student whether or not they were granted permission (see Appendix E).

Teachers distributed surveys throughout the school day in their classrooms, environments familiar to all students taking the survey. The cooperating teachers served as the liaison between the participants and myself. I was not present when the materials were distributed, and did not make any contact with participants before,

during, or after the study. I asked teachers to contact me once the surveys were complete to organize a pick up time.

All surveys were completed and collected over a 5-week period. The amount of time taken to complete distribution of the consent forms and survey varied from school to school because of scheduling differences. I delivered and collected materials directly to and from the music teachers in the same packaging. Once all consent forms and surveys were in my possession, I followed up with a letter to all cooperating teachers thanking them for participating in my study.

### **Data Organization**

To ensure participant confidentiality, I assigned a numerical identifier to all surveys within each school's responses. Due to the volume of surveys, I used Qualtrics, a web-based tool for data collection and analysis, to input data. Through Qualtrics I could easily input survey responses, create subgroups, and cross-tabulate results. I created an online version of the survey, and transferred student responses to it.

Research assistants with prior research experience assisted me with data input. To compile the data, we took all completed surveys and entered participants' answers into Qualtrics. During data input, research assistants were careful to accurately input responses. For instance, participants were asked to choose one response for each question. If a participant selected more than one response for any given question, the



response was not recorded. If selections were not made, responses were never assumed.

### **Data Analysis**

Once raw data were entered into Qualtrics, I calculated tallies and percentages to answer the research questions. I had a consultation at the University of Delaware StatLab to gain insight on ways to analyze the data. Descriptive statistics were computed; tallies and percentages were used to answer each research question. I used a correlation matrix to identify any potential relationships between students' in- and outside of school music participation. Analysis of these results will be discussed in the following chapter.

## **Chapter 4**

### **ANALYSIS & RESULTS**

#### **Introduction**

The purpose of my study was to examine the ways high school music students participate in music in- and outside of school, their primary influences for participating, and their plans for future participation. The population targeted for this study was high school music students at seven high schools in the Mid-Atlantic region of the United States. In this chapter, I will share my survey results. The following research questions guided this study:

1. How do high school students participate in music in-school?
  - a. What is their primary influence for participating in music in-school?
  - b. How do they describe their plans for future music participation?
2. How do high school music students participate in music outside of school?
  - b. What is their primary influence for participating in music outside of school?
  - c. How do they describe their plans for future music participation?
3. Is there a relationship between those students' in-school music participation and outside of school music participation?

4. Is there a difference between how those students describe their primary influence for participating in music in-school and their primary influence for participating in music outside of school?

I calculate descriptive statistics to answer each question. Students took surveys by hand, and results were compiled online.

### **Limitations**

Cooperating teachers provided the number of students who were currently enrolled in music courses at their school. That number corresponded with the number of consent forms and surveys delivered to each school. While I controlled for the number of surveys delivered, I could not control for the number of surveys that were distributed to students or returned to me. I personally met with each teacher to explain the following directions for student completion of consent forms and surveys. The directions were as follows:

“Please send consent forms home with all students enrolled in music courses. The consent forms only require a parent signature if the student is *not allowed* to participate. Once consent forms have been distributed and collected, please administer the survey at the most convenient time for you and your colleagues. The survey includes directions: students should choose only one answer for each survey item.” (see Appendix I)

I am not aware of the exact protocol each teacher used because materials were distributed on my behalf.

Directions on the survey stated that students were to choose one answer per survey item. Due to the qualitative nature of the options, responses that contained

more than one answer were not included. Surveys that were missing very few responses (did not provide select demographic information, overlooked an item or two) maintained in the data set. Nonresponses were not included in the data set. A total of 82 surveys were discarded because of incompleteness (entire columns or pages left blank, patterns in answers, more than one option chosen for several items). Table 3 displays the number of surveys distributed, attempted, and completed from each school. For the purpose of answering my research questions, I only used responses from the 605 sufficiently completed surveys (46% completion rate).

Table 3      Survey distribution and completion

School	Surveys Distributed to School ( <i>N</i> )	Surveys Attempted ( <i>N</i> )	Surveys Completed ( <i>N</i> )
1	70	42	38
2	150	72	54
3	110	77	70
4	200	30	28
5	260	221	208
6	300	175	137
7	235	70	70
TOTAL	1,325	687	605

### Survey Population

Participants ( $N=605$ ) of this study were high school music students' grades 9-12 at seven participating high schools in the Mid Atlantic region of the United States. Six hundred and five surveys were completed by students and deemed acceptable for

data analysis. In the first section of the survey, students were asked to provide basic demographic information: gender (see Table 4), race (see Figure 1), and year in school (see Table 5). The majority of students indicated female ( $n=377$ ), 222 students indicated male, and six students chose not answer this question.

Table 4      Students' gender

Response	<i>N</i>	%
Male	222	36.7
Female	377	62.3
No Answer	6	1.0
<i>N</i> =605		

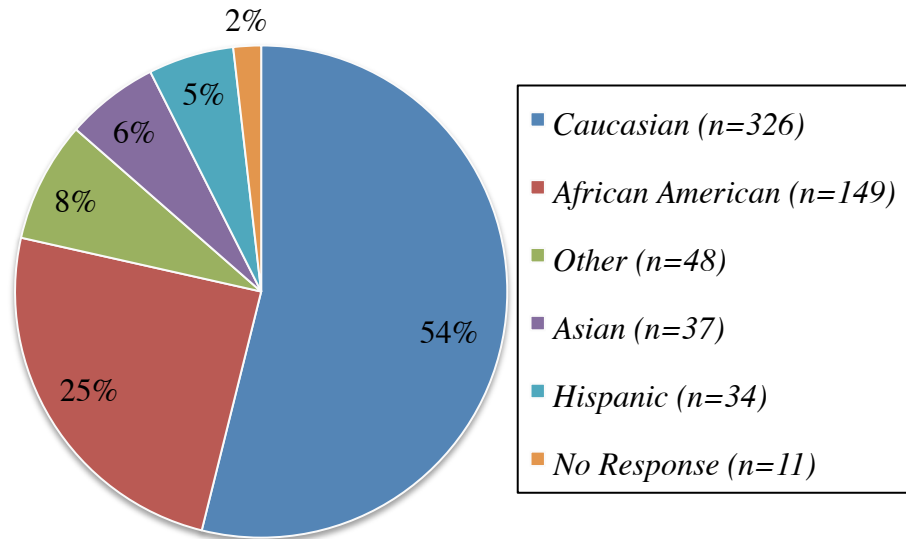


Figure 1      Students' race

Three hundred and twenty-six students indicated Caucasian (54%), 149 students indicated African American (25%), 48 students indicated Other (8%), 37 participants indicated Asian (6%), 34 students indicated Hispanic (5%), and 11 students (2%) chose not to answer this question. Next to the choice Other, students were given a line to write in a response. Of the 33 students who wrote in a response, 21 indicated more than one race or Mixed.

Table 5          Students' year in school

Response	<i>N</i>	%
Freshman	226	37.4
Sophomore	137	22.6
Junior	115	19.0
Senior	107	17.7
No Response	20	3.0
Total <i>N</i> =605		

Two hundred and twenty-six students were freshman (37.4%), 137 were sophomores (22.6%), 115 were juniors (19%), 107 were seniors (17.7%), and 20 students (3%) did not respond to this question.

### **In-School Music Participation**

The first section of the survey used in this study, targeted students' formal, in-school music participation. The first 12 items of the survey addressed students' participation in music in-school, their primary influences for participating, and their plans for future participation (see Appendix A). Only responses from students who

completed all three questions per survey item were considered. For example, if a student selected YES he participated in Band, but failed to provide an answer for either subsequent question, “What is your primary influence for participating in this course?” and “After you graduate, your participation of this kind will...” his response was not considered in the data analysis.

### **Research Question One**

To answer research question one, “How do high school music students participate in music in school?” students were asked, *Are you currently enrolled in any of the following courses?* Students were able to choose YES for as many courses that applied to their current participation. Figure 2 displays the number of students who answered YES to participating each course.

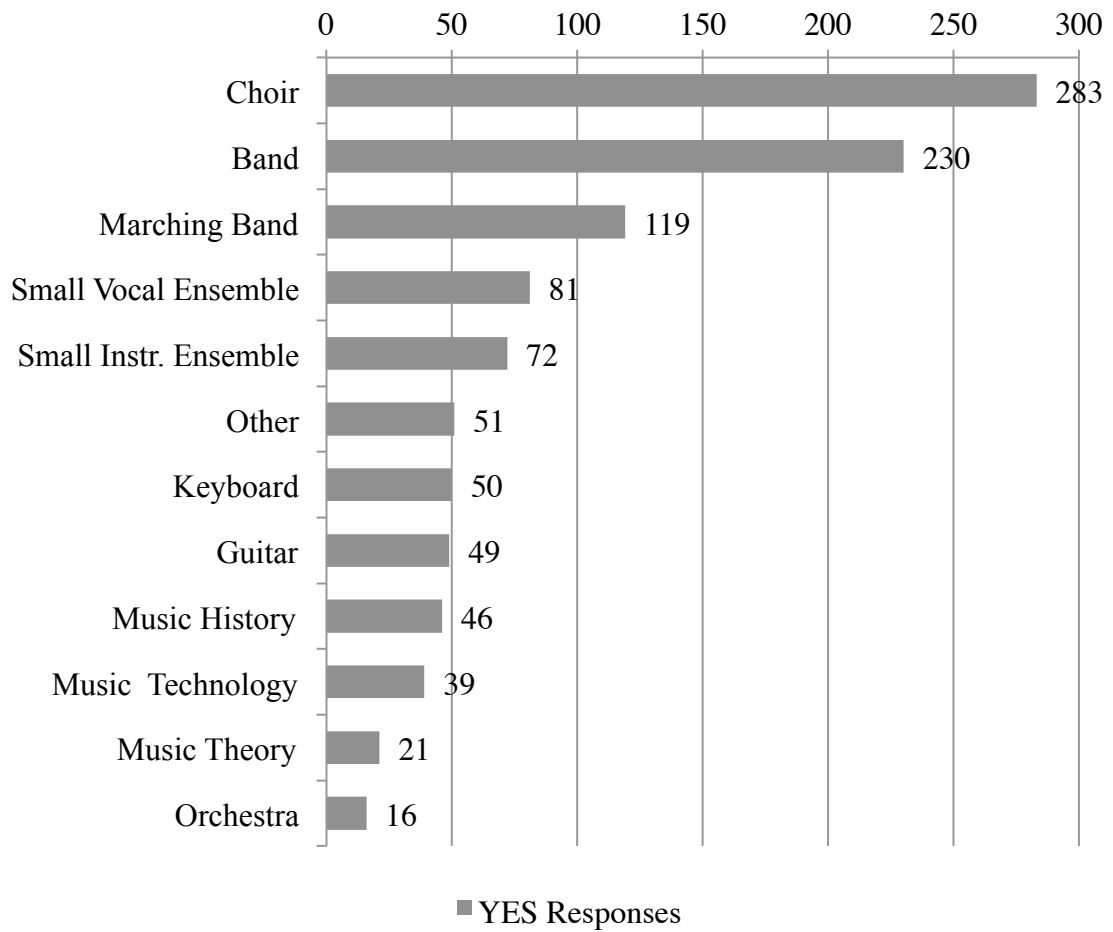


Figure 2 In-school music: Participation

Of the entire sample set, Choir was the course that had the most YES responses; ( $n=283$ ) 47% of the total sample ( $N=605$ ), followed by Band ( $n=230$ ); 38%, and Marching Band ( $n=119$ ); 19.7%. The fewest students indicated enrollment in Orchestra ( $n=16$ ); 2.6%, of the total sample, and Music Theory ( $n=21$ ); 3.5%.



### Research Question 1a

To answer research question 1a, “What is their primary influence for participating in music in school?” students indicated their primary influence for participating in each course. Students were instructed to select one of the following options, Home, School, Friend, Self, or Does Not Apply for each course listed. Table 6 represents students’ in-school music participation influences.

Table 6 In-school music: Influences

Course	Home			School		Friend		Self		Does Not Apply	
	<i>N</i>	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Band	230	23	10.0	40	17.4	14	6.0	147	63.9	6	2.6
Choir	283	10	3.5	57	20.1	9	3.2	198	69.9	9	3.2
Orchestra	16	2	12.5	3	18.7	2	12.5	9	56.2	0	0.0
Marching Band	119	8	6.7	11	9.2	24	20.2	73	61.3	3	2.5
Music History	46	4	8.7	13	28.3	0	0.0	22	47.8	7	15.2
Music Theory	21	3	14.3	10	47.6	0	0.0	7	33.3	1	4.8
Music Technology	39	2	5.1	10	25.6	1	2.6	22	56.4	4	10.3
Keyboard	50	10	20.0	11	22.0	0	0.0	22	44.0	7	14.0
Guitar	49	7	14.3	5	10.2	4	8.1	30	61.2	3	6.1
Small Vocal Ensemble	81	3	3.7	19	23.5	5	6.2	52	64.2	2	2.5
Small Instrumental Ensemble	72	3	4.2	16	22.2	10	13.9	38	52.8	5	6.9
Other	51	1	1.9	22	43.1	3	5.9	4	7.8	1	1.9

*Note: Percentages apply to number of students who indicated enrollment in each course*

For all courses, except two (Other and Music Theory), Self was the most common influence. For the options Other and Music Theory, School was the most chosen influence. Overall, Does Not Apply was the least common option ( $n=93$ ) chosen by students followed by Friend ( $n=108$ ).

### **Research Question 1b**

To answer research question 1b, “How do they describe their plans for future music participation?” students were asked to complete the following sentence for each course: *After you graduate, your music participation of this kind will...* Choices were Increase, Decrease, or Stay the Same. Results are displayed in Table 7.

Table 7 In-school music: Future participation

Course		Increase		Decrease		Stay the Same	
	<i>N</i>	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Band	230	69	30.0	81	35.2	80	34.8
Choir	283	99	34.9	82	28.9	108	38.2
Orchestra	16	8	50.0	4	25.0	4	25.0
Marching Band	119	35	29.4	45	37.8	39	32.8
Music History	46	15	32.6	14	30.4	17	36.9
Music Theory	21	10	47.6	8	38.0	3	14.3
Music Technology	39	27	69.2	3	7.7	9	23.1
Keyboard	50	32	64.0	2	4.0	16	32.0
Guitar	49	36	73.5	2	4.0	11	22.4
Small Vocal Ensemble	81	34	41.9	11	13.6	36	44.4
Small Instrumental Ensemble	72	31	43.1	17	23.6	14	19.4
Other	51	20	27.8	17	33.3	14	27.4

*Note: Percentages apply to number of students who indicated enrollment in each course*

Fifty percent or more of students enrolled in Orchestra, Music Technology, Guitar, and Keyboard believed their participation would Increase after graduating high school. Responses from students enrolled in all other courses were split; not one option was selected with 50% majority.

### Outside of School Music Participation

The second section of the survey regarded students' informal music participation outside of school. This section had 14 items that addressed student

participation in musical activities outside of school, their primary influence for doing so, and their plans for future participation. Student responses were only considered when they provided an answer for all three questions pertaining to a given musical activity.

### **Research Question Two**

To answer research question two, “How do high school music students participate in music outside of school?” I provided a list of musical activities, and asked *Do you participate in any of the following outside of school?* Students were to select YES or NO accordingly. Figure 3 displays the number of YES responses for each activity.

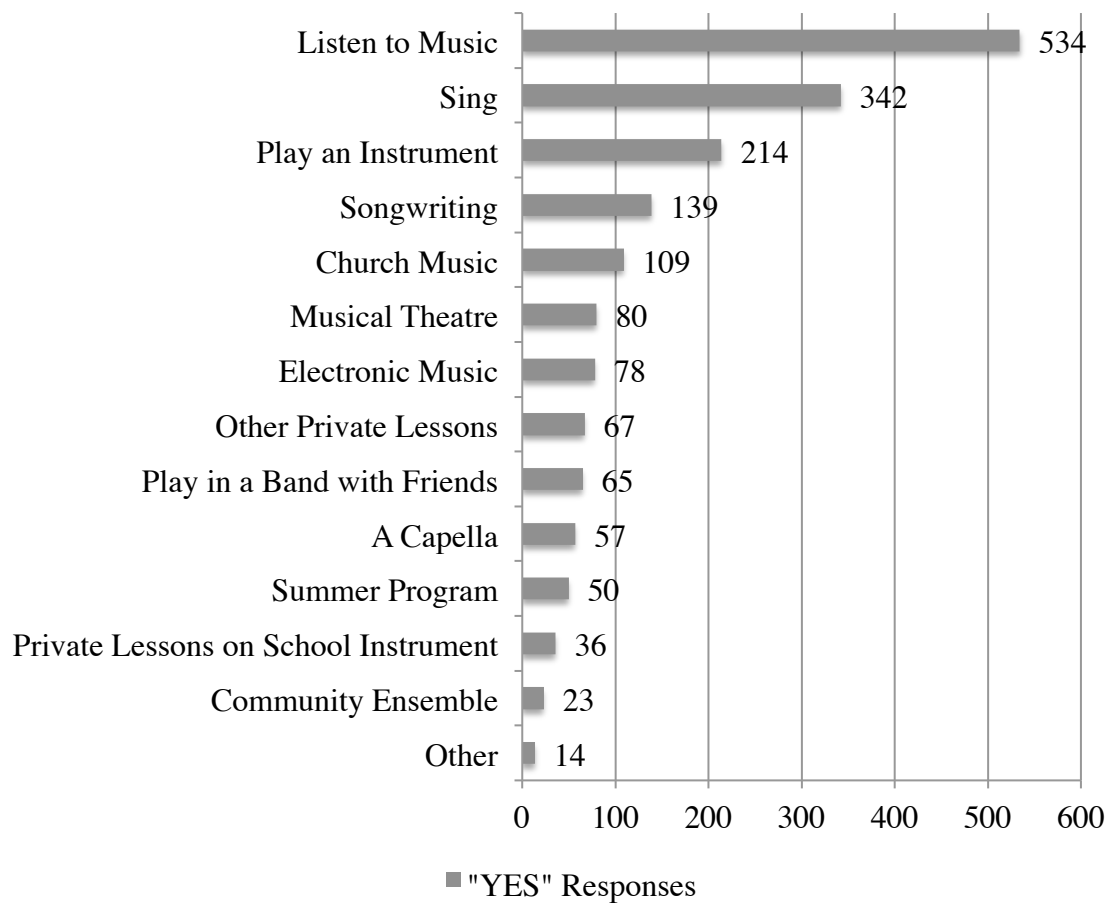


Figure 3 Outside of school music: Participation

Of the total sample ( $N=605$ ), Listen to Music ( $n=534$ ); 88.3%, was the most popular outside of school music activity, followed by Sing ( $n=342$ ); 56.5%, and Play an Instrument; ( $n=214$ ) 35.4%. The least chosen option was Other ( $n=14$ ); 2.3% followed by Community Ensemble ( $n=23$ ); 3.8%.

## Research Question 2a

Research question 2a, “What is their primary influence for participating in music outside of school?” was answered in the same way as research question 1a.

Students were to choose from Home, School, Friend, Self, or Does Not Apply.

Table 8 In-school music: Influences

Musical Activity	Home		School		Friend		Self		Does Not Apply		
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Listen to Music	534	48	8.9	2	0.3	6	1.1	466	87.3	12	4.1
Sing	342	31	9.1	6	1.7	7	2.0	291	85.1	7	2.1
Play an Instrument	214	32	14.9	7	3.3	5	2.3	157	73.4	13	6.1
Private Lessons on School Instrument	36	12	33.3	4	11.1	0	0.0	17	47.2	3	8.3
Other Private Lessons	67	16	23.9	2	2.9	1	15.0	45	67.2	3	4.5
Community Ensemble	23	5	21.7	1	4.3	3	13.0	11	33.3	3	13.0
Church Music	109	47	43.1	0	0.0	7	6.4	47	43.1	8	7.3
Electronic Music	78	10	12.9	1	1.3	7	8.9	55	70.5	5	6.4
Musical Theatre	80	7	8.7	5	6.2	6	7.5	58	72.5	4	5.0
A Cappella	57	3	5.3	4	7.0	6	10.5	42	73.7	2	3.5
Play in a Band with Friends	65	2	3.1	8	12.3	25	38.5	25	38.5	5	7.7
Songwriting	139	10	7.2	1	0.7	5	3.6	117	84.2	6	4.3
Summer Music Program	50	12	24.0	1	2.0	3	6.0	31	62.0	3	6.0
Other	14	2	14.3	0	0.0	1	7.1	8	57.1	3	21.4

*Note: Percentages apply to number of students who indicated participation in each activity.*

For all but two outside of school music activities (Church Music and Play in a Band with Friends), students answered Self most often. For Church Music, Home and Self were chosen equally ( $n=47$ ), and students who Play in a Band with Friends chose Friends, and Self equally ( $n=25$ ). Overall, the most chosen influence was Self ( $n=1370$ ) and the least chosen influence was School ( $n=60$ ), followed by Friend ( $n=118$ ).

## Research Question 2b

To answer research question 2b, “How do they describe their plans for future music participation,” students were asked to complete the statement, *After graduating, your music participation of this kind will...* Response options were Increase, Decrease, or Stay the Same.

Table 9 Outside of school music: Future participation

Musical Activity	Increase			Decrease		Stay the Same	
	<i>N</i>	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Listen to Music	534	288	49.3	3	0.5	243	45.5
Sing	342	182	53.2	11	3.2	149	43.6
Play an Instrument	214	110	51.4	14	6.5	83	38.8
Private Lessons on School Instrument	36	14	38.8	13	36.1	9	25.0
Other Private Lessons	67	30	44.8	18	26.9	19	28.3
Community Ensemble	23	8	34.8	6	26.1	9	39.1
Church Music	109	44	40.4	20	18.3	45	41.3
Electronic Music	78	52	66.7	7	12.5	19	24.3
Musical Theatre	80	39	48.7	19	23.8	22	27.5
A Cappella	57	35	61.4	4	7.0	18	31.6
Play in a Band with Friends	65	36	55.4	10	15.4	19	29.2
Songwriting	139	106	76.2	8	5.7	25	17.9
Summer Music Program	50	18	36.0	7	14.0	25	50.0
Other	14	8	57.1	0	0.0	6	42.8

Note: Percentages apply to number of students who indicated participation in each activity



Over 50% of students involved in Sing, Play an Instrument, Electronic Music, A Cappella, Play in a Band with Friends, Songwriting, Summer Music Program, and Other, predicted that their participation would increase post graduation. While a 50% majority was not present in all other musical activities, Increase was the most commonly selected option. Decrease was the least selected option overall, and was not the most common response for any of the outside of school music activities.

### Research Question Three

To answer research question three, “Is there a relationship between those students’ in-school music participation and outside of school music participation,” I organized the data into discrete categories of in-school music courses. This organization targeted music participation by course, rather than by student.

Table 10 In-school music categories

Category	Courses
Large Instrumental Ensemble	Band Marching Band Orchestra
Choir	Choir
Academic	Music History Music Theory
Vernacular	Keyboard Guitar Music Technology
Small Vocal Ensemble	Small Vocal Ensemble
Small Instrumental Ensemble	Small Instrumental Ensemble

To answer this research question I only considered responses to the survey questions *Are you currently enrolled in the following?* and *Do you participate in any of the following outside of school?* Frequencies and percentages of responses were calculated within each category.

Table 11 Responses by category

Category	YES			NO	
	<i>N</i>	<i>n</i>	%	<i>n</i>	%
Large Instrumental Ensemble	572	255	47.8	317	52.2
Choir	589	314	51.7	275	45.3
Academic	569	53	8.7	508	83.7
Vernacular	581	101	16.6	462	76.1
Small Vocal Ensemble	588	88	14.5	500	82.4
Small Instrumental Ensemble	583	507	83.5	76	12.5

*N*= the number of participants that completed that question

Pearson product-moment correlations were used to measure the relationship between in-school and outside of school music participation. The Pearson product-moment correlation is a measure of the linear correlation between two variables. A positive correlation represents a relationship between two variables in which as one variable increases in value, the other variable increases as well. A negative correlation represents a relationship between two variables in which as one variable increases in value, the other variable decreases in value (Reid, 2014). Correlations vary from -1 through 0 and from 0 to +1. The closer a correlation is to -1 or +1, the stronger the

association. Correlations between students' in-school and outside of school music participation are represented in Table 12 below.

Table 12 In-school and outside of school music correlations

	Large Instrumental Ensemble	Choir	Academic	Vernacular	Small Vocal Ensemble	Small Instrumental Ensemble
Listen to Music	-.030	.023	-.006	-.038	.002	-.004
Sing	-.243**	.464**	-.017	-.011	.210**	-.078
Play an Instrument	.248**	-.097*	.041	.140**	.166**	.181**
Private Lessons (school instr.)	.141**	-.092*	.062	.005	.040	.137**
Other Private Lessons	.022	.096*	.028	.114*	.169*	.029
Community Ensemble	.125**	.022	.114**	.040	.131**	.158**
Church Music	-.024	.091*	.014	.015	.122**	.035
Electronic Music	.018	-.026	.038	.295**	.112**	.100*
Theatre	-.032	.234**	.069	.127**	.355**	.090*
A Cappella	-.041	.158**	.046	.090*	.293**	.066
Play in a Band with Friends	.206**	-.182**	.071	.268**	.034	.220**
Songwriting	-.012	.111**	.043	.196**	.193**	.085*
Summer Music Program	.137**	.020	.112**	.124**	.210**	.165**

\*\*  $p < .01$ ; \* $p < .05$

All of the present correlations express a low or moderate association between in-school and outside of school music participation; there were no strong correlations. However, 42.3% ( $n=33$ ) of the correlations were found to be significant at the  $p<.01$  confidence level, and 12.8% ( $n=10$ ) of the correlations were significant at the  $p<.05$  confidence level.

### **Large Instrumental Ensembles**

Participation in Large Instrumental Ensembles in-school had a significant weak inverse correlation with Sing outside of school ( $r=-.243, p<.01$ ), and significant weak positive correlation with Play an Instrument ( $r=.248, p<.01$ ), Play in a Band with Friends ( $r=.206, p<.01$ ), Private Lessons on School Instrument ( $r=.141, p<.01$ ), and Summer Music Program ( $r=.137, p<.01$ ), Community Ensemble ( $r=.125, p<.01$ ).

### **Choir**

Participation in Choir in-school had a moderate significant correlation with Sing outside of school ( $r=.464, p<.01$ ), significant weak positive correlations with Theatre ( $r=.234, p<.01$ ), A Cappella ( $r=.158, p<.01$ ), Songwriting ( $r=.111, p<.01$ ), Other Private Lessons ( $r=.096, p<.05$ ), and Church Music ( $r=.091, p<.05$ ) and significant weak inverse correlations with Play in a Band with Friends ( $r=-.182, p<.01$ ), Play an Instrument ( $r=-.097, p<.05$ ), Private Lessons on School Instrument ( $r=-.092, p<.05$ ).

### **Academic and Vernacular**

Participation in Academic music courses in-school had significant weak positive correlations with Community Ensemble ( $r=.114, p<.01$ ) and Summer Music Program ( $r=.112, p<.01$ ). Participation in Vernacular music courses in-school had significant weak positive correlations with Electronic Music ( $r=.295, p<.01$ ), Play in a Band with Friends ( $r=.268, p<.01$ ), Songwriting ( $r=.196, p<.01$ ), Play an Instrument ( $r=.140, p<.01$ ), Theatre ( $r=.127, p<.01$ ), Summer Music Program ( $r=.124, p<.01$ ), Other Private Lessons ( $r=.114, p<.05$ ), and A Cappella ( $r=.090, p<.05$ ).

### **Small Vocal and Instrumental Ensembles**

Participation in Small Vocal Ensembles in-school had significant weak positive correlations with Theatre ( $r=.335, p<.01$ ), A Cappella ( $r=.293, p<.01$ ), Summer Music Program ( $r=.210, p<.01$ ), Other Private Lessons, ( $r=.169, p<.05$ ), Play an Instrument ( $r=.166, p<.01$ ), and Church Music ( $r=.122, p<.01$ ). Participation in Small Instrumental Ensembles in-school had significant weak positive correlations with Play in a Band with Friends ( $r=.220, p<.01$ ), Play an Instrument ( $r=.181, p<.01$ ), Summer Music Program ( $r=.165, p<.01$ ), Community Ensemble ( $r=.158, p<.01$ ), Private Lessons on School Instrument ( $r=.137, p<.01$ ), Electronic Music ( $r=.100, p<.05$ ), Theatre ( $r=.090, p<.05$ ), and Songwriting ( $r=.085, p<.05$ ).

#### Research Question Four

Research question four, “Is there a difference between how those students describe their primary influence for participating in music in school and their primary influence for participating in music outside of school?” was answered through a comparison of the total influence responses given for in-school music participation and outside of school music participation.

Table 13      Difference between students’ primary influences in- and outside of school

	Home <i>n</i>	School <i>n</i>	Friend <i>n</i>	Self <i>n</i>	Does Not Apply <i>n</i>
In-School	76	217	72	624	48
Outside of School	237	42	91	1370	77
Total	313	259	163	1994	125

Students chose Self ( $n=1,994$ ) as their primary influence most often for both in-school, and outside of school music participation. The second most common influence for in-school music participation was School ( $n=217$ ), while the second most common influence for outside of school music participation was Home ( $n=273$ ).

## **Chapter 5**

### **CONCLUSIONS, IMPLICATIONS FOR MUSIC EDUCATION, AND SUGGESTIONS FOR FURTHER RESEARCH**

#### **Summary**

The purpose of this study was to examine the ways high school music students participate in music in- and outside of school, their primary influences for participating, and their plans for future music participation. I used the following questions to guide this study:

1. How do high school students participate in music in-school?
  - a. What is their primary influence for participating in music in-school?
  - b. How do they describe their plans for future music participation?
2. How do high school music students participate in music outside of school?
  - b. What is their primary influence for participating in music outside of school?
  - c. How do they describe their plans for future music participation?
3. Is there a relationship between those students' in-school music participation and outside of school music participation?
4. Is there a difference between how those students describe their primary influence for participating in music in-school and their primary influence for participating in music outside of school?

## **Summary**

In the present study, I used a cross sectional survey design to reach a large population of students. I designed the survey to examine students' participation in music in- and outside of school, their primary influences for participating, and their plans for future music participation. Students were to provide basic demographic information: their gender, race, and year in school. The first section of the survey addressed in-school music participation; students answered questions about their current participation, primary influences, and plans for future music participation. The second section addressed students' outside of school music participation; the format remained the same as the first but I provided questions outside of school music activities rather than in-school music courses.

## **Population**

The population of this study was high school students, grades 9-12, enrolled in music courses at seven participating high schools in the Mid-Atlantic region of the United States. Of the total population of participating schools, 19.9% of students were enrolled in music courses. In total, 605 students completed the survey. Five of the participating schools were public and two were private. The population used in my study was diverse; it represented a wide range of music students.



## **In-School Music Participation**

After the demographic information, students were to answer questions on their participation in music in-school. I provided a list of twelve music courses, modeled after course offerings at participating schools and studies on high school music programs (Abril & Gault, 2008). Students were asked to answer the following three questions pertaining to each course:

1. Are you currently enrolled in any of the following courses?
2. What is your primary influence for participating in this course?
3. After you graduate, your music participation of this kind will...

For the first question, students were to indicate YES or NO accordingly.

Options for the second question, their influences for participating, were guided by musical influence and motivation research conducted by Adderley, Kennedy, and Berz (2003), and Pitts (2009); students were to choose from Home, School, Friend, Self, or Does Not Apply. Responses for the third survey question, regarding future participation, were based on Harland, Kinder, and Hartley's (1995) study on youth participation in the arts; students were to choose Increase, Decrease, or Stay the Same.

In response to survey question number one, Choir was the course with the most YES responses, Band was the second, and Marching Band was the third. The fewest students indicated enrollment in Orchestra, and Music Theory. These results were largely a reflection of the course offerings at each school. Each participating school offered some form of Choir or Band, while only one participating school offered Orchestra.

When students were asked about their influences for participating in school music courses, Self was the most chosen influence for all courses, except two (Other and Music Theory). For the options of Other and Music Theory, School was the most common influence.

Concerning students' music participation after graduation, 50% or more of students enrolled in Orchestra, Music Technology, Keyboard, and Guitar stated that their participation after graduating would Increase. Students enrolled in large ensembles (Band, Marching Band, and Choir) were unclear about their future participation in this form of music; there was no majority response for these courses.

### **Outside of School Music Participation**

In the second half of the survey, I asked students about their outside of school music participation. Students were to answer the following questions pertaining to their participation in music outside of school:

1. Do you participate in any of the following outside of school?
2. What is your primary influence for participating in this activity?
3. After graduating, your music participation of this kind will...

To answer the first question regarding participation, students were to choose YES or NO. Listen to Music was the most popular outside of school music activity, followed by Sing, and Play an Instrument. The least chosen option was Other followed by Community Ensemble.

Regarding students' primary influence for participating, for all but two outside of school music activities (Church Music and Play in a Band with Friends), students answered Self most often. For Church Music, Home and Self were chosen equally and students who Play in a Band with Friends chose Friends, and Self equally. The least chosen influence was School.

Finally, to address their plans for future participation, students predicted most often that their participation would Increase for all but three activities: Community Ensemble, Church Music, and Summer Music Program. The most common response for students involved in Community Ensemble, Church Music, and Summer Music Program was Stay the Same. Decrease was the least selected option overall, and was not the most common response for any of the outside of school music activities.

### **Conclusions**

The purpose of this study was to explore high school music students' participation in music both in- and outside of school, their primary influences for participating, and their plans for future music participation. The results of my study may be generalized to a larger population due to the number ( $N=605$ ), and diversity of participants representing both private and public schools. Based on the results of this study, I have derived the following conclusions.

### **In-School Music Participation**

Current music education practices are exclusive, and cater to particular students. Closely related to the national demographic profile of high school music ensemble students found by Elpus and Abril (2011), the population of my study revealed a low music participation rate (19.9% of total participating schools' population) and underrepresented groups of students. The demographic make-up of the participating schools' music programs was not always representative of the demographic make-up of the school. The majority of my participants indicated their gender to be Female (n=377; 62.3%). Caucasian (n=326; 54%) was the most selected race, and Freshmen (n=226; 37.4%) was the most selected year in school.

### **High School Music Programs**

There is a little connection between high school music course offerings and students' plans for future music participation. All of the music programs at the participating schools offered traditional music ensembles in various capacities (Band and Choir), three offered the academic music courses (Music Theory and Music History), and three offered vernacular music courses (Keyboard, Guitar, Music Technology). The courses with the highest enrollments were Choir, Band, and Marching Band, which confirmed a large ensemble focus at the participating schools.

Students in the present study who participated in Vernacular music courses predicted most often that their music participation of that kind after graduating would increase. Abril and Gault's (2008) study on principals' perspectives on high school

music programs revealed that principals were most interested in offering Guitar, Piano, and Music Technology. In Campbell, Connell, and Beegle's (2007) study on the significance of music and music education to adolescents, student respondents mentioned popular instruments, and identified the lack of their inclusion in school curriculum. Students and members of the school community acknowledge the exclusive nature of music programs and the necessity for change.

### **Outside of School Music Participation**

High school music students plan to increase their outside of school musicking post graduation. In contrast to their in-school music participation, the majority of students predicted that their outside of school music participation would increase after graduating high school. Almost all students indicated that they Listen to Music outside of school, however, there was a lack of participation in music making. Though outside of school participation was somewhat low, the types of music participation were many and varied. Only 14 (2.3%) students selected YES for Other which indicated that most possibilities were offered on the survey. Similar to Kuntz's (2007) study on band students' outside of school music participation, these results suggest that students seek outside opportunities to participate in music in different, less formal capacities outside of school.

Informal music making is what students are interested in pursuing beyond high school. Often excluded from in-school music are the many ways in which students may naturally engage with music outside of school such as Songwriting, Musical

Theatre, Electronic Music, Bands with Friends, and A Cappella. Music education can be meaningful with curriculums that encourage students' lifelong participation in music, but only when it accounts for the many ways they experience and wish to experience music in their lives.

### **Influences for Music Participation**

Students considered themselves to be their own primary influence for participating in music both in- and outside of school. Students in this study participated in music due to personal interest or benefit; they chose to participate in music. While School was the second most selected influence for in-school music participation, School was the least influential on students' participation in music outside of school.

### **Relationships between In- and Outside of School Music**

There is little to no connection between students' musical lives in- and outside of school. The participating music programs had large ensemble focuses, however, student participation in these ensembles had scarcely any relationship with music participation outside of school. Even relationships one might assume, such as Large Instrumental Ensemble in-school and Play an Instrument outside of school or Choir in-school and Sing outside of school were not strong. This suggests a divide between how students are musicking in- and outside of school; without a connection between

the two, students may fail to see the relevance and music educators may not be able to encourage music making beyond school.

### **Implications for Music Teaching and Learning**

Music teaching in its current state does not best suit the needs of today's learners. To inspire continued music participation, music educators need to examine their traditional course offerings and curriculum while considering the many ways their students engage with music. This may require music educators to step beyond their traditional music comfort zone to be inclusive, relevant, and encouraging to a wider range of students.

Along with traditional music programming, music educators ought to consider offering vernacular courses to promote music participation beyond school, and post graduation. If a main goal of education is transfer of musical knowledge and skills (one's ability to use what they have learned in school and apply it to his everyday life) there must be a relationship between students' musical lives in- and outside of school. Without this connection, students may struggle to see the relevance of in-school music; this struggle is apparent in music education. Music educators should develop relevant curriculum that inspires students to seek out musical opportunities on their own to lessen the gap between in- and outside of school music participation. By incorporating these informal music activities within the school music curriculum, music educators should encourage students to continue to make music part of their lives outside of school, and into the future.

Classroom music teachers alone cannot enforce this change; higher institutions must recognize its necessity as well in order to prepare future music educators for success. Music is ever evolving and music education must reflect this. Rather than continuing to exclude many students, and forms of music making, music teacher education programs need to progress and prepare pre-service teachers to engage musically with today's youth.

### **Suggestions for Further Research**

Replication of this research study is necessary to further investigate the relationship between music education and students' outside of school and future music participation. Music is of tremendous importance in adolescents' lives, yet, little is known about *if* and *how* their musical interactions on their own relate to their in-school musical interactions.

Researchers could replicate this study using an electronic means of data collection. An electronic survey tool may increase completion rate, force responses, and improve accuracy of participants' answers. An electronic survey tool might also prompt participants with detailed directions, and definitions, which could eliminate the teacher liaison between researcher and participant.

Replicating this study with high school students *not* involved with in-school music could reveal the musical participation and potential of an untapped population. Researchers should explore *if* and *how* this population would want to engage with



music in a school setting. This may help music educators create programs that appeal to a larger student body.

### **Closing**

Music educators have the potential to influence the way their students experience music throughout their lives, and they can no longer be ignorant to their changing society, students, and practices. With relevant curriculum, an encouraging approach, and creativity, music educators have the ability to transform the effectiveness of in-school music. As reflective practitioners, music educators can open their minds and classrooms to the endless possibilities of music education to inspire students to identify with music throughout their lives.

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## Appendix A

### HIGH SCHOOL MUSIC STUDENT SURVEY

#### HIGH SCHOOL MUSIC STUDENT SURVEY

**Directions:** For all survey items please mark an “X” in the box ☐ that corresponds to your answer.

**Gender:** Male ☐ Female ☐  
**Race:** African American ☐ Asian ☐ Caucasian ☐ Hispanic ☐ Other ☐ \_\_\_\_\_  
**Year:** Freshman ☐ Sophomore ☐ Junior ☐ Senior ☐

#### In School Music Participation

<b>1.</b> Are you currently enrolled in any of the following courses?	<b>2.</b> What is your primary influence for participating in this course? (SELECT ONE)	<b>3.</b> After you graduate, your music participation of this kind will... (SELECT ONE)
<b>Band?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Choir?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Orchestra?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Marching Band?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Music History?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>

### In School Music Participation

<b>1.</b> Are you currently enrolled in any of the following courses?	<b>2.</b> What is your primary influence for participating in this course? <small>(SELECT ONE)</small>	<b>3.</b> After graduating, your music participation of this kind will... <small>(SELECT ONE)</small>
<b>Music Theory?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Music Technology?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Keyboard?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Guitar?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Small Vocal Ensemble?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Small Instrumental Ensemble?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Other?</b> YES <input type="checkbox"/> NO <input type="checkbox"/> <div style="border-bottom: 1px solid black; width: 100%; margin-top: 5px;"></div> <small>(course name)</small>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>



### Outside of School Music Participation

<b>1.</b> Do you participate in any of the following outside of school?	<b>2.</b> What is your primary influence for participating in this activity? (SELECT ONE)	<b>3.</b> After graduating, your music participation of this kind will... (SELECT ONE)
<b>Listen to Music?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Sing?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Play an Instrument?</b> YES <input type="checkbox"/> NO <input type="checkbox"/> <small>(other than your school instrument)</small>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Private Lessons on School Instrument?</b> YES <input type="checkbox"/> NO <input type="checkbox"/> <small>(instrument)</small>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Other Private Lessons?</b> YES <input type="checkbox"/> NO <input type="checkbox"/> <hr style="width: 200px; margin-left: 0;"/> <small>(instrument)</small>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Community Ensemble?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Church Music?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>

### Outside of School Music Participation

<b>1.</b> <b>Do you participate in any of the following outside of school?</b>	<b>2.</b> <b>What is your primary influence for participating in this activity?</b> <small>(SELECT ONE)</small>	<b>3.</b> <b>After graduating, your music participation of this kind will...</b> <small>(SELECT ONE)</small>
<b>Electronic Music?</b> YES <input type="checkbox"/> NO <input type="checkbox"/> <small>(Recording, DJing, Mixing)</small>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Musical Theatre?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>A Cappella?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Play in a Band with Friends?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Songwriting?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Summer Music Program?</b> YES <input type="checkbox"/> NO <input type="checkbox"/>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>
<b>Other?</b> YES <input type="checkbox"/> NO <input type="checkbox"/> <hr style="width: 200px; margin-top: 5px;"/> <small>(activity)</small>	Home <input type="checkbox"/> School <input type="checkbox"/> Friend <input type="checkbox"/> Self <input type="checkbox"/> Does Not Apply <input type="checkbox"/>	Increase <input type="checkbox"/> Decrease <input type="checkbox"/> Stay the Same <input type="checkbox"/>

## Appendix B

### CITI TRAINING COMPLETE

#### CITI Collaborative Institutional Training Initiative (CITI)

##### Responsible Conduct of Research Curriculum Completion Report Printed on 4/15/2013

**Learner:** Meghan Scully (username: mkscully)

**Institution:** University of Delaware

**Contact Information** Phone: 6316624940

Email: mscully@udel.edu

#### Social and Behavioral Responsible Conduct of Research Course 1.:

##### Stage 1. RCR Passed on 04/15/13 (Ref # 9241957)

Required Modules	Date Completed	Score
The CITI Course in the Responsible Conduct of Research	11/26/12	no quiz
Introduction to the Responsible Conduct of Research	11/27/12	no quiz
Introduction to Research Misconduct	11/27/12	no quiz
Research Misconduct 2-1495	04/15/13	5/5 (100%)
Data Acquisition, Management, Sharing and Ownership 2-1523	04/15/13	5/5 (100%)
Publication Practices and Responsible Authorship 2-1518	04/15/13	5/5 (100%)
Peer Review 2-1521	04/15/13	5/5 (100%)
Conflicts of Interest and Commitment 2-1462	04/15/13	5/6 (83%)
Collaborative Research 2-1484	04/15/13	5/5 (100%)
The CITI RCR Course Completion Page	04/15/13	no quiz
University of Delaware	04/15/13	5/5 (100%)

**For this Completion Report to be valid, the learner listed above must be affiliated with a CITI participating institution. Falsified information and unauthorized use of the CITI course site is unethical, and may be considered scientific misconduct by your institution.**

Paul Braunschweiger Ph.D.  
Professor, University of Miami  
Director Office of Research Education  
CITI Course Coordinator

## Appendix C

### IRB APPROVAL



RESEARCH OFFICE

210 Hullihen Hall  
University of Delaware  
Newark, Delaware 19716-1551  
Ph: 302/831-2136  
Fax: 302/831-2828

DATE: October 9, 2013

TO: Meghan Scully  
FROM: University of Delaware IRB

STUDY TITLE: [514935-1] High School Music Students' Participation in Music Outside of School and Plans for Future Music Participation

SUBMISSION TYPE: New Project

ACTION: APPROVED

APPROVAL DATE: October 9, 2013

EXPIRATION DATE: October 8, 2014

REVIEW TYPE: Expedited Review

REVIEW CATEGORY: Expedited review category # 7

Thank you for your submission of New Project materials for this research study. The University of Delaware IRB has APPROVED your submission. This approval is based on an appropriate risk/benefit ratio and a study design wherein the risks have been minimized. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on the applicable federal regulation.

Please remember that informed consent is a process beginning with a description of the study and insurance of participant understanding followed by a signed consent form. Informed consent must continue throughout the study via a dialogue between the researcher and research participant. Federal regulations require each participant receive a copy of the signed consent document.

Please note that any revision to previously approved materials must be approved by this office prior to initiation. Please use the appropriate revision forms for this procedure.

All SERIOUS and UNEXPECTED adverse events must be reported to this office. Please use the appropriate adverse event forms for this procedure. All sponsor reporting requirements should also be followed.

Please report all NON-COMPLIANCE issues or COMPLAINTS regarding this study to this office.

Please note that all research records must be retained for a minimum of three years.

## Appendix D

### PARENT CONSENT TO PARTICIPATE IN RESEARCH FORM

Dear Parents and Guardians,

Hello! My name is Meghan Scully and I am currently a Master's degree candidate at the University of Delaware. I am interested in learning about how and why high school music students participate in music inside and outside of school and their plans for future music participation.

For this study, I would like to administer a short survey to high school music students. The survey will be taken during the school day. Your student's identity will be kept confidential throughout the study. No personal information will be collected and no identifiers will be used.

If you have any questions, please contact me by email at [msscully@udel.edu](mailto:msscully@udel.edu). Should you like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-4007.

- If you *give your student permission* to participate, no further action is required.
- If you *do not give your student permission* please fill out and return the form below to your student's music teacher as soon as possible.

Sincerely,

Meghan Scully  
M.M Teaching Concentration  
University of Delaware

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**Parent/Guardian Consent:** Your signature below indicates that you *do not give* your student permission to participate in the above study.

I, \_\_\_\_\_,  
(Parent/Caregiver Name)

*do not* give permission for \_\_\_\_\_  
(Student's Name)

to participate in this research study.

Signed,

Parent or Guardian: \_\_\_\_\_ Date: \_\_\_\_\_

## Appendix E

### SCHOOL 4 PARENT CONSENT TO PARTICIPATE IN RESEARCH FORM

Dear Parents and Guardians,

Hello! My name is Meghan Scully and I am currently a Master's degree candidate at the University of Delaware. I am interested in learning about how and why high school music students participate in music inside and outside of school and their plans for future music participation.

For this study, I would like to administer a short survey to high school music students. The survey will be taken during the school day. Your student's identity will be kept confidential throughout the study. No personal information will be collected and no identifiers will be used.

If you have any questions, please contact me by email at [mscully@udel.edu](mailto:mscully@udel.edu). Should you like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-4007.

- Please complete the form below with your intent to *give* or *not give* your student permission to participate in this study and return to your student's music teacher as soon as possible.

Sincerely,

Meghan Scully  
M.M Teaching Concentration  
University of Delaware

-----  
**Parent/Guardian Consent:** Your signature below indicates your intent to *give* or *not give* your student permission to participate in this study.

I, \_\_\_\_\_, GIVE  
(Parent/Caregiver Name) DO NOT GIVE

\_\_\_\_\_  
(Student's Name)

permission to participate in this study.

Signed,

Parent or Guardian: \_\_\_\_\_ Date: \_\_\_\_\_



## Appendix F

### STUDENT 18+ YEARS CONSENT TO PARTICIPATE IN RESEARCH FORM

Dear Student (18+ years),

Hello! My name is Meghan Scully and I am currently a Master's degree candidate at the University of Delaware. I am interested in learning about how and why high school music students participate in music inside and outside of school and their plans for future music participation.

For this study, I would like to administer a short survey to high school music students in your school. The survey will be taken during the school day. Your identity will be kept confidential throughout the study. No personal information will be collected and no identifiers will be used. Your identity will be kept confidential throughout the study.

If you have any questions, please contact me by email at [mscully@udel.edu](mailto:mscully@udel.edu). Should you like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-4007.

- To participate in this study, no further action is required.
- If you *do not want to* participate please fill out and return the form below to your music teacher as soon as possible.

Sincerely,

Meghan Scully  
M.M Teaching Concentration  
University of Delaware

**Student Consent:** Your signature below indicates that you *would not* like to participate in the above study.

I, \_\_\_\_\_, (Student's Name)  
*do not want to* participate in this research study.

Signed,

Student: \_\_\_\_\_ Date: \_\_\_\_\_

## **Appendix G**

### **INITIAL EMAIL TO TEACHERS**

\_\_\_\_\_,  
(Music Teacher's Name)

Hello! My name is Meghan Scully and I am a Master's degree candidate at the University of Delaware with a concentration in Teaching. I am currently working on my thesis and am interested in the ways high school students participate in music outside of school and their plans for future music participation. To address these questions, I am developing a short survey to be administered in the fall.

I would like to know if the music department at your high school would be able to participate, upon my securing the proper permissions from your district and the University of Delaware. If so, please provide the following information and reply to this email by (date). Thank You.

Sincerely,  
Meghan Scully

**Would your department be able to participate in this survey?**

**YES                      NO**

**What music courses does your school offer?**

**How many students are enrolled in music courses at your school?**

**Does your school have an electronic means such as a computer lab, laptop or iPad cart that could be used to administer the survey?**

**YES                      NO**

**If yes, what does your school have available for use?**

I hope you consider participating in my study. Thank You!

**Appendix H**  
**FOLLOW-UP EMAIL TO TEACHERS**

\_\_\_\_\_,  
(Music Teacher's Name)

My name is Meghan Scully and I am a Master's degree candidate at the University of Delaware with a concentration in Teaching. I am currently working on my thesis and am interested in the ways high school students engage in music outside of school and their plans for future music participation. To address these questions, I am developing a short survey to distribute this October.

I would like to know if students in the music department at your high school would be able to participate, upon my securing the proper permissions from *(Teacher's School District)* and the University of Delaware. Participation would entail the following:

- Sending home a consent letter with your students to obtain parental permission**
- Collecting permission slips from students**
- Distributing and collecting the survey during class time (approximately 10 minutes)**

Please respond to this email by (date). Thank You!

Sincerely,  
Meghan Scully

**Appendix I**  
**LETTER TO PARTICIPATING TEACHERS**

November 4, 2013

Dear \_\_\_\_\_,

First and foremost I would like to thank you for participating in my study. I hope it will be a valuable experience for you and your students. I have enclosed the following:

Consent Forms: Please send consent forms home with all students enrolled in music courses. The consent forms only require a parent signature if the student is not allowed to participate.

Surveys: Once consent forms have been distributed and collected, please administer the survey at the most convenient time for you and your colleagues. The survey includes directions: students should choose only one answer for each survey item.

I understand that you may need several days to complete distribution of both the consent forms and surveys. Please do so in a way that is least disruptive for you and your students. When your documents are ready to be picked up, please contact me. If you would like assistance, or have any questions throughout the process, please reach me via email [mscully@udel.edu](mailto:mscully@udel.edu) or phone.

Sincerely,  
Meghan Scully