

Cleveland State University
EngagedScholarship@CSU



ETD Archive

2009

Factors Affecting Student Motivation Related to Enrollment and Retention in Music And Performing Ensembles Outside of The School Environment

Craig T. Klonowski
Cleveland State University

Follow this and additional works at: <https://engagedscholarship.csuohio.edu/etdarchive>

 Part of the [Music Commons](#)

How does access to this work benefit you? Let us know!

Recommended Citation

Klonowski, Craig T., "Factors Affecting Student Motivation Related to Enrollment and Retention in Music And Performing Ensembles Outside of The School Environment" (2009). *ETD Archive*. 538.
<https://engagedscholarship.csuohio.edu/etdarchive/538>

This Thesis is brought to you for free and open access by EngagedScholarship@CSU. It has been accepted for inclusion in ETD Archive by an authorized administrator of EngagedScholarship@CSU. For more information, please contact library.es@csuohio.edu.

FACTORS AFFECTING STUDENT MOTIVATION RELATED TO ENROLLMENT
AND RETENTION IN MUSIC AND PERFORMING ENSEMBLES OUTSIDE OF
THE SCHOOL ENVIRONMENT

CRAIG T. KLONOWSKI

Bachelor of Music Education

The Ohio State University

December, 2005

Submitted in partial fulfillment of requirements for the degree

MASTER OF MUSIC

at the

CLEVELAND STATE UNIVERSITY

December, 2009

This thesis has been approved
for the Department of MUSIC
and the College of Graduate Studies by

Thesis Chairperson, Dr. Rita Klinger

Department of Music & Date

Dr. Birch Browning

Department of Music & Date

Professor Howard Meeker

Department of Music & Date

This paper is dedicated to my wonderful family and friends. Without your love, support and laughter this would have never been possible.

FACTORS AFFECTING STUDENT MOTIVATION RELATED TO ENROLLMENT
AND RETENTION IN MUSIC AND PERFORMING ENSEMBLES OUTSIDE OF
THE SCHOOL ENVIRONMENT.

CRAIG T. KLONOWSKI

ABSTRACT

Despite extensive research regarding student motivation in performing ensembles, little is known about student motivation in ensembles outside of the school environment. The literature regarding motivation in school ensembles shows motivation comes from five main categories: parents and family, peers, directors, environment, and the students themselves. This study asks basic questions regarding motivation of students in a large community performing ensemble, and compares them to responses from the same students regarding their school ensemble experiences. The responses to the questionnaire suggest that motivating factors in community ensembles fall into the same basic categories, but have slightly different nuances based on the environment. Looking through the context of Abraham Maslow's hierarchy of needs, this study adds to a growing body of research regarding student motivation, emphasizing the importance of parents, peers, and the director in student motivation and retention in ensembles both in and out of the school setting.

TABLE OF CONTENTS

ABSTRACT	iv
LIST OF FIGURES	x
I. INTRODUCTION	1
1.1 Description of Problem	1
1.2 Statement of Purpose	1
1.3 Setting of the Problem	2
1.4 History and Background of the Problem	3
1.5 Scope of the Project	4
1.6 Importance of the Study	5
1.7 Definition of Terms	5
II. REVIEW OF LITERATURE	1
2.1 Maslow’s Hierarchy of Needs	8
2.2 Factors contributing to student enrollment in music and performing ensembles	10
2.2.1 Parents and Family	11
2.2.2 Peers	12
2.2.3 Director	14

2.2.4	Self	14
2.2.5	Environment	15
2.3	Factors Contributing to Student Retention in Performing Ensembles	16
2.3.1	Parents and Family.....	16
2.3.2	Peers	17
2.3.3	Director	19
2.3.4	Self	20
2.3.5	Environment	21
2.4	Factors Contributing to Student Retention in Performing Ensembles	22
III.	RESEARCH METHODOLOGY	23
3.1	Factors Contributing to Student Retention in Performing Ensembles	23
3.2	Subjects/Sample	24
3.3	Instrumentation	24
3.4	Survey Execution	25
IV.	RESULTS	27
4.1	Introduction	23
4.2	Personal Information	27
4.3	Information on Community Ensemble	31
4.4	Information on School Ensemble	36
V.	DISCUSSION AND RECOMMENDATIONS	42
5.1	Introduction.....	42
5.1.1	Discussion of Respondent Demographics.....	44
5.2	Student Motivation to Begin Playing an Instrument.....	45

5.2.1	Parents and Family.....	45
5.2.2	Self.....	47
5.2.3	Peers, Director and Environment.....	48
5.3	Discussion of Results Related to Continued Participation in Community	
	Ensembles.....	48
5.3.1	Parents and Family.....	48
5.3.2	Peers.....	49
5.3.3	Director.....	50
5.3.4	Self.....	52
5.3.5	Environment.....	52
5.4	Discussion of Results Related to Continued Participation in School	
	Ensembles.....	53
5.4.1	Peers.....	53
5.4.2	Director.....	54
5.4.3	Environment.....	56
5.5	A Comparison of Factors Affecting Student Motivation in Community and	
	School Ensembles.....	56
5.5.1	Parents and Family.....	56
5.5.2	Peers.....	56
5.5.3	Director.....	57
5.5.4	Self.....	58
5.5.5	Environment.....	58
5.6	Recommendations for the Profession Based on Findings.....	59

5.7	Recommendations for Further Research	60
5.8	Conclusion	63
	BIBLIOGRAPHY	65
	APPENDICES	67
A.	Research Questionnaire	68
B.	Parental Consent Form	71
C.	Student Assent Form	72
D.	Data Charts.....	73

LIST OF FIGURES

Figure	Page
1. Maslow's Hierarchy of Needs	6

CHAPTER I

INTRODUCTION

1.1 Description of Problem

Ensemble directors expend a great deal of effort and resources on recruitment and retention in their ensembles, as this is the means by which an ensemble is created and sustained (Mark & Gary, 2007; Abeles, Hoffer & Klotman, 1984). Community ensembles must recruit and retain their participants from the public, independent of any school environment. Existing research seems to be limited to the students participating in school ensembles. No identifiable research has been conducted to investigate factors affecting motivation in relation to recruitment and retention in environments outside of the school environment (Cope, 2002).

1.2 Statement of Purpose

The purpose of this study is to investigate and compare the factors that most affect students' recruitment and retention within performing ensembles. Furthermore, it serves to distinguish the differences, if any, in the motivating factors for recruitment and

retention between school ensembles and community ensembles. The study looks at the factors describing student motivation in a community music ensemble and compares them with responses regarding their school ensemble. The study hopes to identify factors affecting student motivation related to recruitment and retention that may positively influence music teachers' efforts in these areas.

There has been much research into factors affecting student recruitment and retention. The terms recruitment and retention are investigating student motivation to begin participation and continue participation in an ensemble. Specifically, the questions addressed in this study are as follows:

1. What motivates students to begin participation in music outside of school?
2. What motivates them to continue participating in music and ensembles outside of school?
3. How do the factors affecting student motivation to begin and continue participation in music and ensembles compare between in school participation and out of school participation?

1.3 Setting of the Problem

Within the music education community, the subject of recruitment and retention is of paramount importance, as these two factors serve to create the ensemble, and ensure its continued existence. A great deal of research (Abeles, 2004; Adderly & Kennedy, 2003; Austin, 1991; Beegle & Shehan, 2007; Beltman & Volet, 2007; Brand, 2001; Cope, 2002; Costa-Giomi, Flowers & Sasaki, 2005; Kennedy, 2002; Marjoribanks & Mboya, 2004; Mathews & Kitsantas, 2007; Schivista, 2003; Schivista, 2007; Schmidt, 2005; Stamer,

1999; Stoeber & Eismann, 2007; Woody, 2004; Zdinski, 1996) has explored the factors affecting recruitment and retention within school settings. However, little research has been done related to motivation in music outside of the school setting. There is no identifiable research exploring the factors motivating recruitment and retention for school age children in performing ensembles outside of the school setting.

1.4 Background of the Problem

Recruitment and retention have been a pressing issues in music since the inception of educational performing ensembles. In Greek and Roman times, music education was thought to be an imperative part of any person's education (Abeles, Hoffer, & Klotman, 1984). The Greeks believed that the *ethos* of music was a force that could affect everything, and as a part of education was important in the shaping of the human mind. Furthermore, the Greeks built their educational systems on music, including poetry, and gymnastics to purify the soul and develop the body (Mark & Gary, 2007). Over many centuries, the influence of music in the educational system has ebbed and flowed, and is now not as significantly influential. As participation in music or an ensemble has largely become a leisure activity, participation usually comes after many other needs are met for the person participating, such as food, shelter, safety, security, education, etc. (Maslow, 1971, 2000). Therefore, recruitment for participation at any stage is key to gaining members for an ensemble. Some professional ensembles offer compensation, while there are many performing ensembles which simply offer the opportunity to create music with others. The implications for recruitment and retention are as varied as the ensembles themselves.

In the scholastic setting, the results are slightly different. Since the inception of music education in the United States, recruitment and retention have continued to be a key element in performing ensembles. Music education has not always been an option for school age children. However, music has come to be a standard part of the American education system. Currently, schools often offer music as an elective class to fulfill arts requirements. Because participation in these school ensembles is mainly elective, participation begins and continues as a result of a wide variety of motivational factors (Sichivista, 2003, 2007). Outside of the scholastic setting, there are many young people participating in community ensembles, whose motivation to participate and continue participation has not been investigated. Such research may uncover more detailed descriptions of motivating factors, as scholastic requirements and stimuli are removed from the research, which may prove useful in motivating all types of musicians.

1.5 Scope of the Research Project

This research will focus on students participating in various community music ensembles. This study investigates student participation in two organized community ensembles affiliated with a large professional orchestra. This study does not include factors affecting student motivation towards participating in self-organized groups or professional groups, or any other ensembles, nor does it include factors affecting musical participation outside of the school environment. The study serves to compare two types of ensembles very similar in composition and purpose. This research is limited to the students participating in the community ensembles, and hopes to identify some similarities and differences in the students' motivation to participate in ensembles both in-school and out-of-school.

1.6 Importance of Study

This study is important to the music education community because recruitment and retention are crucial parts of any music educator's profession. Factors affecting motivation may vary greatly from environment to environment, and from one student to another, but current literature indicates there is a great deal of concurrence. By removing the element of the scholastic setting and examining youth ensembles outside of the school environment, this study may be able to identify additional factors affecting student motivation, and/or serve to support existing findings. In either case, this study is important because it will expand the knowledge and research related motivation within the youth performing ensemble.

1.7 Definition of Terms

In reviewing the literature about motivating factors affecting recruitment and retention in school ensembles, five main categories emerged: parents, peers, director, self, and environment (Abeles, 2004; Adderly & Kennedy, 2003; Austin, 1991; Beegle & Shehan, 2007; Beltman & Volet, 2007; Brand, 2001; Cope, 2002; Costa-Giomi, Flowers & Sasaki, 2005; Kennedy, 2002; Marjoribanks & Mboya, 2004; Mathews & Kitsantas, 2007; Schivista, 2003; Schivista, 2007; Schmidt, 2005; Stamer, 1999; Stoeber & Eismann, 2007; Woody, 2004; Zdinski, 1996). The remainder of the introduction, literature review, and the discussion will be organized based on the five main categories of motivators, and the categories' relationships to Maslow's hierarchy of needs.

Maslow (1943, 2000) created a hierarchy of needs upon which to base his motivational theory, which will be helpful in discussing the motivational factors of

recruitment and retention. The needs are (for the purposes of understanding) constructed into a pyramid, with the most basic needs at the bottom, and most elevated at the top. The categories, from basic to elevated, are as follows: physiological, safety, social, esteem, and self actualization. The importance of the pyramid analogy is that if a need at a lower level such as physiological is not met, one will have no motivation towards the needs at a higher level such as social. The fulfillment or attainment or acquisition of one element on the hierarchy is a necessary condition for a new element further up the pyramid. Furthermore, once one motivator is satiated, it is almost immediately replaced by the next motivator up the hierarchy. To better explain, one must understand how each of the categories fits into the hierarchy of needs. They are as follows:



fig. 1

5: Self Actualization: A drive to become what one is capable of becoming, including growth, achieving one's potential and self fulfillment. This is to maximize one's potential and to accomplish something

4: Esteem: Satisfaction of power, prestige status and self-confidence needs. This includes internal esteem factors such as self respect, autonomy, achievements, and external factors such as states, recognition and attention.

3: Social: This includes the needs of being accepted by others, including the need for affection, acceptance by others, and friendship

2: Safety: This includes needs that keep an individual to want to be free of physical danger, losing their job, property, food or shelter. This also includes the need to protect one's self against emotional harm.

1: Physiological: These are the needs of basic existence such as food, water, warmth, shelter, sleep, medicine and education

(Maslow, 1943, 2000)

When discussing motivation, there are a few other guiding principles that one can draw from Maslow's theories. First, one cannot look at any motivational factor independently of other factors. The action of a student joining an ensemble may be motivated by a need for social interaction, musical knowledge, to fulfill a necessary school elective, or all of the above. Factors that are identified by a researcher or self-identified by subjects may have different meanings than the labels placed upon them. Even if a student describes motivation as being one thing, or chooses the closest matching motivator from a list, it may not be the *real* motivator. What a student or researcher views as being a motivating factor may actually be driven by a deeper, possibly unconscious motivator. For example, a student who is in an ensemble because he or she enjoys working with the director may actually be seeking attention or the approval of an adult, which is essentially their motivation. As described in the hierarchy of needs, each need that is motivated rests on a more basic prepotent need. Finally, it must be understood that the motivations identified will affect each individual differently based on their culture, biology, environment, and fulfillment of other needs based on the hierarchy (Maslow, 1943, 2000).

CHAPTER II

REVIEW OF LITERATURE

2.1 Maslow's Hierarchy of Needs

When looking at Maslow's hierarchy of needs, in the scheme of a child's life, one will quickly realize the desire to play music would be found within Maslow's levels three (social), four (esteem) and five (self). Music making itself is not essential to existence or the safety of any ordinary human. Therefore, it is of great interest to investigate the reasons why children begin playing or continue to play at all. According to Maslow's theory, all of the supporting physiological and safety needs must have been met in order for a child to even get to the point of interest in participating in music.

Regarding Maslow's principles of motivation theory, it is most important to note that no single motivating factor acts on its own. Each organism is acted upon by outside stimuli based on their environment and personal state. This is parallel to the situation where each student in a classroom or ensemble is affected differently by his or her director, peers, parents, instrument, music, etc. based on his or her own life position, experiences, and placement within the hierarchy of needs. Furthermore, it could be easily

argued that within the microcosmic social world of a music ensemble, there is a similar hierarchy of needs that fits each student. As will be explained by the literature, students at varying stages of development have different hierarchical needs based on their experiences, environments, and developmental needs.

Based on Maslow's research, it is widely understood that many of the factors that affect motivation are unseen, and sometimes unconscious. Furthermore, the factors affecting motivation are often so interconnected that it is difficult to distinguish how motivation is affected by these many interacting factors. With this concept in mind, this research hopes to identify some of the major external factors which interact to influence student participation in differing environments. One of Maslow's observations was that motivation towards the same end is often achieved differently in different cultures. This research hopes to compare the motivation differences for achievement and participation between performing ensembles in school settings and those outside of the school setting. This research hopes to draw some relations between Maslow's motivation theory and motivation in the microcosm of the performing ensemble. Because the act of enjoying the arts or pursuing music is high within Maslow's hierarchy of needs, it is necessary to look both up and down the hierarchy to see how participant responses are affected both positively and negatively by those factors both up and down the hierarchy. As mentioned earlier, the factors for motivation come from within and without. Those factors coming from within are harder to identify and confirm, because as they are self-reported, they may not entirely be the real factors for motivation.

There is an abundance of research on motivation in educational settings. In order to understand research on the subject, one must understand the sources and definitions of

different types of motivation in order to understand each motivator's implications in a particular setting. Motivators can either be sources outside of a person, or may come from within. Those coming from within, such as enjoyment of performing, or desire to learn more about a subject, are considered intrinsic. Those coming from an outside source, such as encouragement from peers or the quality of a learning environment are considered to be extrinsic. Each type of motivator can have an effect on the other. For example, a student with an encouraging parent, viewed as extrinsic motivator, may cause a student to have a better self image and enjoy performing more, which could be viewed as an intrinsic motivator. It is this delicate interaction of intrinsic and extrinsic motivators, coupled with the complex and differing needs and learning qualities of each individual that makes the study of motivation a complex and challenging task.

2.2 Factors contributing to student enrollment in music and performing ensembles.

There are many different internal and external motivators one must consider in the process of studying the motivation of students in performing ensembles. After reviewing the literature, and for the purposes of this paper, five main categories have been identified to simplify the many different types of motivators: parents and family, peers, director, self, and environment. For each individual student, in this or any study, different factors from each category interact in a unique way. This study hopes to illuminate the similarities in motivational trends between performing ensembles in school settings, as well as in voluntary settings outside of the school environment. It is important to note that most of the current research has been conducted on ensembles within a school

setting, and there has been less investigation into motivation outside of the school environment.

2.2.1 Parents and Family

As observed by Woody (2004), families, especially parents, are the first, and most important, factor in motivating young students. Families need to create enjoyable experiences; encouragement fosters a child's intrinsic motivation. This suggests that family is the most important factor in getting students started in music. Woody continues by describing intrinsic motivation as essential, and is developed through positive musical experiences with family at a young age. Woody also found that musical experiences with the family occurred in conjunction with the parents of these successful students perceiving early teachers as fun and positive. When addressing this topic through Maslow's framework for developing a motivational theory, one must keep in mind the parent or family member is not the sole motivator. For example, the student may be trying to fulfill other needs, such as love from a parent, and therefore the student begins playing his or her instrument as a manner of filling this need. This re-emphasizes the complexity of forming a motivational theory, especially when it depends on self-reported responses of students. Even though the students may believe these things to be their motivating factors, there may be deeper, possibly unconscious, reasons the student is being motivated.

Expanding on Woody's concept were Adderly and Kennedy (2003), adding, parental influence can be passive or aggressive, and either way, the influence is key to students beginning participation in music. Whether a parent pushes a student into music

and forces them to participate or just encourages them passively and gives indirect positive reinforcement is not as important as the fact that they simply are involved. A student who has an influential parent of any kind is more likely to begin participation in music. Marjoribanks and Mboya (2004) support these ideas about parental involvement with their findings. Students of parents with high musical aspirations for their children have a higher interest in music. Students of parents with high aspirations, musical or otherwise, had a higher interest in music.

A study by Abeles (2004) expands on the concept of family influence. His study includes a participant whose sister was a violinist. The sister of the respondent was a major positive influence in the student beginning participation in music. In addition to exposure to music and instruments by parents, the same from siblings may have a similar effect. The same study found that exposure to instruments and music by parents is key to the student's pursuit of music. This all shows that whether implicit or explicit, the participation of parents and family in encouraging students to begin and continue to perform is as an important influential factor.

2.2.2 Peers

Throughout the literature, respondents have regularly reported their peers as being a significant influence over their decisions and actions regarding participation in music. Students in one ensemble were apt to join because they were seeking the admiration of the other students in their classes (Abeles, 2004). The students felt that their peers in the school would view them as smarter because of their participation in the performing ensemble. On the contrary, Sichivista (2008) found that social reasons were not the main

reason for joining ensemble, but that peer support made the environment more comfortable, enjoyable and motivating.

The findings of Abeles and Sichivista, when looked at in relation to Maslow's hierarchy and principles for motivation, reveals that motivation is not always what it seems at face value. For example, the students in the Abeles (2004) study were not joining in order to participate in music; they were joining for the admiration of their peers. Therefore, in that situation, one must consider what the actual motivator is: the music program, or the need for respect from peers. Similarly, the Sichivista (2003) study relates to Maslow's hierarchy, because peers are not necessarily important in actually joining the ensemble, but the peers' presence and interaction is important in creating a comfortable, enjoyable and motivating environment. The adjectives used to describe the learning environment relate to descriptors representing elements towards the bottom of Maslow's hierarchy, and are some of the basic elements upon which higher motivational principles are based. On the contrary, social reasons have also been identified as *not* being the main reason for joining an ensemble (Sichivista, 2008). However, the students in the same study went on to say peer support made the environment more comfortable, enjoyable and motivating. This shows peers can be a powerful element not only in recruitment, but retention as well. According to Maslow, the adjectives used to describe their peers and environment demonstrate a more basic level of motivation, one that includes safety and comfort in their surroundings. These elements need to be present for the creation of a positive, motivating environment.

2.2.3 Director

Another important factor in any ensemble music participation is the role of the music director or teacher. Although the influence of a teacher cannot really be a factor until after the student becomes a member of an ensemble or studio, as Kennedy points out, the teacher has an important influence over both recruitment *and* retention (2002). At a very early stage in their participation, students need good positive reinforcement and encouragement from their instructors, in addition to the support and encouragement of parents, in order to foster intrinsic motivation later on. To apply the framework of Maslow, at each of these different stages, one must assume the learner has different needs, and the instructor must help the student to meet those needs in order for the student to be successful and continue. For example, young students need more positive reinforcement at early stages of their musical development, similar to the way emotional support or security is a factor towards the base of Maslow's hierarchy of needs (Woody, 2002). Therefore, the instructor, whether privately or in an ensemble, is a very important aspect of student development. This study revealed the positive reinforcement at early ages helped to develop stronger intrinsic motivation during the student's later stages of development.

2.2.4 Self

In addition to the aforementioned extrinsic motivators, one must consider a student's internal motivators to begin participation. Referring back to Maslow's writings on motivation, one must realize that no single "motivating factor" acts independently (1943). Furthermore, all of the external factors are related to the individual needs of the

students. A student who has different needs will be affected differently by the same external factors as the other students in his or her class. Beegle and Shehan (2007) found that students believed joining an ensemble would enhance their learning in other academic areas such as English and math. If students believe joining the ensemble enhances learning in other subject areas, then it suggests a student is not joining solely for the purposes of learning music, but also for the improvement of his or her overall academic self. Furthermore, this concept of hidden motivators supports the writings of Maslow, suggesting motivating factors are not always explicit but are sometimes supported by other motivational needs. In a study of older musicians who attended jam sessions on a regular basis, Cope (2002) found that the jam sessions were sought out entirely by the musicians for their own self-improvement. This clearly refers back to Maslow's hierarchy of needs. Once a person has fulfilled their basic needs, such as life sustenance, shelter, food, work, etc., they move up the hierarchy toward self-actualization, and the desire to pursue the arts becomes possible. So, in the Cope study, the adult learners who had some formal training during an earlier part of their life, had a continuing desire to learn music. Once all of their other needs had been fulfilled, these older students pursued music in a way that satisfied them most.

2.2.5 Environment

Finally, in discussing a student's beginning participation, one should also look at the learning environment and its effect on his or her participation. Cope (2002) found many older musicians labeled their instruments a little bit differently, calling it a fiddle rather than a violin. Several had classical training when they were younger, but were not happy with that type of learning environment. As adults, still wanting to learn, the

previous students found jam sessions, a more relaxed and less direct environment, to be more suitable to their learning needs (Cope, 2002). In a study of younger students, Marjoribanks and Mboya (2004) realized if students perceived their school environment as caring, friendly and academically oriented, the students had a greater interest in music.

2.3 Factors contributing to student retention in performing ensembles.

2.3.1 Parents and Family

Once one has determined the major factors affecting a student's motivation to begin participation in music, one has to look at the factors which motivate him or her to continue participation. To begin with the family, Schivista (2003, 2007) found when the parents of a student were involved in music and more supportive of their child's music, the student had a greater desire to continue. Furthermore, higher parental musicianship tended to create a higher self-concept of musical ability and a higher value placed on music in general. Throughout Maslow's framework, one can see the parent is not necessarily the motivator, but rather a means affecting the end of improved self-concept. This is further emphasized by Beltman and Volet (2007), who not only looked at students' responses for positive motivation, but also responses of students who were discouraged by their immediate family. The Beltman and Volet study showed immediate family to be in the highest category which supported or hindered respondents. This shows that participants need support emotionally and personally, as well as practical support such as paying for lessons and transportation to and from music activities, including ensembles and lessons. Teacher and parental pressure has been found to positively affect student motivation within a music program (Stoeber and Eismann,

2007). Parental involvement has been found to be significantly related to affective, cognitive and performance outcomes (Zdzinski, 1996). Furthermore, parental involvement affecting these cognitive and performance outcomes, whether positive or negative, is the most influential at younger ages.

2.3.2 Peers

In any school setting, the influence of peers is unavoidable. A love of singing has been identified as a main reason for boys to participate in a middle school vocal ensemble (Kennedy, 2002). Furthermore, the love of singing in school age participants is closely coupled with social aspects. The students in the Kennedy study also identified social aspects as more important than repertoire. The students also provided responses suggesting social factors may help to alleviate frustrations associated with difficult repertoire. In the middle school environment, peers are important to overcoming stereotypes imposed upon boys singing. In the same study by Kennedy, students identified pride in performances as a very important part of their motivation to continue. Even in the Kennedy study, the influence of the peers, coupled with social relationships, is a key factor. Moreover, a sense of belonging is an important factor in middle school student participation (Beegle and Shehan, 2007). Adderly and Kennedy (2003) also found the social benefits and the benefits of being in a group were often mentioned as factors towards the value of a performance ensemble. Another factor affecting the students' motivation is identified in the Adderly and Kennedy study as the admiration of other students outside of the music program. The students in the Adderly and Kennedy study stated they like to be regarded as smarter by their peers.

The students in the Beegle and Shehan (2007) study went on to include reporting a sense of belonging and imagery of family when speaking of their school music ensemble. This relates directly to Maslow's hierarchy, as the sense of belonging and security are imperative to the progression towards other needs. In a partly contrary position, it has been found some students clearly state social reasons are *not* the main reason for joining, but, peer support makes the environment seem more comfortable, enjoyable and motivating. Similarly, older performers have identified a "good session" as far outweighing the social aspects of a musical gathering (Cope, 2002). This shows that later in life, when one gains more social independence, outside factors play a smaller role in influencing the pursuit of musical ensemble participation.

In schools where the music ensembles have been paired with professional orchestras, the students in the school ensembles identified the interaction with the professional musicians as providing better role models through the partnership experiences. Perhaps, in seeing adults making a living as musicians and expressing the independence and enjoyment identified in the study by Cope (2002), the students were able to develop their own sense of value for playing. Looking again at Maslow's hierarchy and framework, we see peers are more than an independent factor. At certain stages in development, students need positive role models and support in order to develop an independent sense of motivation. At the same time, peers and role models are fulfilling the needs of the student for self-concept and acceptance.

2.3.3 Director

It has already been discussed that directors play an important role in student recruitment, but they are also very important in the retention of students in a program (Kennedy, 2002). Good teachers have been shown to be those which are caring, unselfish, encouraging, motivating, act as role models and friends, and may be trusted for listening and advice. Teachers identified as “bad” are those who don’t spend enough time with students, and who have boring classes and boring repertoire without enough variety (Beegle & Shehan, 2007). Students satisfied with a conductor’s professionalism, level of material and their own performance are more likely to socialize with others in the ensemble and the conductor (Sichivista, 2003). Furthermore, when students perceive the teacher to be more prepared and more effective, the students report being more motivated. On the other hand, a study by Schivista (2007) found students placed more importance on individual assessment from their parents than from the director. Maslow’s theories can therefore be affirmed, as motivators are simply outwardly identified as things that really affect other needs. When taking into consideration the constructs of Maslow, the Schivista study suggests approval from parents or a director may be the student’s real internal motivators as opposed to simply “parents” or “director”. Based on positive and negative reinforcement from teachers, American students tend to place a stronger emphasis on extrinsic motivation than their Asian counterparts (Brand, 2001). This again supports the Maslow theory of fulfilling an internal need, but also touches on another important point – motivation, even towards internal needs, is affected by outside factors such as culture. For example, the Asian students in this study are immersed in a different culture, and therefore have different needs, and are affected differently by

outside stimuli. A 2005 study showed teachers expect students to continue participation in an ensemble until those students become displeased or consumed by other activities (Costa-Giomi, Flower & Sasaki, 2005). The 2005 study also found students who continued in music often mentioned a first teacher in their musical career giving them more positive than negative feedback. Furthermore, when those early teachers gave negative feedback, it was most commonly accompanied by detailed explanations and expectations. The concept of needing approval and guidance, structure, and direction, relates to Maslow's hierarchy. It also relates to the ways in which needs change throughout a student's development. At an early age, a student may be looking for teacher approval and for guidance, structure and direction. As the student progresses, those elements become less and less necessary. Students in a choral program had more positive impressions of their choral director when the director gave detailed explanations of progress, provided extra help when necessary, and was available for questions (Stamer, 1999). Positive impressions of the choral director included constant feedback on the ensemble's progress as a whole, interesting repertoire, and opportunities to develop singing through feedback in private sessions with the director.

2.3.4 Self

The strongest predictor of musical intentions has been identified as the student's value of music (Sichivista, 2007). Also, students have identified a love of music as a strong motivator (Kennedy, 2002). Students also claim the strongest factors related to performance and effort are self-concept and intrinsic motivation (Schmidt, 2005). Parental involvement in music was correlated with higher self concept, value of music, and motivation to continue in music (Schivista, 2003). Older musicians have been found

to be very intrinsically motivated, and social aspects are not as important as they are in younger students (Cope, 2002). A simple love of singing has also been identified as a descriptor for motivation to participate for middle school boys (Kennedy, 2002). However, self esteem doesn't always have a significant effect on achievement (Austin, 1991). While "self" is often described as an independent factor in student motivation, each external motivator must be filtered through the student's "self", and is therefore somehow affected as a result.

2.3.5 Environment

The last factor having an effect on student motivation is the environment in which the musical process takes place. A competitive environment doesn't increase motivation (Austin, 1991). Similarly, students seem to respond best to the cooperative aspects of music and not as much to the competitive aspects (Schmidt, 2005). Friendly competition has also been found to be stimulating to advanced students (Woody, 2002). At the same time, students claim the learning environment needs to be fun, with high expectations from the instructor (Kennedy, 2002). Students also strongly value positive reinforcement and a free climate (Adderly & Kennedy, 2003). Austin (1991) compared completion of tasks and group cohesion in music to the same qualities in sports, and found both are similar because working as a group toward a common goal increases motivation and also requires communication and listening. A performing group must believe it can accomplish tasks in order to succeed (Mathews & Kitsantas, 2007). When a group believes more strongly that it can do something together, they persevere more frequently towards their goals.

Motivation to begin participation in a performing ensemble is a complicated process. So is motivation to continue. According to Maslow's framework, the factors motivating a student to begin are different from those motivating them to continue. Throughout a student's development, it is necessary to adjust teaching and directorship in order to address the changing needs of the student. One of the fundamental principles of Maslow's writing on motivation is that once a certain need is met, a new one immediately takes its place. If a student is seeking the approval and support of his or her parents, and by participating in an ensemble or taking up an instrument, he or she acquires the approval or support, he or she may simply lose interest in participation. However, if another motivation took the place of seeking approval, such as social needs of peers, pure musical enjoyment, a safe environment, or the approval and acceptance of his or her director, he or she may be more likely to continue his or her participation.

2.4 Comparison of factors contributing to student enrollment and retention in scholastic and non-scholastic ensembles.

After an extensive review of the literature, there was no evidence of research into the factors affecting motivation related to recruitment and retention in ensembles outside of the school setting. Consequently, there have been no comparisons between scholastic and non-scholastic ensembles.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Survey Description

This research was conducted using surveys on two community ensembles affiliated with a large professional orchestra in the Midwest. Survey research is a method of research which allows a researcher to collect participant responses on facts, opinions, and attitudes through questionnaires. Survey research was chosen over other formats because it afforded the most simple and direct responses from the students, while allowing many participants to be involved at the same time. Furthermore, survey research allows for easier processing of the data, as a certain amount of consistency occurs with each student filling out the same survey. Survey research also allows for solicitation of a variety of responses. Some of the student responses involved choosing options from a list that best described a question, and some were open-ended questions with spaces to written in. Survey research also allowed for a great deal of open-ended input from the respondents, as many of the questions were followed up with spaces for students to qualitatively describe their responses to previous questions.

3.2 Subjects/Sample

The participating subjects of this study are forty five students between the ages of thirteen and eighteen who participate in a community music ensemble on a voluntary basis. Twenty-three of the respondents participate in a community orchestra (instrumental) ensemble, and twenty-two of the respondents participate in a related community choir (vocal). Two respondents did not complete the proper consent forms, and were excluded from the study. Selection for membership in the two aforementioned ensembles is completed by audition. The students are required to be members of their school ensemble as a pre-requisite for membership in the community ensemble. This affords the opportunity to investigate the similarities and differences between a group a student participates in voluntarily outside of the school setting, and one he or she participates in as a part of his or her curricular activities at school.

Each student signed and returned a student assent form. Each student and parent were also required to sign and return a parental consent form, indicating they understood the terms of the study, and that their responses would be kept confidential. Data included in the study only represents students who completed and returned the appropriate consent and assent forms.

3.3 Instrumentation

Each respondent was given a packet including two copies of a student assent form (appendix C), two copies of a parental consent form (appendix B), a letter from the researcher outlining the purpose of the study, and thanking them for their participation, as well as a three page questionnaire divided into three sections (appendix A). The first

section covers personal and background information such as age, gender, information on the participant's parents and lessons, etc. The second section asks for information on the participant's community ensemble, orchestra and chorus, respectively. The third section asks questions regarding the participant's school ensemble, the same questions asked about the community ensemble. Participants were asked to complete and return the questionnaires, along with the completed student assent and parental consent forms in a pre-paid envelope addressed to the researcher.

3.4 Survey Execution

The questionnaires were distributed to the orchestra at a rehearsal by one of the orchestra director's assistants. The researcher spoke shortly about the confidentiality parameters and implications of the study. The chorus received their questionnaires by U.S. mail, and like the orchestra questionnaires, were accompanied by an introduction letter outlining the confidentiality parameters and importance of participation in the study, and a description of how the data would be used and kept. All questionnaires were numbered and paired with numbered, addressed and stamped return envelopes, at no cost to the respondents.

Data was collected and organized using Microsoft Excel, and the responses were divided by the ensembles. Questionnaires, if returned without the student assent form or parental consent form, were excluded from the results. Numerical data was organized into charts to identify trends between the ensembles (appendix D). Numerical data was then supplemented with written responses for support. The results were triangulated with

two other music education professionals. Similar themes and key words were identified in the free responses, and simplified for easier processing and discussion.

CHAPTER IV

RESULTS

4.1 Introduction

Responses to the questionnaire for this study were organized using Microsoft Excel for easier processing. The three following sections represent the data results from each of the three sections of the questionnaire. When possible, results were quantified for easier understanding and discussion. Data from the free responses, where students were asked to write in responses to questions, were analyzed for similarities and key words. These key words or phrases were used to draw conclusions about similarities in student responses and between the two groups.

4.2 Personal Information

The 43 students included in this study are between the ages of 13 and 18. The orchestra age divisions were as follows: 13 (n=3), 14 (n=1), 16 (n=5), 17 (n=5), 18 (n=9), with a median age of 16.5 years. The chorus age divisions were as follows: 14

(n=3), 16 (n=9), 17 (n=2), 18 (n=3), with a median age of 15.9 years. The overall median age of both groups combined was 16.25 years.

The orchestra results included 11 males and 12 females, and the chorus results included 4 males and 16 females. Overall, the combined results included 15 males and 28 females.

The orchestra respondents by orchestra section included 5 violinists, 2 violists, 3 cellists, 1 bassist, 1 flutist, 2 oboe players, 1 clarinetist, 2 trumpeters, 2 trombonists, 2 horn players, 1 harpist, and 1 percussionist. The chorus results included 8 sopranos, 5 altos, 1 tenor, 1 bass, 2 who identified as voice, and 1 pianist.

When asked if they play any other instruments, the orchestra responses, including multiple responses from the same student, were as follows: 2 violin, 2 guitar, 2 piccolo, 3 flute, 1 english horn, 1 recorder, 1 clarinet, 1 trumpet, 14 piano, 1 organ, 2 percussion, 1 voice. In the chorus, again including multiple responses, the results were as follows: 4 violin, 1 viola, 1 guitar, 2 piccolo, 3 flute, 1 clarinet, 3 alto saxophone, 1 tenor saxophone, 1 trumpet, 1 french horn, 10 piano, 1 drums, 1 harmonica. Between the two groups, this includes 24 responses that included piano, nearly a third (30.7%) of the total responses to this question.

Of the students in the orchestra, 22 said they did take private lessons, and 1 did not. In the chorus, 16 did take lessons, and 4 said they did not. Between the two groups, 38 said they did take private lessons, and 5 said they did not. When asked for how long they have taken lessons, orchestra students responded as follows, in years: 3 (n=1), 4 (n=3), 5 (n=4), 6 (n=3), 7 (n=2), 8 (n=3), 9 (n=2), 10 (n=2), 12 (n=2), 13 (n=1), with an

average of 7.21 years of lessons. Chorus students responded as follows, again in years: 0 (n=5), 1 (n=4), 2 (n=2), 3 (n=1), 4 (n=2), 5 (n=2), 8 (n=1), 11 (n=1), with an average of 3.2 years of experience. The 38 students from both groups who had taken lessons had a combined average of 5.6 years of lessons.

When asked at what age they began their instrument, the students in the orchestra responded at follow, age in years: 3 (n=2), 4 (n=2), 5 (n=1), 6 (n=1), 7 (n=1), 8 (n=2), 9 (n=2), 10 (n=5), 11 (n=1), 12 (n=2), 13 (n=1), 14 (n=2), 16 (n=1), averaging a beginning age of 8.91 years. Students in the chorus responded to the same question as follows, again with age in years: no answer (n=2), 3 (n=1), 5 (n=2), 8 (n=2), 9 (n=2), 10 (n=2), 11 (n=1), 12 (n=2), 13 (n=1), 14 (n=3), 15 (n=1), 16 (n=1), with an average beginning age of 10.44 years. Combined, the responses of the two groups averaged a beginning age of 9.58 years.

When asked if their parents influenced their decision to take private lessons, 12 orchestra members said yes, and 11 said no. In response to the same question, 13 chorus members said yes, and 7 said no. Collectively, 25 said their parents *did* have an influence, and 18 said they did *not*. For those responding their parents *did* have an influence, they were asked to explain how. Responses in the orchestra were as follows: mom or mother support (n=6), parents supported (n=5), parents pushed to encourage future in music schools (n=1), parents forced, but now voluntary (n=1), paid for instrument in exchange for commitment to lessons (n=1). The same follow-up question was asked of the chorus member who said their parents had an influence, and the responses were as follows: encouragement (n=6), mom (n=2), forced and now love it (n=2), paid for lessons (n=2), said it would help with other academic disciplines (n=1),

dad (n=1). The similar responses between the two groups for the follow-up question were as follows, total responses for similar responses: mom (n=8), support/encouragement (n=11), paid for instrument/lessons (n=3), parents forced but now voluntary (n=3). Of the 28 responses, mom or mother support was included in 8 of them (28.57%).

Students were asked if their parents regularly listen to music at home. Of the orchestra respondents, 18 said yes and 5 said no. In the chorus, responses included 18 yes, and 4 no, almost identical. The aggregate numbers were as follows: 36 (80%) said yes and 9 (20%) said no. This was followed up with a fill-in question asking what kind of music their parents preferred to listen to. Some students gave multiple responses, each genre mentioned was included, and were as follows: classical (n=13), classic rock (n=6), country (n=4), jazz (n=2), oldies (n=2), blues (n=1), Christian pop (n=1), gospel (n=1), pop (n=1), R&B (n=1), rap (n=1), soft rock (n=1). Responses in the chorus were as follows: classical (n=9), classic rock (n=5), jazz (n=4), oldies (n=3), sacred (n=3), big band (n=2), soft rock (n=2), Broadway (n=1), Christian pop (n=1), country (n=1), pop (n=1). Of the combined responses between the two groups, the four most mentioned were classical (n=18, 29.5%), classic rock (n=11, 18%), jazz (n=6, 9%), and oldies (n=5, 8%).

When asked if they regularly attended concerts with their parents, the orchestra students responded with 12 saying yes, and 10 saying no. The chorus responded with 10 saying yes, and 11 saying no.

The students were asked which ensemble was more enjoyable, this community ensemble, or their school ensemble. In response the orchestra responded with 21 choosing this (community) ensemble, 1 choosing the school ensemble, and 1 being not sure. The chorus responded with 18 choosing this (community ensemble), 1 choosing the school ensemble, and 2 being unsure. In combining the responses, 39 (88.6%) chose the community ensemble, 2 (4.5%) chose the school ensemble, and 3 (6.8%) were unsure. In a follow up question, the students were asked why they chose the ensemble they did. The orchestra responses were as follows (multiple responses from the same student were included): better musicianship (n=6), more serious (n=4), better music (n=4), more challenging (n=3), home-schooled with no other ensemble (n=3), more advanced (n=3), no school ensemble (n=2), better performance space (n=2), atmosphere (n=1), coachings with professional orchestra (n=1), director (n=1), matches my skill level (n=1), more performance opportunities (n=1), not sure (n=1), nothing (n=1). Follow-up responses from the chorus were as follows: higher musicality (n=6), more challenging (n=5), fun (n=4), better director (n=3), peer interaction (n=3), more professional (n=3), better music (n=1), educational (n=1), more organized (n=1), more serious (n=1). The most common similar responses between the two groups are as follows: better/higher musicality or musicianship (n=12), more challenging (n=8), better music (n=5), more serious (n=5), director (n=4).

4.3 Information on Community Ensemble

The first question on the community ensemble was the gender of the director. Since the director of both groups was male, all respondents reported male.

When asked for how long they had played their instrument, orchestra members reported as follows in years: 5 (n=4), more than 5 (n=18). Chorus member responses to the same question were as follows: 2 (n=2), 5 (n=2), more than 5 (n=16). Combined responses yielded the following results, again in years: 2 (n=2, 4.7%), 5 (n=6, 14.3%), more than 5 (n=34, 80.9%).

Students were asked how they were evaluated in the community ensemble, and were offered 5 choices, practice records, auditions, participation, attendance, and other, and were asked to choose all that apply. Responses for the orchestra were as follows: auditions (n=21), participation (n=13), attendance (n=18). Responses for the chorus were as follows: practice records (n=4), auditions (n=16), participation (n=14), attendance (n=18), other (n=1). The response of “other” for the chorus was filled in as “a commitment form is signed in august for the school year”. Combined responses for the two groups were as follows: practice records (n=4), auditions (n=37), participation (n=27), attendance (n=36), other (n=1).

When asked how long they had been in the community ensemble, orchestra members responded as follows, in years: 1 (n=8, 40%), 2 (n=7, 35%), 3 (n=4, 20%), 4 (n=1, 5%). Chorus members responded as follows, again in years: 1 (n=11, 55%), 2 (n=5, 25%), 4 (n=4, 20%). Combined responses showed the following results: 1 (n=19, 47.5%), 2 (n=12, 30%), 3 (n=4, 10%), 4 (n=5, 12.5%).

Of the respondents in the orchestra, 15 (68%) were in another ensemble besides one at school and this community ensemble, and 7 (32%) were not. Of the respondents in the chorus, 12 (60%) were in another ensemble besides one at school and this community

ensemble, and 8 (40%) were not. Combining results from both groups, 27 (64.3%) were in another ensemble outside of school, and 15 (35.7%) were not. As a follow-up, students were asked what other ensembles they were in outside of school, and many gave multiple responses, and each ensemble was counted once for each student mention. The orchestra members reported being in the following ensembles: youth wind symphony (n=4), contemporary youth orchestra (n=2), string quartet (n=2), chamber music (n=2), college orchestra (n=2), trio (n=1), true north symphony (n=1), 4H band (n=1), all city orchestra (n=1), CIM orchestra (n=1), Erie junior philharmonic (n=1). Chorus responses were as follows: church ensemble (n=10), alleluia (n=1), varsity jazz (n=1), orchestra children's chorus (n=1), acapella group (n=1). As a second follow up question, they were asked how long they had participated in these other outside ensembles. Orchestra members responded as follows, in years: <1 (n=1), 1 (n=2), 1.5 (n=1), 2 (n=3), 3 (n=4), 4 (n=6), 5 (n=1), 6 (n=1), with an average of 3 years of participation per other outside ensemble. Chorus members responded to the same question as follows: <1 (n=1), 1 (n=4), 2 (n=3), 4 (n=1), 5 (n=3), 6 (n=1), 7 (n=1), 10 (n=1), with an average of 3.5 years of participation per other outside ensemble. Combined, the two groups had an average of 3.2 years of participation in other ensembles outside of the school environment.

Students were then asked if they liked playing in this [community] ensemble. The orchestra responded with 14 (77.8%) choosing yes, 2 (11.1%) choosing no, and 2 (11.1%) being unsure. The chorus responded with 22 (100%) saying yes, 0 saying no, and 0 being unsure. With both groups combined, 36 chose yes, 2 chose no, and 2 were unsure. In a follow-up question, the students were then asked to explain why or why not. The responses from the orchestra for why they *did* like playing in the community

ensemble included the music (n=7), great musicians (n=5), quality of musicianship (n=3), friends (n=2), challenging (n=2), coachings with professional orchestra (n=2), performance venue (n=2), director (n=1), atmosphere (n=1), professional (n=1). Responses from the orchestra as to why they *did not* like playing in the community ensemble were as follows: “quality has diminished, conductor is lack-luster, unenthusiastic, & rehearsals are boring,” and “the level of musicianship is dropping and rehearsals have become less and less productive since the beginning of last year.” All of the chorus members said they did like the community ensemble, and their reasons for liking it were as follows: fun (n=7), other musicians (n=5), challenging (n=5), the music (n=4), director (n=3), learn a lot (n=2), performance venue (n=2), level of musicality (n=1), rewarding (n=1). There were six responses mentioned by both groups. The combined numbers of responses are as follows: the music (n=11), other musicians (n=10), challenging (n=7), director (n=4), musicianship/musicality (n=4), performance venue (n=4).

When the students were asked what they most liked about their conductor in the community ensemble, there were a great variety of responses from the orchestra: passionate (n=3), good conducting (n=2), knows members (n=2), loves job (n=2). There were also several other single responses from the orchestra which could not be easily grouped together: approachable, attention to detail, better than school teacher, calm, cares about group, doesn't get angry, easy to work with, explains things well, flexible, friendly, fun, good interpretations, good music choice, high expectations, intelligent, interesting, kind, positive attitude, prepares us for concerts, sensitive, serious, virtuosity, works hard. Also, there were 2 negative responses about the orchestra director: one was pleased that

he would be leaving, and the other stated that they did not like him at all. There was a slightly greater consensus in the chorus, and their multiple responses were as follows: funny (n=7), energy (n=6), cares about reputation and opinion of group (n=3), knowledge (n=3), upbeat (n=2), enthusiasm (n=2), skilled (n=2), enjoyable (n=2). The chorus also had several individual answers which were not easily grouped into another category: concentration, charisma, understanding, gifted, organized, helpful, encouraging, personable, experienced, great ideas, conducting, teaching about composers' trademarks, inspiring, motivating, and passion. There were almost no cross-over similarities between the two groups in response to this question.

As a follow-up to the previous question, the students were asked to list anything they would change about their conductor to make their experience in the community ensemble more enjoyable. Responses from the orchestra were as follows: be more strict/earn respect (n=4), nothing (n=4), more balanced repertoire (n=2), don't get stressed at new rehearsal space (n=1), higher expectations (n=1), how he deals with stress (n=1), improve conducting technique (n=1), more familiar with my instrument (n=1), not so many 8 hour weekends (n=1), rehearsal methods (n=1), too nice (n=1), exchange him for another one (n=1), repertoire to include everyone (n=1), expectations/professionalism/seriousness (n=1). For the chorus, the most common response was nothing (n=15), followed by 4 other single responses: he's a little boring sometimes, more challenging repertoire, more outside of practice activities, more strict/less laid back. Again, there was little cross-over in the responses between the two groups, but three responses stood out when combining the results: nothing (n=19), more strict/earn respect (n=5), and repertoire (n=3).

The final question of this portion of the survey asked the student to list the one thing that most makes them want to continue performing in the community ensemble. The orchestra members responded as follows: other musicians (n=6), performance venue (n=4), the music (n=3), making music (n=3), performances (n=2), gain experience/develop playing (n=2), coachings with professional orchestra (n=1), competition of auditions (n=1), devotion to director (n=1), escape from everyday life (n=1), everyone loves their instrument (n=1), sitting principal (n=1), superior ensemble (n=1). There was one negative response to this question which was worded “I don’t want to continue. Thank god I’m a senior.” The responses from the chorus were also varied, but had some similarities: personal improvement (n=3), I like to sing (n=2), the challenge (n=2), the other musicians (n=2), fun (n=2), performances are fun (n=2), allows for expression (n=2), making music (n=2), friends (n=2), exciting (n=1), experience of a lifetime (n=1), great practice (n=1), I love it (n=1), long practices (n=1), resume builder (n=1), the director (n=1), to help make vocal music better known in the area (n=1). There were no negative responses from the chorus. When the responses were combined, there were a few factors mentioned by both ensembles: other musicians (n=8), making music (n=5), experience/personal development (n=5), performances (n=2), director (n=2).

4.4 Information on School Ensemble

The first question asked in this section was for the students to list all of the school ensembles they participated in at their school. Due to the various names and types of ensembles, the results were simplified to how many total ensembles each student participated in at their school. Orchestra students participated in school ensembles as follows, number signifying the number of ensembles they participate in at school: 1

(n=10), 2 (n=1), 3 (n=5), 4 (n=2), an average just shy of 2 ensembles (1.8). The results for the chorus were as follows: 1 (n=4), 2 (n=6), 3 (n=9), 4 (n=1), with an average above 2 ensembles each (2.35).

As a follow-up to this question, they students were asked how long they had participated in each ensemble at their school. The orchestra responses were as follows, in years: 1 (n=2), 2 (n=7), 3 (n=6), 4 (n=12), 5 (n=1), 6 (n=4), 7 (n=2), 8 (n=1), with an average of 3.8 years of participation in each school ensemble. The chorus responses were as follows, again in years: 0 (n=1), 1 (n=14), 2 (n=15), 3 (n=6), 4 (n=6), 5 (n=1), 6 (n=2), 7 (n=1), 10 (n=1), with an average of 2.5 years of participation in each school ensemble. After combining the results, there was an average of 1.86 years of participation in each school ensemble.

When asked if their director at school was male or female, 12 (63%) orchestra members responded with male, and 7 (37%) chose female. Of the chorus members, 14 (64%) responded male, and 8 (36%) responded female. A combination of the results yields 26 (63%) responding male, and 15 (37%) responding female.

The students were then asked if credit was offered for participation in their school ensemble, how many credits it was worth. Of the orchestra members, 6 left this blank, and the other responses were .5 (n=5), 1.5/year (n=1), 1/year (n=1), and 1 (n=13). Of the chorus members, 1 left this blank, and the other responses were .5 (n=3), 1/year (n=4), and 1 (n=12). The most common response between the two groups was 1 (n=25, 54%).

When asked how many concerts they performed with their school ensembles, orchestra members responded as follows: 0 (n=1), 2 (n=2), 3 (n=2), 4 (n=6), 5 (n=1), 6

(n=7), with an average of 4.2 concerts per year in each school ensemble. Chorus members responded as follows: 2 (n=7), 3 (n=7), 4 (n=2), 6 (n=3), with an average of 3.2 concerts per year in each school ensemble. Once combined, the students reported performing an average of 3.7 concerts per year with each school ensemble.

Students were then asked to choose from a list of ways in which grades were determined at school, choosing all that apply. The options were practice records, auditions, participation, attendance, and other. The other selection offered a fill-in blank. Four of the orchestra respondents left this question blank. The other responses were practice records (n=1), auditions (n=4), participation (n=16), attendance (n=10), other (n=5). The filled in responses from the orchestra in the “other” category were as follows: “favorites”, “everyone gets As, even those who fail tests, misbehave, and can't play their instruments”, “I don't know. I don't get a grade because I'm not actually an official college student”, “Only high grades given so that people stay involved”, “Playing tests & musical term tests”. Responses from the chorus were as follows: auditions (n=5), participation (n=20), attendance (n=4), and other (n=6). Filled in responses from the chorus in the “other” category were as follows: “tape tests”, “quizzes on how well we know our music”, “attitude towards peers & teachers”, “worksheets”, “play tests”, and “tests”.

When asked if they enjoyed playing in their school ensemble, 10 (45%) orchestra members responded with yes, 9 (41%) responded with no, and 3 (14%) did not respond. In response to the same question, 17 (77%) chorus members responded with yes, and 5 (23%) responded with no. The students were then asked to explain why they did or did not enjoy playing in their school ensemble. The orchestra's responses to why they *did*

enjoy playing in their school ensemble were: like playing with friends (n=2), enjoy the music (n=2). There were three other single responses: “we all try and lift each other up to play better than before”, “I am in charge of the quintet, usually, and members practice the music.”, and “nice to see more young people enjoying classical music”. The chorus responses had slightly more consensus: having fun (n=6), friends (n=5), fun repertoire (n=3), enjoy making music (n=3), director (n=3). There were 6 other single responses: “becoming a better musician”, “being section leader”, “great learning”, “I love music”, “laid back”, and “social”.

The orchestra members that did *not* enjoy participation in their school ensemble had more agreement: poor teacher (n=5), no one takes it seriously (n=3), too easy (n=2), no goals (n=2), poor quality performances (n=2), poor quality musicians (n=2). Again, there were several single responses to this question: boring, it is pretty bad, no concerts, no discipline, no inspiration, not motivated. The chorus members that did *not* enjoy playing participation in their ensembles gave the following reasons: teacher (n=2), ensemble isn’t good (n=1), full of divas (n=1), my section just follows me (n=1), too easy (n=1).

When asked what they like most about their teacher at school, the orchestra members had only two responses that more than one person included: can be pretty relaxed (n=2), and sense of humor (n=2). Other responses included: accepts students at their own level, always there to help, controls class well, does not tolerate unpreparedness, plays trumpet, informative, interesting repertoire, knows that I work hard, knows what he’s talking about, she is demanding, trusts me, usually cheerful, very connected with students, very kind. The chorus members had the following responses in

common: concerned about feelings/enjoyments of class (n=3), very talented (n=3), supportive of goals and achievements (n=3), passion for music (n=2), caring (n=2). The following are other single responses from the chorus: Christian perspective, committed to chorus, down to earth, enthusiasm, expects a lot from us, experienced, explains technique through movement, friendly, fun, good teacher, helpful, kind, nice person, nothing, passionate, patient, personable, so cheesy, strict, takes on big challenges, thoughtful, understanding, upbeat, vocal technique, and willing to have fun.

Students were asked to list anything they would change about their school conductor to make their experience in the school ensemble more enjoyable. The following were mentioned by the orchestra more than once: nothing (n=2), push other students more (n=2), better conducting (n=2), more organized with time/materials (n=2), be nicer/better attitude (n=2), better repertoire (n=2). Other responses from the orchestra were as follows: be more musical, better advice to those who can already play, don't force school plays, fire him and hire someone new, more class time to practice studies, more professional, take more seriously. The chorus members listed the following factors more than once: stronger discipline (n=3), more passion and energy (n=2), more organized (n=2), nothing (n=2). Other responses from the chorus were as follows: better at playing piano, better relation to kids, choose people that actually care about music, desire to perform at higher level, evaluate fairly, include band/choir kids, better repertoire, more charisma, more considerate of outside lives of class, more focused, other students who don't want to sing, patience, show up on time, sing in tune, teach, would have more time and assistance. There were only 2 factors mentioned by both groups: nothing (n=4), and organization (n=4).

Finally, the students were asked to list the one thing that most makes them want to continue performing in their school ensemble. The orchestra members responded as follows: required for membership in community orchestra (n=5), playing with friends and fun (n=4), leadership opportunities (n=3), recognition by peers (n=2), art credit (n=1), director (n=1), help others (n=1), performances (n=1), positive asset (n=1). Responses from the chorus were as follows: the people (n=5), love of music (n=4), fun (n=3), competing in festivals (n=2), informative (n=1), chance to show off (n=1), director (n=1), feeling of missing out if not there (n=1), gives pride in school (n=1), leadership (n=1), memories from practice/performance (n=1), nothing (n=1), practice on my own (n=1), singing descants (n=1), spreading art awareness (n=1). There were some similarities between the responses of the two groups: playing friends/fun (n=7), leadership opportunities (n=4), and director (n=2).

CHAPTER V

DISCUSSION AND RECOMMENDATIONS

5.1 Introduction

Most of the research in this study shows results similar to those found in earlier studies of students in school ensembles. It is important to consider the findings' implications when taken into consideration with the principles of Maslow's hierarchy and motivation theory. Maslow's hierarchy of needs identifies five basic levels or divisions in the following order from most basic to most elevated: Physiological, Safety, Social, Esteem, and Self-Actualization. As addressed earlier, within the microcosm of music ensembles, there is a similar hierarchy of needs which has to be addressed in order to motivate students individually and within an ensemble. Many of the responses in this study reflect the paradigm of Maslow's hierarchy. It is again important to keep in mind Maslow's guideline for motivational theory – no single motivating factor should be taken at face value – many include the influence of other factors both conscious and unconscious which affect the expression of motivation in any organism. For example, more than half of the respondents from both ensembles stated their parents influenced

their decision to begin private lessons. This suggests parents are a motivating factor for young musicians, but does not center the reasons for motivation. The student may be trying to win the affection or praise of his or her parents, or may simply be at a level of mutual respect for their parents, and appreciate the guidance. Parents are a very important factor in motivating students. Further research is needed to uncover the reasons why parents are so instrumental in student motivation.

Students often claim directors are major motivators, but, as Maslow would explain, there are more specific reasons behind the students' motivation. For example, the students in the current study identified their community ensemble director as much more enjoyable than their school director. Although the reasons vary from having fun to respect for musical skills and organization, they point to a higher level on Maslow's hierarchy.

Many of the responses to questions asking why the students enjoyed the community ensemble suggest they are in the community ensemble because they are approaching higher levels of motivational needs. The responses from the community ensemble suggest that those participants are past the safety, and certain social needs, and even in some cases getting past esteem needs. The responses show they are approaching or achieving self actualization by seeking out learning, and exhibiting a drive to achieve their potential. Many of the responses regarding the enjoyment of participating in the community ensemble included social, esteem and self-actualization words and ideas such as musicianship, challenging, professional, educational, and fun. Since these words and ideas are not mentioned as frequently in regard to the school ensembles, it is possible that these are needs which are not being met in their school ensembles. The participation in

the community ensembles is a means to fulfill those needs, and the student's desire for fulfillment is one of the sources of their motivation. In each individual these needs are expressed differently, but in the end, the students participate largely in order to satiate needs higher up Maslow's hierarchy than what their school ensemble is able to provide.

The discussion of the results will be arranged around three main questions: What motivates students to begin playing an instrument? What motivates students to continue participation in an ensemble outside of school? How is motivation to participate similar or different between ensembles inside and outside of the school environment?

Furthermore, the discussion will be framed by the five general categories found in the existing literature: parents/family, peers, director, environment, and self. Where pertinent, the discussion will be framed with the writings of Maslow. In sections where responses to a question did not include one of the five categories, the category was left out of the discussion.

5.1.1 Discussion of respondent demographics

The respondents to the survey, from both groups, were all between the ages of 13 and 18, with an average age of 16.25 years. All of the students are within grades eight through twelve. Three responses from the orchestra were divided quite evenly between males and females, 11 and 12 respectively. The chorus had fewer responses from the males than the females, 4 and 16, respectively. It is unclear if this was a result of a difference in the gender population of each group, or because the females in chorus were more likely to respond.

Many of the students played at least one other instrument. Between the two groups, nearly one third (30.7%) played the piano as a second instrument. Piano may help students become more proficient in theory or other musical skills and help to develop their desire to play and perform. Furthermore, this demonstrates that the respondents in this ensemble were very likely to play more than one instrument, showing a significant personal investment in music as a whole. The total respondents from both groups, 38 out of the 43 said they took private lessons. The students in the orchestra, on average, had 7.21 years of lessons, compared to the chorus' average of 3.2. This shows that the respondents in the orchestra had more one-on-one training than the choral students. When looking at responses to other ensembles, and the length of time participating, it seems many of the chorus members got their starts in other community ensembles, most often from church.

Related to this, the students in the orchestra, on average, started playing their instruments at an earlier age (8.91), than the students in the chorus (10.44). This again shows the respondents from the orchestra are drawing from a slightly longer period of formal participation in music.

5.2 Student motivation to begin playing an instrument

5.2.1 Parents and family

Thirty-eight of the 43 students from the combined results (88%) said they did take private lessons. Of these 38, 25 said their parents had an influence over their decision to begin lessons. Of the 25 written responses, eight specifically mentioned his or her mother as an influence. This reaffirms previous research (Abeles, 2004; Adderly and

Kennedy, 2003; Marjoribanks and Mboya, 2004; Woody, 2004); indicating parents are a major influential factor in students beginning participation in music. What is interesting about these results is the varied ways in which parents influenced the children. Some participants said their parents were just supportive; other participants said parents forced them to participate. The three students who said parents forced them into participation also said they now participate voluntarily and love it.

Two other responses also reveal some interesting information on parental influence. One stated [his] parents told [him] participation would help later on with entry to music schools. Another reported [her]parents said it would help with performance in other academic disciplines. All of these responses fit into the category of parental influence. Most importantly, when looking at these results from the prospective of Maslow's writings, although "parents" can become an easily-identified category of motivator, the real factors behind parents as motivators can be quite different from individual to individual.

Another interesting result related to the participants' parents is the parents' music listening habits in the home. There were similar results for the orchestra and chorus, showing a majority of the students' parents listened to music at home, 78% and 81% respectively, with an overall average of 80%. The more interesting data resulted from the follow-up question, "If yes, what kind of music to they prefer?" Between the two groups, the classical genre was mentioned more than any other type of music. Furthermore, classical was mentioned the most often by the students in the orchestra (n=13), as well as by the chorus members (n=9). It is quite possible exposure to this music in the home along with parental encouragement has a tangible impact on student motivation to begin

participation in music. Having a safe environment is a key factor in the base of Maslow's hierarchy of needs. For a student to have a home environment that fosters classical and vocal music and accepts the appreciation of that music may also be a very important factor in the student being comfortable with continuing participation in music and performing ensembles.

Students were also asked if they attend concerts regularly with their parents. Again, the results were close between the groups: combined, 51% said yes, and 49% said no. In combination with the responses to the earlier questions about parental involvement, these results support earlier research where parents are a big influence, especially at earlier ages (Abeles, 2004; Adderly and Kennedy, 2003; Marjoribanks and Mboya, 2004; Woody, 2004).

5.2.2 Self

A few responses indicated students had solicited lessons from their parents, or had shown an independent desire to begin taking lessons. This shows the students were seeking out fulfillment of their musical wants and needs, and considered this self-drive to be the most important motivational factor. These students still discussed other motivators throughout the other questions, but in this category, identified themselves as their motivator to begin. This re-emphasizes the point that no one motivating factor acts independently of others, they are all related, and must be considered together (Maslow, 1943).

5.2.3 Peers, Director and Environment

Peers, director and environment were not mentioned in response to questions regarding enrolling in music or ensembles. This is interesting considering the literature identifies peers as an important factor in students beginning participation in music (Abeles, 2004; Sichivista, 2008, 2003). These students did not begin performing on their instrument as a result of their school program. The results suggest students may have begun because of family influence. This re-affirms the importance of the family in creating an accepting environment, and encouraging the young musician to begin playing. Because the students were not beginning with their school program, peers and the director could not be an influence, as they were not present prior to participation.

5.3 Discussion of results related to continued participation in *community ensembles*.

5.3.1 Parents and family

While parents and family seem to be reported as an important influence in beginning participation in music, they are not mentioned at all in the results of the questions related to retention in both the community and school ensembles. The difference in the responses between the ensembles and the questions on lessons is most likely a result of “parents” being a part of the question on lessons. However, considering the large amount of existing literature on parental involvement in student motivation (Abeles, 2004; Adderly and Kennedy, 2003; Marjoribanks and Mboya, 2004; Woody, 2004), there is not one mention of parents in responses to student participation in either the school or community ensembles.

5.3.2 Peers

The participants in this study identified peers as an important influence over participation in their community ensemble in a variety of capacities. First, when asked if they liked playing in the ensemble, of those who said yes, one of the reasons they supplied included peers. What is important is the way in which peers were mentioned. They listed words and phrases such as “great musicians” (n=5), “other musicians” (n=5), “quality of musicianship” (n=3), “friends” (n=2), “level of musicality” (n=1), and “professional” (n=1). These responses show the peers are an influence on a level beyond friendship. Peers are important to the respondents’ participation and motivation to continue based not only on their friendship, but also on their individual talent, level of professionalism, and interest in the ensemble. Friendship appears to be a basis for the importance of peers in the community ensemble, but the extenuating qualities of musicianship, ability, and interest in the group and subject seem to play an important role as well.

When asked the question, “What is the one thing that most makes you want to continue performing your instrument in this ensemble?” the response of “peers” was not as strong, but was still present. Responses included “the other musicians” (n=8), “everyone loves their instrument” (n=1), and “friends” (n=2). Similar responses can be cited from the follow-up to question, “Which is more enjoyable, this [community] ensemble, or your school ensemble?” These responses reinforce not only the importance of peers as seen in the literature (Abeles, 2004; Sichivista, 2003, 2008), but expand on the literature to bring in musical factors regarding influence of those peers. Peers are already known to play an important role in various capacities within the school

environment, but it usually has to do with social support (Sichivista, 2003, 2008), friendship, and other factors that are less related to music. The importance of these responses is the influence of music over the description of peer influence.

5.3.3 Director

In the community ensembles, the director was listed as the reason students enjoyed participation in the ensemble by only four respondents. Positive motivation in this question was far outdone by peer influence and other musical factors. However, there were several questions in the survey specific to the influence of the director.

Students did not identify the director of their community ensemble as a major factor in their desire to continue with the ensemble. The responses to two specific questions about the director yield insight regarding the students' perceptions of the director. The first specific question was "What do you like most about your conductor in this [community] ensemble?" Responses from the orchestra were not very consistent, but there was an overall positive feeling about the director, who was described as "attentive to detail", "good conductor", "explains things well", "good interpretations", "good music choice", "high expectations", "intelligent", "interesting", and "virtuosic" [sic]. This is just a sample of the responses, which are related to music and teaching technique more than responses regarding the school director and slightly more than the responses from the chorus, a topic which will be addressed later. The responses from the chorus were slightly more consistent, with some of the same responses from multiple students. They used the words and phrases "funny" (n=7), "energy" (n=6), "knowledge" (n=3), "upbeat" (n=2), "enthusiasm" (n=2), "skilled" (n=2), "enjoyable" (n=2), and others and similar

descriptions of the director. The chorus responses also included “conducting” and “teaching about composers’ trademarks.” Responses from the chorus about their director were similar in nature to those of the orchestra, suggesting a person they respected or enjoyed working with, but did not include specifics on musical repertoire. In general, the responses were lists of qualities that would be flattering in any teacher or director.

The second question regarding the director asked the students to list anything they would change about the conductor to make their experience in the community ensemble more enjoyable. Responses from the orchestra included “be more strict/earn respect/too nice” (n=5), “chill out/deal with stress better” (n=3), “more balanced repertoire” (n=2), “improve conducting technique” (n=1), “more familiar with my instrument” (n=1). In comparison to the things the orchestra members liked about their community director, these responses were far more specific, and were related to both teaching technique as well as musicianship. These responses show that students hold a very high standard for their director in this ensemble. They want someone to challenge them, and to earn their respect both as an instructor and musically. Responses from the chorus were very consistent, with 15 saying “nothing”, and four other responses: “he’s a little boring sometimes”, “more challenging repertoire”, “more outside of practice activities”, “more strict, less laid back”. The results from the chorus suggest the factors listed as positive ones are the most important to the students and their enjoyment of the ensemble as related to the director.

5.3.4 Self

Respondents did not list themselves or self-motivators explicitly as factors affecting their motivation to continue in the community ensemble. However, there were responses suggesting they liked the fact they were improving on their talent and learning new things. According to Maslow's theory, these results do not necessarily suggest the students are *not* self-actualized. From the other responses, it does become clear the students participate because they enjoy it, not because they are forced. While peers and parents play a large role in motivation, the students themselves take all of these factors and combine them, creating their own passion and desire to participate. As mentioned in the discussion of peers, passion, desire, and talent are all very important to the students in the community ensemble; therefore, their own talent and passion are most likely important as well.

5.3.5 Environment

In regard to the ensemble environment, the most commonly mentioned aspect was the performance space. With the community ensembles, participants from both groups listed the performance venue as an important or exciting factor about their participation in the ensemble. The orchestra and chorus perform in the same space as the professional orchestra with which they are affiliated. It is possible performing in the space of the affiliated professional orchestra gives the students an even stronger sense of pride in the ensemble, as well as their accomplishment of participating in the group.

Other than the performance venue, the responses related to the ensembles cannot be pinned down as environmental. There is one important common thread with the

responses regarding the community ensemble: the ensemble is challenging. Challenge seems to be an important factor to these specific students. Mention of desire to be challenged by the director suggests a higher level of motivation, based on Maslow's hierarchy. The want to be challenged, to learn new material, and to strive to improve, especially in the field of music, is very close to, if not actually, self-actualization. The responses "challenging", "being challenged", "matching my skill level", and "learn a lot" were mentioned by multiple students in almost all of the follow-up questions regarding the community ensemble.

Another factor mentioned several times was the importance of coachings with the affiliated professional orchestra, which could be viewed as special to the environment of this community ensemble. The importance of interaction with successful professionals supports previous research done with a school ensemble which was paired with a professional orchestra, even though it is not mentioned as frequently in the current research project (Abeles, 2004). The students have shown the importance of being surrounded by peers with similar wants and needs regarding music. Consequently, it is possible that in addition to the importance of this interaction with peers, the interaction with adult role-models who have this same passion and drive is a positive influence and important motivating factor for some of the students in the ensemble.

5.4 Discussion of results related to continued participation in *school ensembles*.

5.4.1 Peers

When looking at the responses to questions regarding the students' school ensembles, peers were again mentioned with great frequency. In response to the

question, “Why they enjoy playing in your school ensemble,” the orchestra listed, “I like playing with friends” and “[it’s] nice to see more young people enjoying classical music”. In the chorus, the responses included, among others, “having fun” (n=6), and “friends” (n=5). There is no mention of musicianship or musical value to the significance of friends in either of the ensembles. This dichotomy will be discussed further in the next section.

5.4.2 Director

The same questions regarding the director of the community ensemble were asked of the students regarding the director of their school ensemble. One of the key differences between the orchestra responses and the chorus responses is more of the members of the chorus enjoyed playing in their school ensemble. The chorus members actually listed the director (n=3) as a part of why they enjoyed being in their school ensemble, the same number of responses regarding the community chorus.

When asked what they enjoyed about their school director, the answers were slightly different from those regarding the community ensemble. Orchestra responses included “can be pretty relaxed” (n=2), “sense of humor” (n=2), “there to help” (n=1), “knows that I work hard” (n=1), and “trusts me” among others. These responses are qualitatively different from those regarding the community director in the sense that they are very mixed. This is most likely a result of most of the students having different teachers outside of school. Still, some insight may be found in responses about interpersonal relationships rather than music or technique. One student even wrote “not much musically” and another wrote “I quit because of my director.” The responses were

balanced out by a few responses regarding music and teaching: “does not tolerate unpreparedness”, “interesting repertoire”, “informative”, and “she is demanding.” There is some similarity between these answers and the likes and dislikes in the community director.

The responses from the chorus were almost completely and totally unrelated to music: “concerned about feelings” (n=3), “caring” (n=3), “supportive” (n=3), “committed to chorus”, “down to earth”, “friendly”, “fun”, “helpful”, “kind”, and “personable” among others. There were a couple responses such as “very talented” (n=3), “good teacher”, and “vocal technique” that demonstrated a view of the director as a musician and teacher.

When asked what they would change about their school director to make their experience more enjoyable, the responses were similar to those regarding the community ensemble, but more specific. Multiple responses from both groups included “push other students more” (n=2), “better conducting” (n=2), “more organized with time/materials” (n=4), “be nicer/better attitude” (n=2), “more appropriate/challenging repertoire” (n=2), “stronger discipline” (n=2), “more passion and energy” (n=2), among others. These responses are more specific about demands regarding music and teaching technique. Many of the students call for the teacher to be more professional, focused, and choose better music. Overall, the responses exude a sense of not being challenged. The students again have very high and specific expectations of what they want from a director, similar to the responses regarding the community ensemble, but more strongly worded.

5.4.3 Environment

In regard to the learning environment in the school ensemble, the responses largely reflect students being frustrated with the abilities of their director and of the students' peers. While the students seem to value the friends they have in their school ensembles, they are very critical of those who are not passionate or competent. In the constructs of Maslow's hierarchy, these responses show an environment which is not necessarily safe and/or accepting. Significant numbers of students call for a more challenging environment, higher expectations, and higher standards for all of the students. This want for a greater challenge is similar to the responses regarding the community ensemble, but is more intense. The increase in intensity suggests that the need is stronger because the school ensemble provides less of a challenge.

5.5 A comparison of factors affecting student motivation in community and school ensembles.

5.5.1 Parents and family

Parents and family were not listed by any participant in any of the responses to questions related to the community or school ensembles.

5.5.2 Peers

In reviewing the data regarding the community ensembles and the school ensembles, one will find the students value peers in both, but the reasons differ greatly between the two groups. In the community ensemble, the students not only value

friendship and fun with their peers, but they value the musical talents, passion, and overall musicianship of their peers as well. In the school ensembles, the value of friendship is described as a more personal one, and is less related to music. The importance of friendship is consistent with previous findings, where students described their ensemble very much in terms related to family (Beegle & Shehan, 2007). Furthermore, in the responses regarding the school ensembles, there are many references to frustration with the lack of skill, passion, and overall musicianship in the school peers. This most likely comes as a result of the mix of students in a school ensemble. In a community ensemble, the members are all there seeking out further music education and participation, for a variety of reasons. In a school ensemble, some of the students are there simply because they need to fulfill a requirement. It is doubtful that this would be observed in a voluntary community orchestra. As a result, students in the community orchestra are surrounded by peers who are passionate about music, learning, and performing, which creates a more positive environment. According to Maslow's hierarchy, this leads to greater self-fulfillment, and closer to the attainment of self-actualization.

5.5.3 Director

When describing their director, the students in the survey were very specific about what they would change. When speaking of what they did like about the director, they were far less specific. This does not mean they did not like the director. It means the students were more concise in their responses regarding expectations. This leads to some very interesting conclusions regarding student perceptions of their director. Students are

particularly aware of the director's abilities and shortcomings. For both ensembles, it seems students really value a director who is personable, kind, funny, caring, and so on.

When it comes to the director's musical role, the students' expectations are again very specific. Students expect a teacher to not only be knowledgeable about the subject area, but also to be organized, strict, and fair. The responses regarding the school ensembles were slightly harsher, suggesting that the students' expectations of their schools' ensemble's directors were met less often. The harsher responses were related to organization, conducting skill and musical knowledge.

5.5.4 Self

Self motivation is much more evident in the community ensembles than it is in the school ensembles. Descriptions of the community ensemble include enjoying the difficulty, challenges, hard repertoire, musicality and high expectations. In descriptions of the school ensembles, these are among the things mentioned as lacking. The drive towards excellence suggests a much stronger sense of self-actualization in students participating in the community ensemble.

5.5.5 Environment

Overall, the responses suggest that students in an environment consisting of other students who are passionate about music and want to learn and be challenged enjoy the ensemble more. The sense of safety and security provided by an ensemble consisting of people who are similar in values and needs regarding music seems to be important.

Student understanding of how they are evaluated in an ensemble plays an important role in appreciating the learning environment. Between both groups, the responses regarding the community ensembles show auditions as the highest (n=37), followed by attendance (n=36), and participation (n=27). While the students do not receive grades for the community ensemble, they are still evaluated. The perceived method of evaluation differs from the school ensembles. In response to the question regarding how they are evaluated in their school ensembles, participation was listed most of all (n=36), followed by attendance (n=25) and auditions (n=9). These results reveal a disparity between the two types of ensembles. By a difference of more than 60%, the school ensembles use auditions less often than the other two most popular forms of evaluation. This gap suggests within the school ensembles, the students are held less accountable for their playing abilities, and more for their presence and participation. The lack of responsibility on the part of all students would easily explain the respondents' frustrations with less talented, late or tardy peers in school ensembles, as those students are not held responsible for their musicianship, attendance, or playing.

5.6 Recommendations for the Profession Based on Findings

Based on the findings of this research, it is important for the director of any ensemble to be sensitive to the importance of a wide variety of factors affecting student motivation. Of these many factors, in regard getting students motivated to begin music, the parents are a very important and valuable resource for increasing student motivation. Parents should be made aware of the significant impact their support can have on a student's participation in music and ensembles.

Directors and teacher should also be aware of the importance of the role of a student's peers. Strong peer relationships seem based in friendship, but building respect and appreciation for our peers' skills and shortcomings seems to be a very important factor in building group cohesiveness and consequently becomes a motivator for continuance.

The director of any ensemble must also be well aware of the expectations of his or her students. The data in this research shows students are acutely sensitive to many factors of a teacher's or director's personality and skills. This ranges from musical prowess to organization, conducting technique, repertoire choice, social skills, stress management, classroom management, and group evaluation. A director should keep an open ear and be sensitive to the reactions and needs of his or her students. These needs, if not addressed properly may result in attrition, frustration, and lack of motivation on the part of the students.

Based on the constructs of Maslow's hierarchy of needs and motivation, it is imperative music educators appreciate the many needs each individual student is trying to fulfill. Most importantly, one must realize once a certain need is satiated, another higher upon the hierarchy will immediately take its place. If a need is not being met, it is likely a student will become less motivated, and may direct their attention and efforts toward another subject or activity.

5.7 Recommendations for Further Research

In constructing further research, it is suggested the researcher be very specific in asking questions on motivation. The five categories identified in this research provide a

great framework for developing further research into motivation in music ensembles, but specific questions are necessary to retrieve the true motivating factors behind each category. Furthermore, motivation looked at through a construct such as Maslow's hierarchy should yield results which are more specific and more easily categorized, and which may be arranged in a manner providing more clarity.

Peers have emerged as an important factor in student participation in ensembles. There is much research that could be conducted to find out more specific results regarding the differences in student relations with their peers both in and out of the school environment. In relation to the existing literature, more investigation is needed into specific reasons for students beginning participation in both community and school ensembles.

In conducting further research, one may consider including more groups outside of the school. Another possibility for a comparison sample would be investigating differences in motivation between an ensemble offered in a school, and one that is offered to students by the school outside of school hours. It may also be of interest to investigate motivational differences between school ensembles, community ensembles, and college ensembles. By explaining to college ensembles, one may be able to more clearly determine some of the motivational factors present through a young musician's development into college and possibly professional playing.

In conducting further research on motivation in music ensembles, it is imperative that the researcher do everything possible to elicit responses that are concise and meaningful. A student who claims that their parent is their most influential motivator,

may actually be motivated by other things such as trying to please the parent, or the parent forcing them into it. It is this sort of specificity in questions and responses that will allow for the greatest understanding of motivation to participate in music ensembles, affording music educators the knowledge necessary to better recruit and retain their students.

It may also be of interest to investigate more in depth the influence of the family on students' beginning and continuing participation. An investigation into students beginning as a result of family or of school may reveal important motivational factors that could be used in producing more dedicated musicians.

The data showed a slight disparity in the results between the orchestra and chorus regarding the length of time students had been playing their instrument and taking lessons. Further investigation into this disparity may exhibit a difference in the ways students begin on instruments and on voice. There may be a better target age for recruitment based on the differences in student motivation at different ages in development.

Research into the relationship and differences between student expectations of their directors in and out of school, and the relationship to motivation in those groups, may be of great value to music educators as well. There are many more specific questions related to a director's influence on student motivation within the school environment that would benefit from a comparison of directors in community and non-school ensembles.

5.8 Conclusion

In conclusion, there are many factors affecting student motivation, and it has become evident that the motivators and their interactions with one another are quite different from student to student. Furthermore, motivators are very dependent not only on the student, but also the student's environment, previous experiences, and many interactions with peers and parents. Investigation into student motivation is a very complex process, and one to be conducted with a great deal of consideration for the individual. The most important findings of this study are the influence of the parents and peers. Whether it be attending concerts together, listening to music together, providing moral or monetary support, or even forcing the student to practice or participate, parents are key to student success and motivation. Based on the literature and on the results of this study, parental involvement is imperative not only at an early age, but also in a student's continued growth toward self-actualization. Once in an ensemble, a student's peers have one of the largest influences over motivation, as they were mentioned more than any other factor regarding retention. Peers also have a huge influence over the environment, as was seen in a comparison of results between the school and community ensembles. Peers have an influence in both groups, but it is different depending on the respondent's perception of that environment. In the school ensemble, students had different expectations of their peers, relying on them more for companionship and social support. In the community ensemble, the students expected higher musicianship and dedication out of their peers. In combination with a proficient director providing a safe environment which is accepting to those students most passionate about music and

performing, students who are self-actualized will be most likely to continue participation when their individual needs are being met.

In addition to these findings, it is imperative that educators understand a student's needs are never completely fulfilled. As one is satiated, another takes its place. A classroom or community ensemble is full of students who are all in a different stage of fulfilling their needs. The educator must understand these differences, and do their best to accommodate them, affording the greatest possibility of reaching as many students as possible. Better understanding of student motivation and an appreciation for the great differences existing between individuals will ultimately lead to more motivated ensembles full of students more dedicated to participation.

BIBLIOGRAPHY

- Abeles, H. F., Hoffer, C. R., & Klotman, R. H. (1984). *Foundations of Music Education*. New York, NY: Schirmer Books.
- Abeles, H. (2004). The effect of three orchestra/school partnerships on students' interest in instrumental music instruction. *Journal of Research in Music Education*, 52, 248-263.
- Adderly, C., Kennedy, M., & Berz, W. (2003). "A Home away from Home": The world of the high school music classroom. *Journal of Research in Music Education*, 51, 190-205.
- Austin, J. R. (1991). Competitive and non-competitive goal structures: an analysis of motivation and achievement among elementary band students. *Psychology of Music*, 19, 142-158.
- Beegle, A., & Campbell, P. (2007). Adolescents' expressed meanings of music in and out of school. *Journal of Research in Music Education*, 55, 220-236.
- Beltman, S., & Volet, S. (2007). Exploring the complex and dynamic nature of sustained motivation. *European Psychologist*, 12, 314-323.
- Brand, M. (2001). Chinese and American music majors: Cross – cultural comparisons in motivation and strategies for learning and studying. *Psychology of Music*, 29, 170-178.
- Cope, P. (2002). Informal learning of musical instruments: The importance of social context. *Music Education Research*, 4, 93-104.
- Costa-Giomi, E., Flowers, & P. J., Sasaki, W. (2005). Piano lessons of beginning students who persist or drop out: Teacher behavior, student behavior, and lesson progress. *Journal of Research in Music Education*, 53, 234-247.
- Gottfried, A. W., Gottfried, A. E., & Guerin, D. W. (2006). The fullerton longitudinal study: A long-term investigation of intellectual and motivational giftedness. *Journal for the Education of the Gifted*, 29, 430-450.
- Kennedy, M. A. (2002). "It's cool because we like to sing": Junior high school boys' experience of choral music as an elective. *Research Studies in Education*, 18(1), 26-36.
- Madsen, C. K. (2003). The magic of motivation: Practical implications from research. *American Music Teacher*, 53(2), 22-27.

- Marjoribanks, K., & Mboya, M. (2004). Learning environments, goal orientations, and interest in music. *Journal of Research in Music Education*, 52, 155-166.
- Mark, M. L., & Gary, C. L. (2007). *A History of American Music Education*. Lanham, MD: Rowman & Littlefield Publishers, Inc.
- Maslow, A.H. (1943). A theory of human motivation. *Psychological Review*, 50(4), 370-396.
- Maslow, A.H. (1971). *The Farther Reaches of Human Nature*. New York, NY: The Viking Press, Inc.
- Maslow, A.H. (2000). *The Maslow Business Reader* (D.C. Stephens, Editor). New York, NY: John Wiley & Sons, Inc.
- Matthews, W. K., & Kitsantas, A (2007). Group cohesion, collective efficacy, and motivational climate as predictors of conductor support in music ensembles. *Journal of Research in Music Education*, 55, 6-17.
- Schmidt, C. P. (2005). Relations among motivation, performance achievement, and music experience variables in secondary instrumental music students. *Journal of Research in Music Education*, 53, 134-147.
- Sichivista, V. O. (2003). College choir members' motivation to persist in music: Application of the Tinto model. *Journal of Research in Music Education*, 51, 330-341.
- Sichivista, V. O. (2007). The influences of parents, teachers, peers and other factors on students' motivation in music. *Research Studies in Music Education*, 29(1), 55-68.
- Stamer, R. A. (1999). Motivation in the choral rehearsal. *Music Educators Journal*, 85, 26-29.
- Stoeber, J., & Eismann, U. (2007). Perfectionism in young musicians: Relations with motivation, effort, achievement, and distress. *Personality and Individual Differences*, 43, 2182-2192.
- Woody, R. H. (2004). The motivations of exceptional musicians. *Music Educators Journal*, 90(3), 17-21.
- Zdzinski, S. F. (1996). Parental involvement, selected student attributes, and learning outcomes in instrumental music. *Journal of Research in Music Education*, 44, 34-48.

APPENDICIES

AppendixA: Research Questionnaire

Personal information:

Age _____

Ensemble _____

Male Female

Instrument/Voice _____

1. List any additional instruments you play.

2. Do you take private lessons?

yes no

3. If yes, for how long have you taken lessons on this instrument?

4. At what age did you begin studying this instrument?

5. Did your parents influence your decision to take private lessons?

yes no

6. If yes, please explain how.

7. Do your parents regularly listen to music at home?

yes no

8. If yes, what kind of music do they prefer?

9. Do you attend concerts regularly with your parents?

yes no

10. Which ensemble is more enjoyable to play in, this ensemble, or your ensemble at school? Why?

This ensemble School (which one) _____

Why? _____

Information on Community Ensemble

1. Is your conductor a male or female?
Male Female

2. For about how long have you played your instrument?
Less than 1 year 1 year 2 years 3 years
4 years 5 years More than 5 years

3. How are you evaluated in this ensemble (check all that apply)?
Practice Records Auditions Participation
Attendance Other (please specify) _____

4. How long have you been in THIS ensemble?
Less than 1 year 1 year 2 years 3 years
4 years 5 years More than 5 years

5. Are you in any other ensembles outside of school?
yes no

6. If yes, which ones, and how long have you been in them?
Ensemble _____ Years of participation _____
Ensemble _____ Years of participation _____
Ensemble _____ Years of participation _____

7. Do you like playing in this ensemble?.
yes no
Please explain why or why not:

8. What do you like most about your conductor in this ensemble?

9. Please list anything you would change about your conductor to make your experience in this ensemble more enjoyable.

10. List the one thing most makes you want to continue performing your instrument in this ensemble?

Information on School Ensemble

1. List the school ensembles in which you currently participate and duration of participation.

Ensemble _____ Years of participation _____

Ensemble _____ Years of participation _____

Ensemble _____ Years of participation _____

2. Is your teacher at school a male or female?

Male Female

3. If credit is offered for your ensemble at school, how many credits is it worth?

4. How many concerts per year does your school ensemble perform?

1 2 3 4 5 6 or more

5. How are grades determined for your school ensemble (check all that apply)?

Practice Records Auditions Participation

Attendance Other (please specify) _____

6. Do you enjoy playing in your school ensemble?

yes no

Please explain why or why not:

7. What do you like most about your teacher at school?

8. Please list anything you would change about your school conductor to make your experience in your school ensemble more enjoyable.

9. List the one thing most makes you want to continue performing your instrument in your school ensemble?

Appendix B: Parental Consent Form

Dear Parent or Guardian,

We are asking your permission for your child to complete a survey being administered to student in community music ensembles. This research is being conducted as part of a graduate research project at Cleveland State University. The purpose of this survey is to gain insight into why students participate in performing groups. The survey will ask questions about the students’ music background and experiences in both their school and community music ensembles. It is our hope that data from this survey will contribute to a better understanding of young musicians’ reasons for continued participation in music ensembles and will provide music teachers and ensemble directors with better information on how to motivate, encourage and retain students in music programs..

Your child’s responses to the survey will be confidential. Your child’s name will not be collected or appear anywhere on the survey and complete confidentiality will be guaranteed. Your child’s responses will not be shared with the director of the ensemble. The responses will only be released in aggregate form.

Your consent and your child’s participation are completely voluntary and your child may withdraw at any time. There is neither reward for participating nor consequence for choosing not to participate. If you have any questions about your child’s rights as a research subject, you can contact the Cleveland State University Institutional Review Board at (216) 687-3630. I also understand that if I have any questions about the research, the questionnaire, or the process, I may contact Craig Klonowski at (614) 937-3940 or Dr. Rita Klinger at (216) 523-7176.

There are two copies of this letter. If you agree to allow your child to participate, please sign below. After signing them, keep one copy for your records and return the other one to me with the completed survey and one signed copy of the child assent form in the envelope provided.

Thank you in advance for permitting your student to participate in this important research.

Craig Klonowski,
Master’s Degree Candidate

Rita Klinger, Ph.D.
Associate Professor of Music

Child’s Name (Please Print)

Parent Signature

Date

Appendix C: Student Assent Form

Dear Student,

We are asking you to help us with a survey to gain insight into why students participate in music performing groups. This research is being conducted as a part of a graduate research project at Cleveland State University.

Taking the survey is voluntary, which means you do not have to take part if you don't want to. Nothing will happen to you if you decide not to participate.

If you agree to participate you will take the survey on paper. The survey will ask questions about you, your behaviors and attitudes. You will not be able to put your name on the survey and your answers will be completely private. There is no way to know which student filled out an individual survey. Your responses will not be shared with the director of the ensemble. The responses will only be released in aggregate form.

Please read the following and sign below if you agree to participate.

I understand that:

- If I don't want to take the survey that's ok, and I won't get into trouble
- Anytime that I want to stop participating, that's ok
- My name will not be known and my answers will be completely private
- My name will not be linked to the answers provided.

Signature

Date

Name (Please Print)

There are two copies of this letter. After signing them, keep one copy for your records and return the other one. Thank you in advance for your cooperation and support

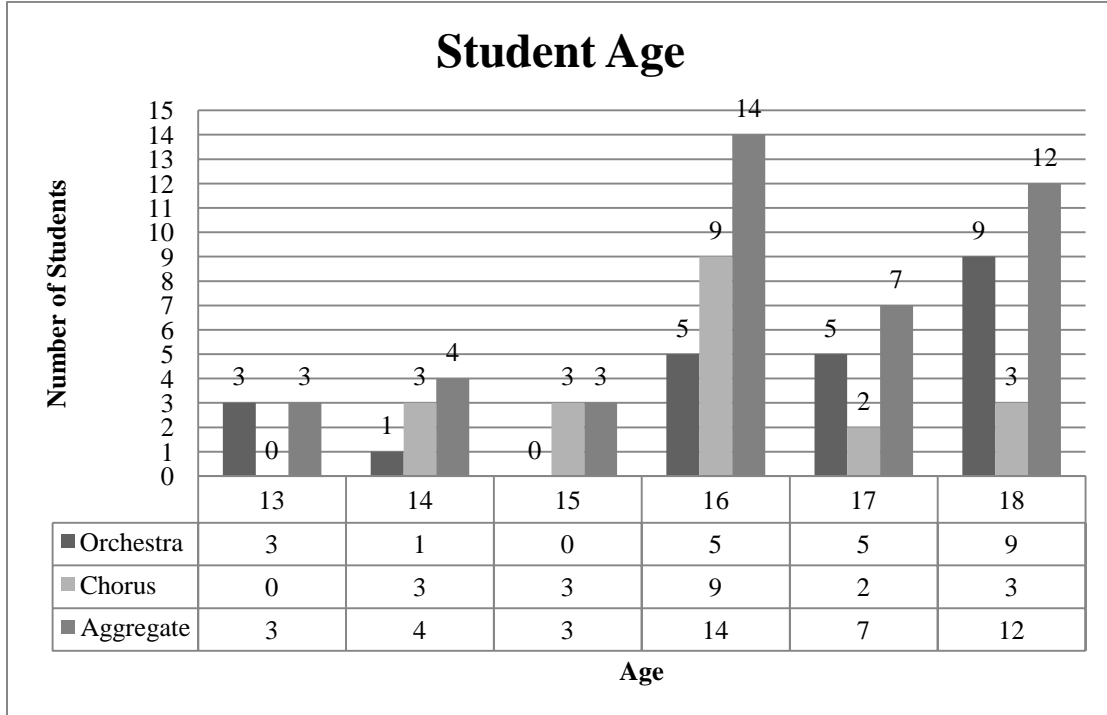
For further information regarding this research project, contact Craig Klonowski at (614) 937-3940, email: Craig.Klonowski@gmail.com, or Dr. Rita Klinger at (216) 687-3630, email: r.klinger@csuohio.edu.

If you have any questions about your rights as a research subject, you can contact the Cleveland State University Institutional Review Board at (216) 687-3630.

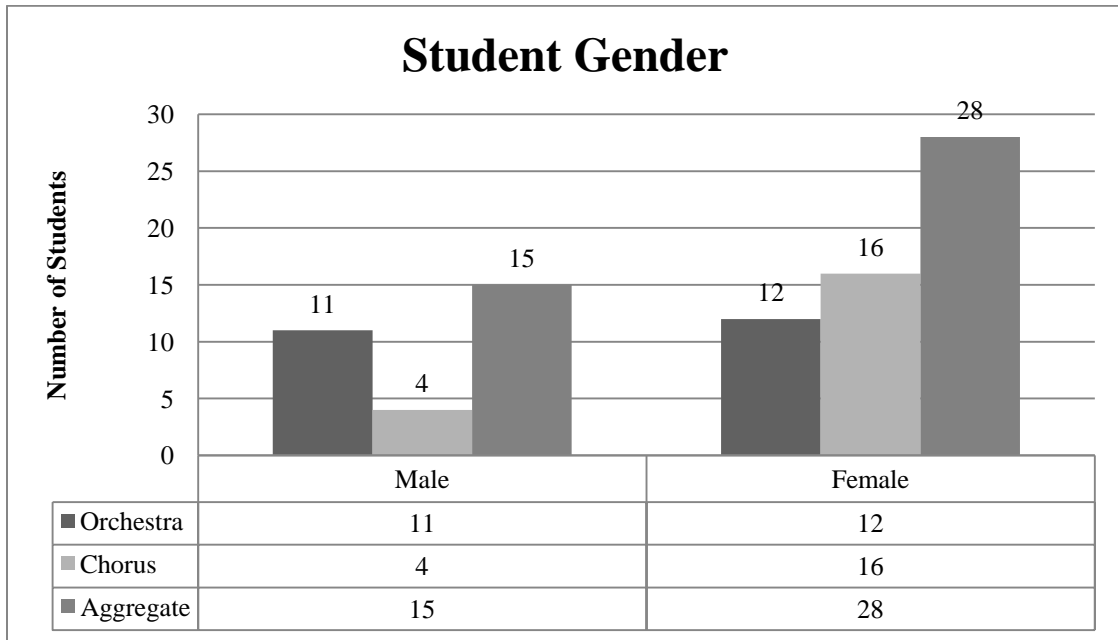
Appendix D: Data Charts

Personal information:

Age



Gender



Instrument/Voice

	Orchestra
5	Violin
2	Viola
3	Cello
1	Bass
1	Flute
2	Oboe
1	Clarinet
2	Trumpet
2	Trombone
2	Horn
1	Harp
1	Percussion

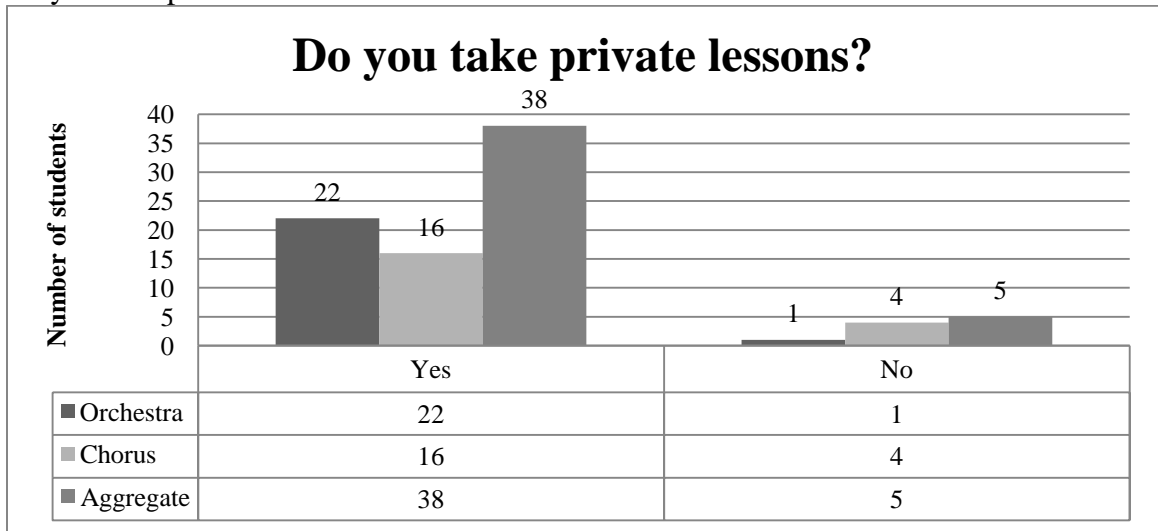
	Chorus
8	Soprano
5	Alto
1	Tenor
1	Bass
2	Voice
1	Piano

List any additional instruments you play.

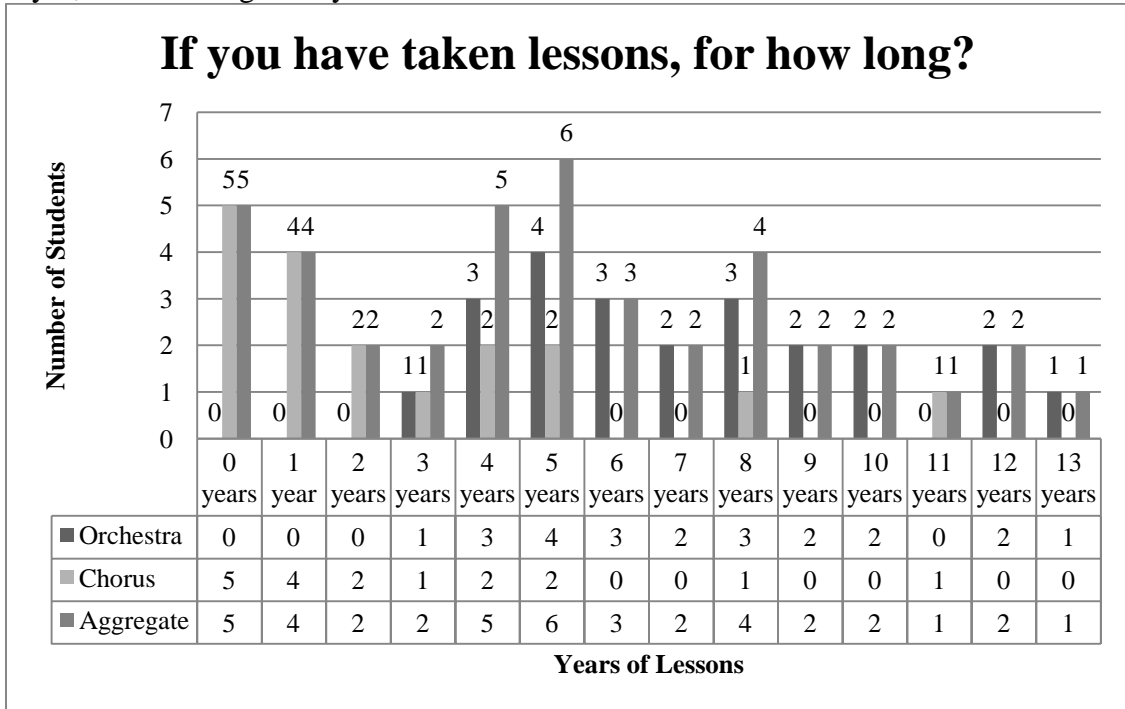
	Orchestra
2	Violin
2	Guitar
2	Piccolo
3	Flute
1	English horn
1	Recorder
1	Clarinet
1	Trumpet
14	Piano
1	Organ
2	Percussion
1	Voice

	Chorus
4	Violin
1	Viola
1	Guitar
2	Piccolo
3	Flute
1	Clarinet
3	Alto saxophone
1	Tenor saxophone
1	Trumpet
1	French horn
10	Piano
1	Drums
1	Harmonica

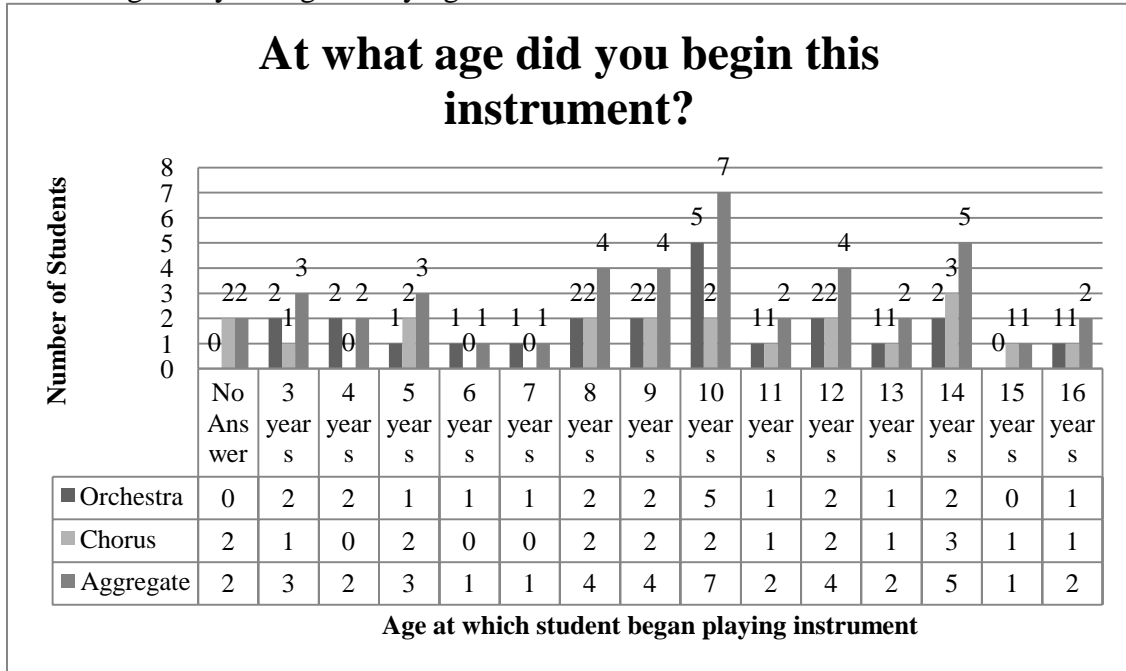
Do you take private lessons?



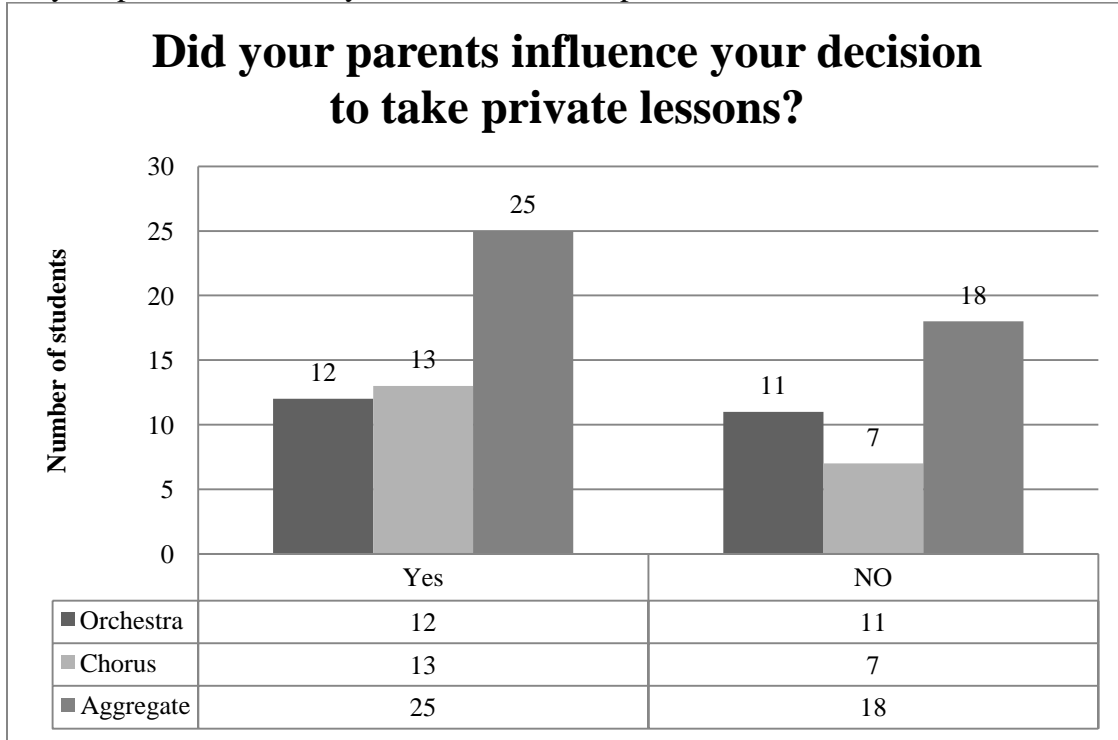
If yes, for how long have you taken lessons on this instrument?



At what age did you begin studying this instrument?



Did your parents influence your decision to take private lessons?

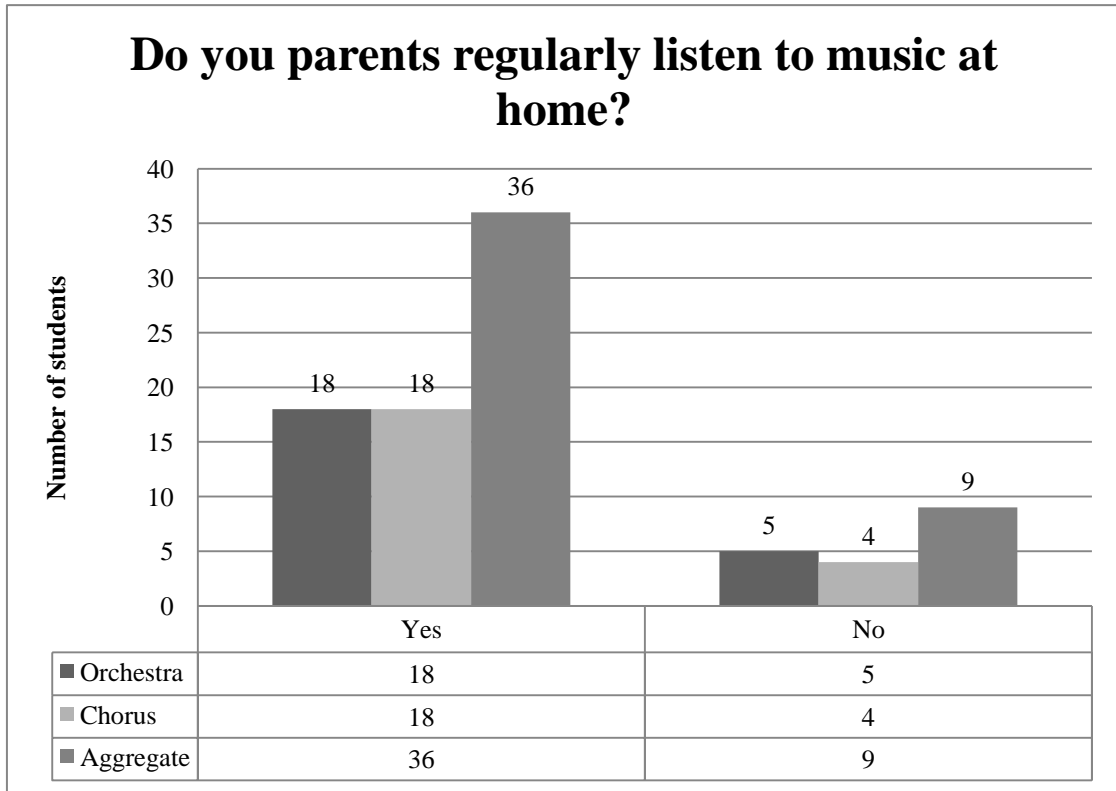


If yes, please explain how.

Orchestra	
6	Mom/ Mother support
5	Parents supported
	Parents to encourage future in music schools
	Parents forced, but now voluntary
	Paid for instrument in exchange for commitment to lessons

Chorus	
6	Encouragement
2	Mom
2	Forced and now love it
2	Paid for lessons
1	Said it would help with other academic disciplines
1	Dad

Do your parents regularly listen to music at home?

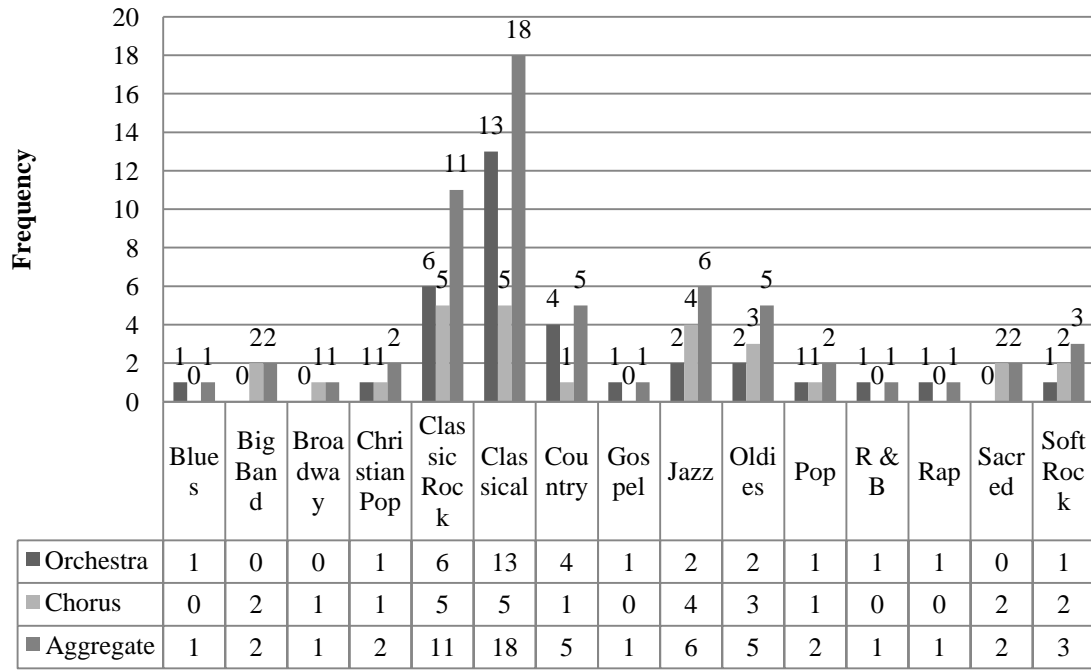


If yes, what kind of music do they prefer?

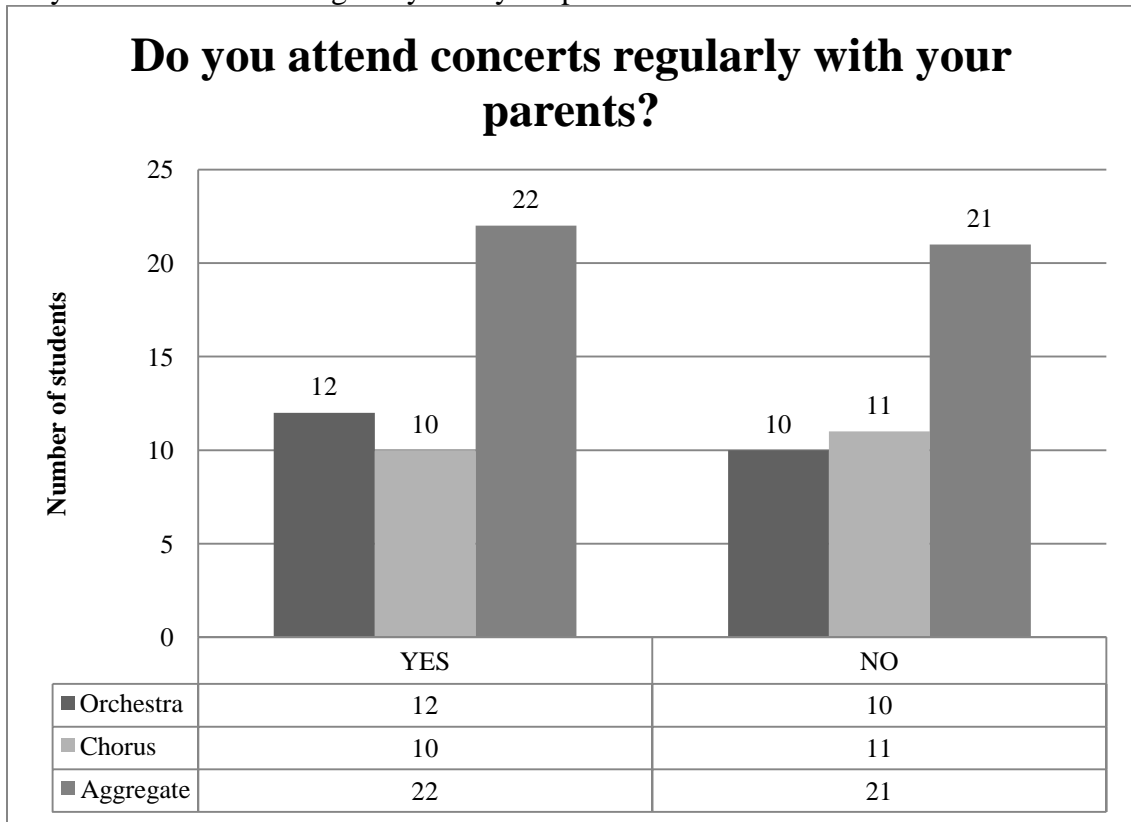
COYO	
13	Classical
6	Classic rock
4	Country
2	Jazz
2	Oldies
	Blues
	Christian Pop
	Gospel
	Pop
	R & B
	Rap
	Soft Rock

COYC	
9	Classical
5	Classic Rock
4	Jazz
3	Oldies
3	Sacred
2	Big Band
2	Soft Rock
	Broadway
	Christian Pop
	Country
	Pop

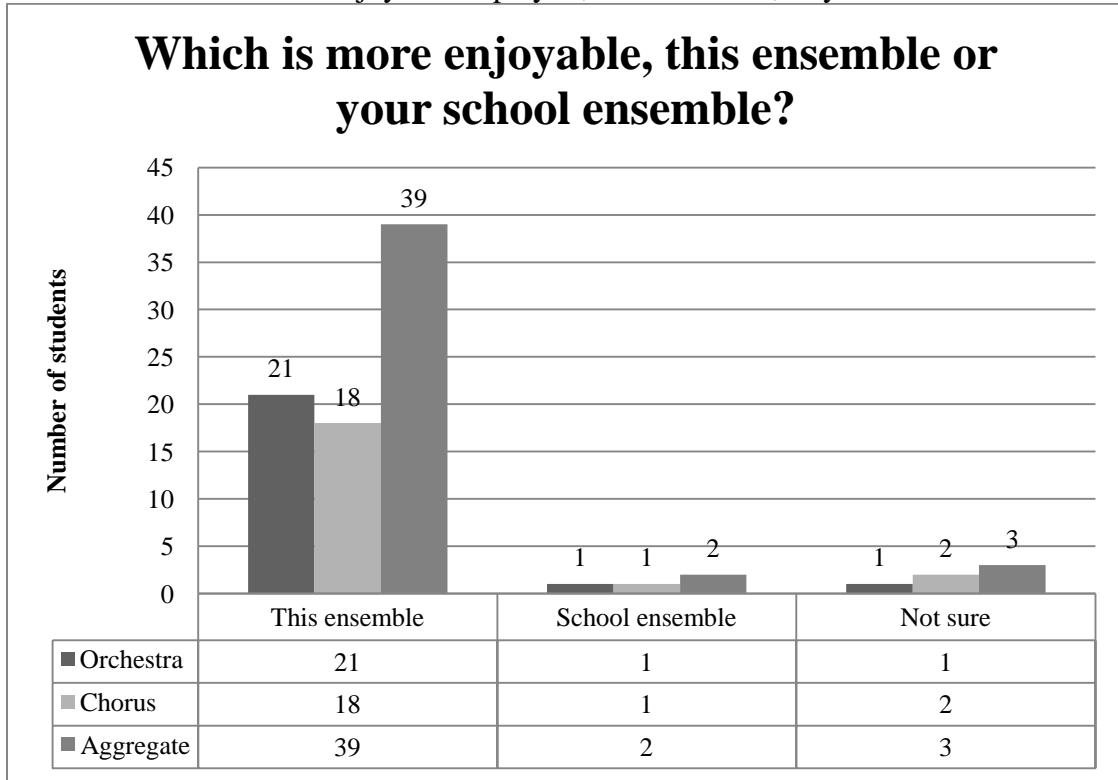
Of students whose parents listened to music at home, what kind of music was it?



Do you attend concerts regularly with your parents?



Which ensemble is more enjoyable to play in, this ensemble, or your ensemble at school?

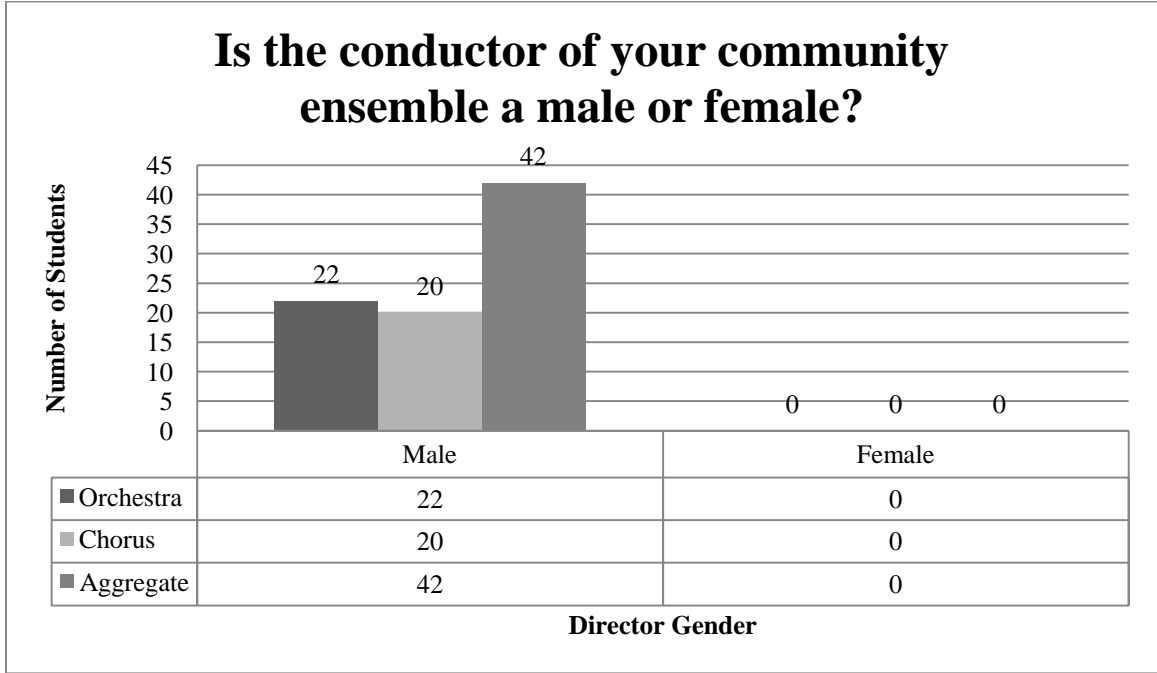


Why?

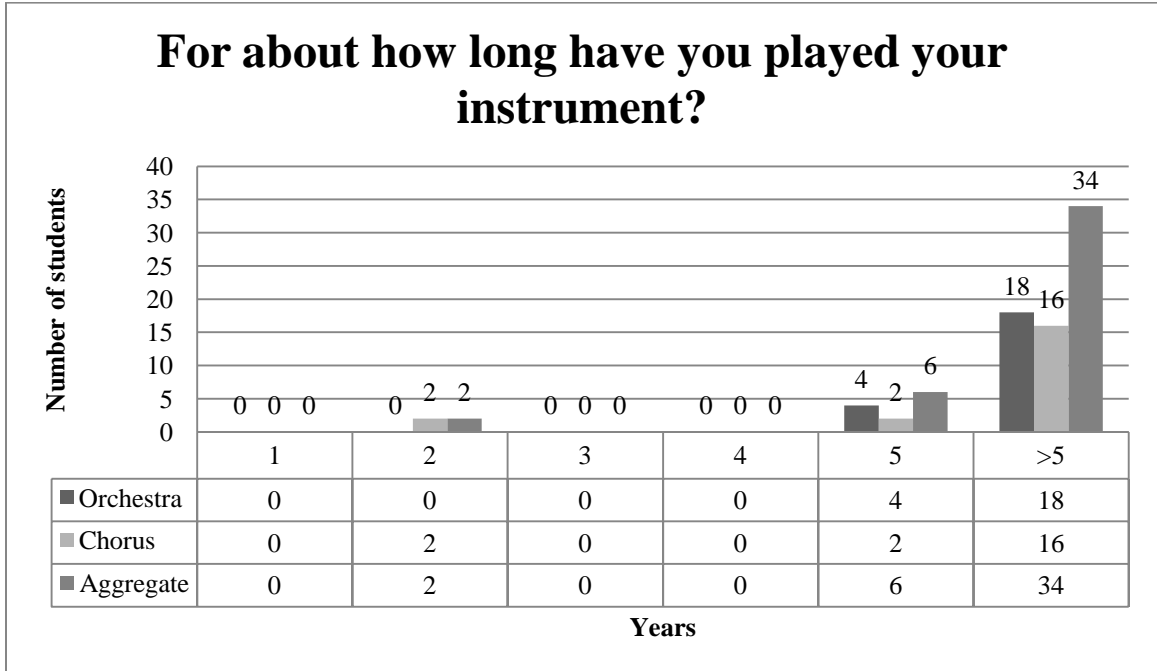
	Orchestra	Chorus
6	Better musicianship	6 Higher musicality
4	More serious	5 More challenging
4	Better music	4 Fun
3	More challenging	3 Better director
3	Homeschooled: No other ensemble	3 Peer interaction
3	More advanced	3 More professional
2	No school ensemble	Better music
2	Better performance space	Educational
	Atmosphere	More organized
	Coachings with professional orchestra	More serious
	Director	
	Matches my skill level	
	More performance opportunities	
	Not sure	
	Nurturing	

Information on Community Ensemble

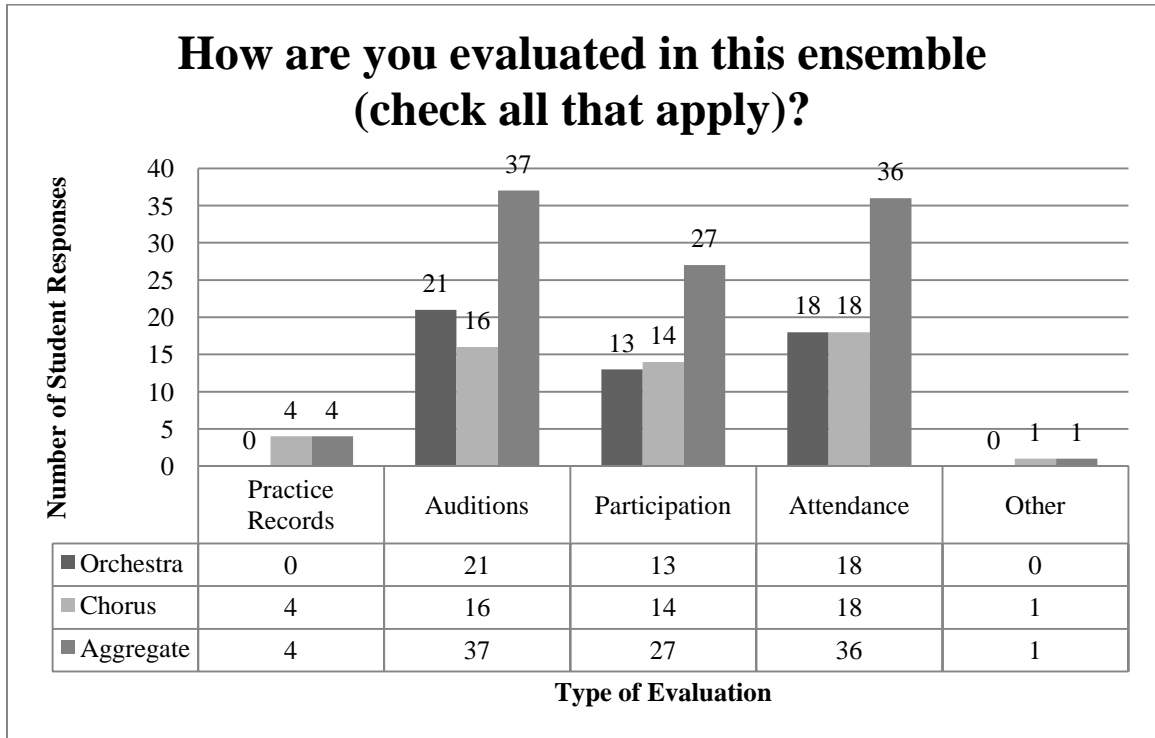
Is your conductor a male or female?



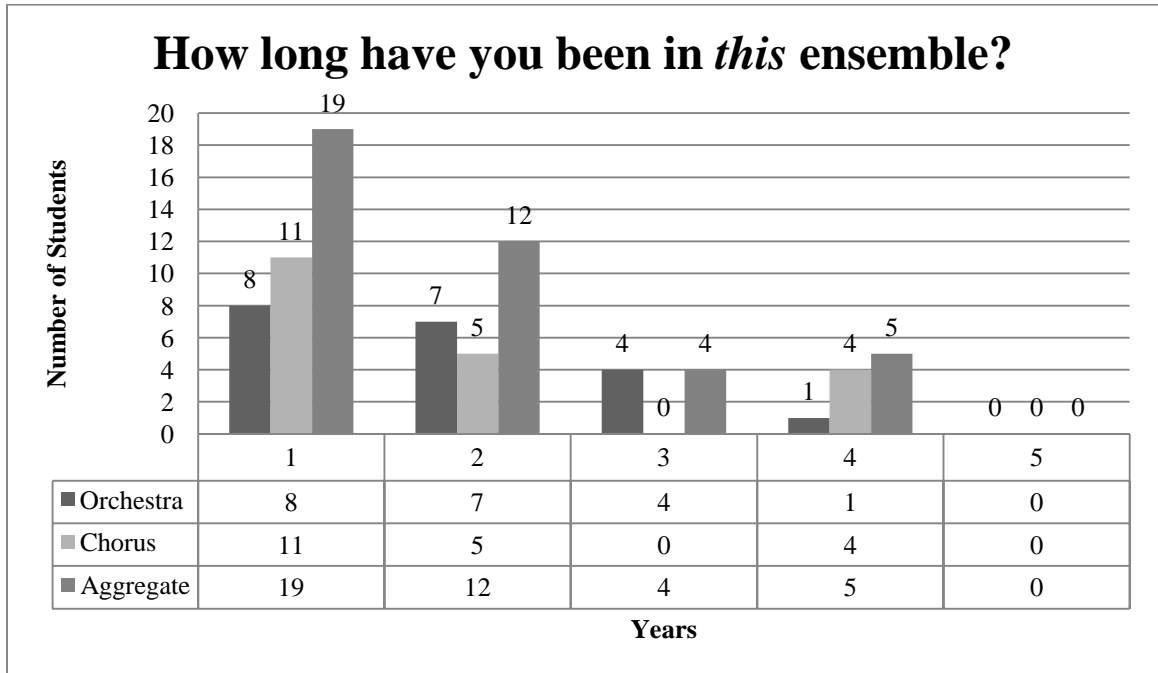
For about how long have you played your instrument?



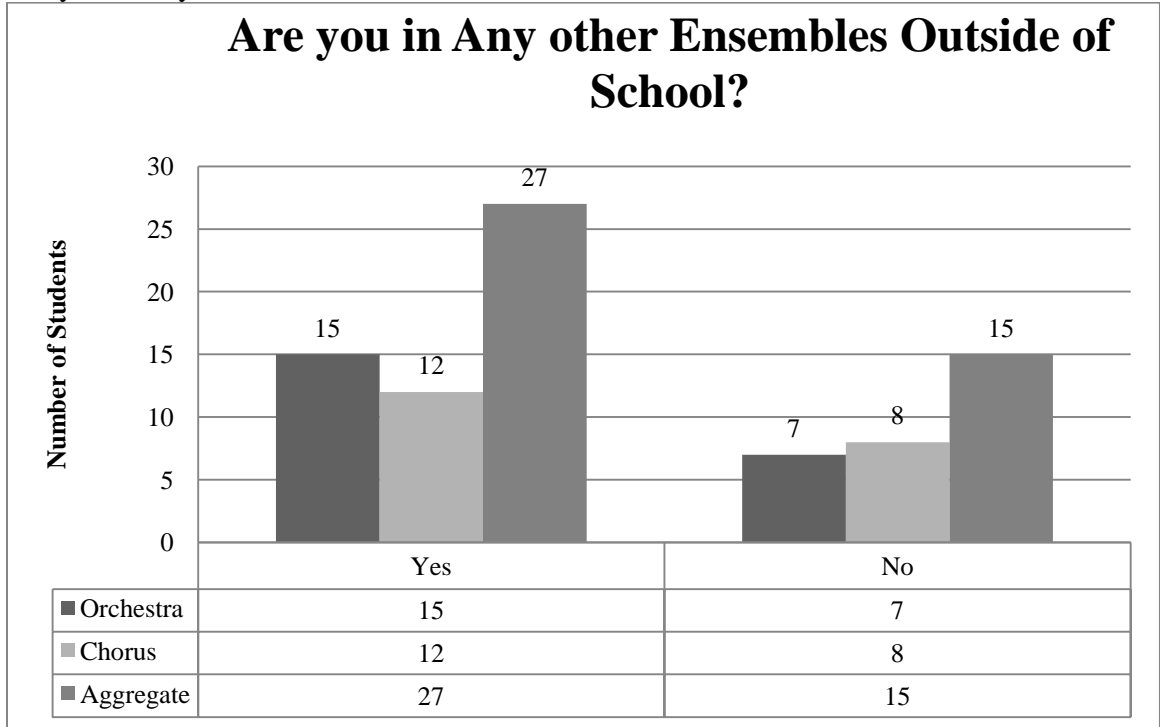
How are you evaluated in this ensemble (check all that apply)?



How long have you been in THIS ensemble?



Are you in any other ensembles outside of school?

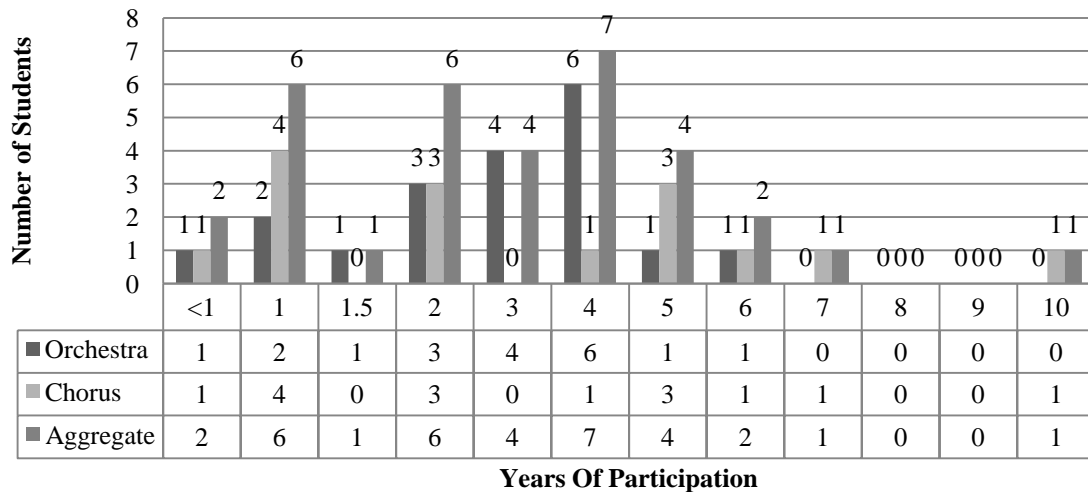


If yes, which ones, and how long have you been in them?

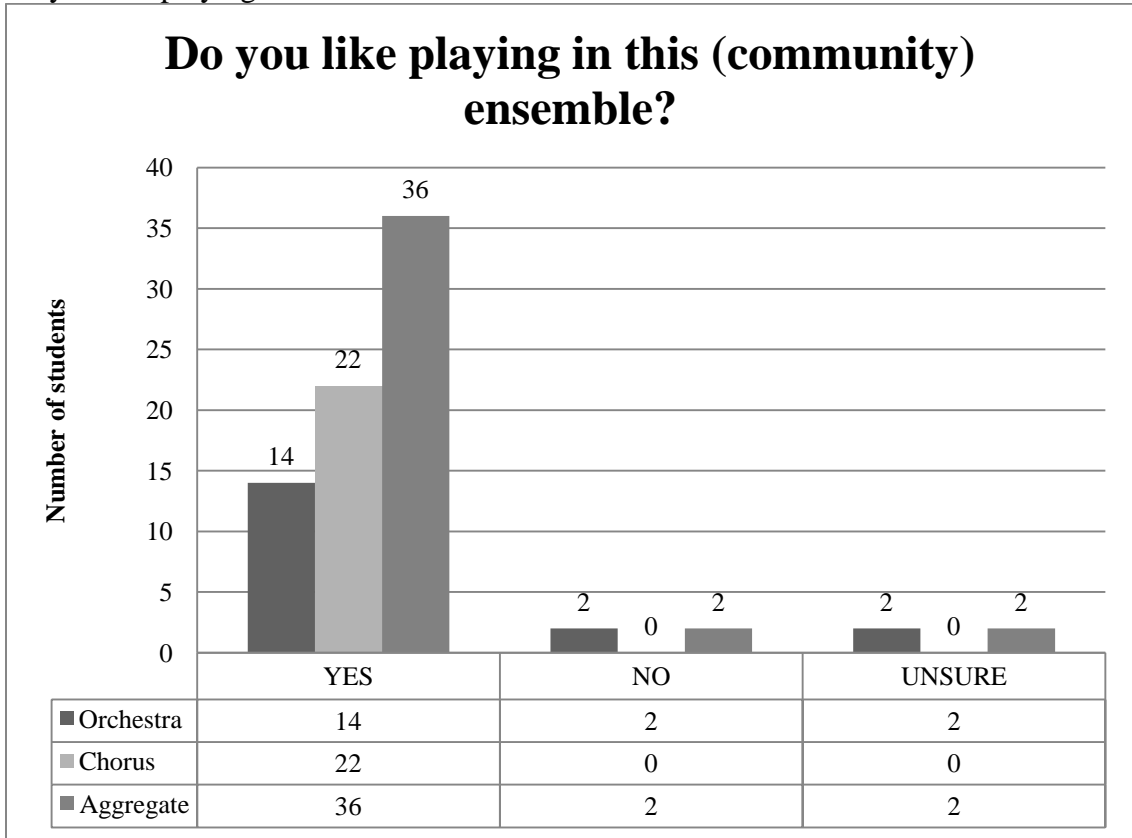
Orchestra	
4	Youth Wind Symphony
2	Contemporary Youth Orchestra
2	String Quartet
2	Chamber Music
2	College Orchestra
1	Trio
1	True North Symphony
1	4H Band
1	All City Orchestra
1	CIM Orchestra
1	Erie Junior Philharmonic

Chorus	
10	Church Ensemble
1	Alelujah
1	Varsity Jazz
1	Orchestra Children's Chorus
1	Acapella Group

Number of years of participation in other outside group



Do you like playing in this ensemble?.



Please explain why or why not:

YES:

	Orchestra
7	The Music
2	Friends
1	Director
5	Great Musicians
3	Quality of Musicianship
2	Challenging
2	Coachings with prof. Orch.
2	Venue
1	Atmosphere
1	Professional

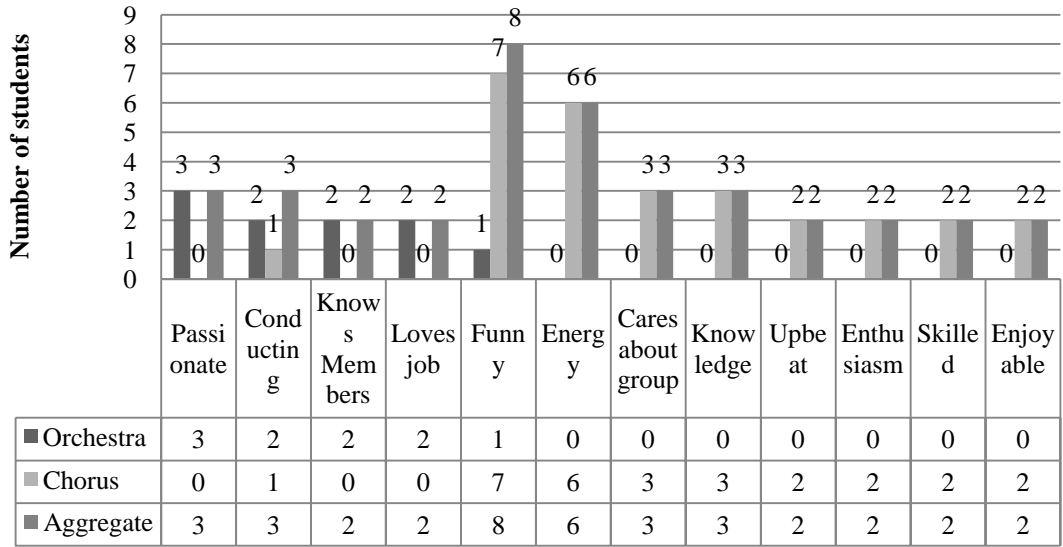
	Chorus
3	Director
4	The Music
5	Other Musicians
2	Venue
5	Challenging
7	Fun
2	Learn a Lot
1	Level of Musicality
1	Rewarding

What do you like most about your conductor in this ensemble?

Orchestra	
3	Passionate
2	Good conducting (easy to follow)
2	Knows members
2	Loves his job
	Approachable
	Attention to detail
	Better than school teacher
	Calm
	Cares about group
	Doesn't get angry
	Easy to work with
	Explains things well
	Flexible
	Friendly
	Fun
	Good interpretations
	Good music choice (not too hard/easy)
	High expectations
	Intelligent
	Interesting
	Kind
	Positive attitude
	Prepares us for concerts
	Sensitive
	Serious
	Virtuosity
	Works hard
X	He will be leaving
X	I don't like him at all

Chorus	
7	funny
6	energy
3	Cares about reputation and opinion of group
3	Knowledge
2	Upbeat
2	Enthusiasm
2	Skilled
2	Enjoyable
	Concentration
	Charisma
	Understanding
	Gifted
	Organized
	Helpful
	Encouraging
	Personable
	Experienced
	Great ideas
	Conducting
	Teaching about composers' trademarks
	Inspiring
	Motivating
	Passion

Multiple responses to what students enjoyed most about community director

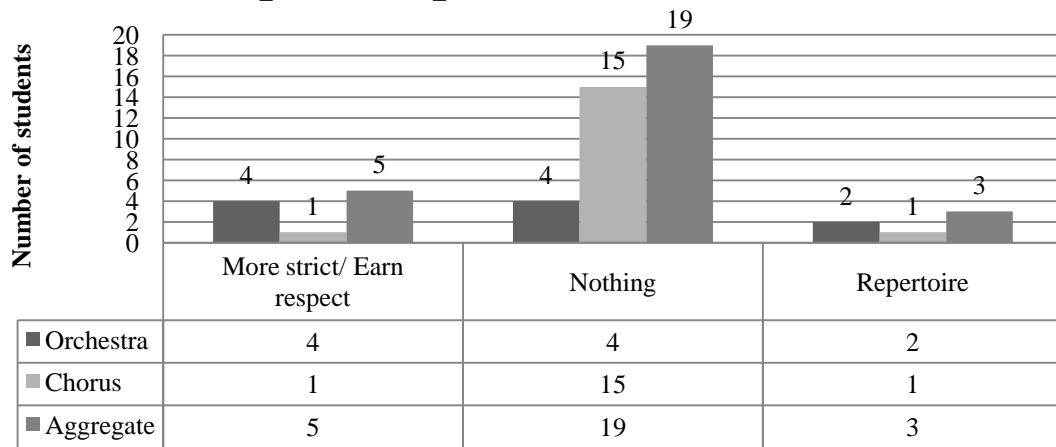


Please list anything you would change about your conductor to make your experience in this ensemble more enjoyable.

Orchestra	
4	Be more strict/ earn respect
4	Nothing
2	More balanced repertoire
	chill out
	Don't get stressed at new reh. space
	Higher expectations
	How he deals with stress (don't hold in)
	Improve conducting technique
	More familiar with my instrument
	Not so many 8 hr. weekends
	Rehearsal methods
	Too nice
X	Exchange him for another one
X	Repertoire to include everyone
X	Expectations, professionalism, seriousness.

Chorus	
15	Nothing
	He's a little boring sometimes
	More challenging repertoire
	More outside of practice activities
	More strict, less laid back

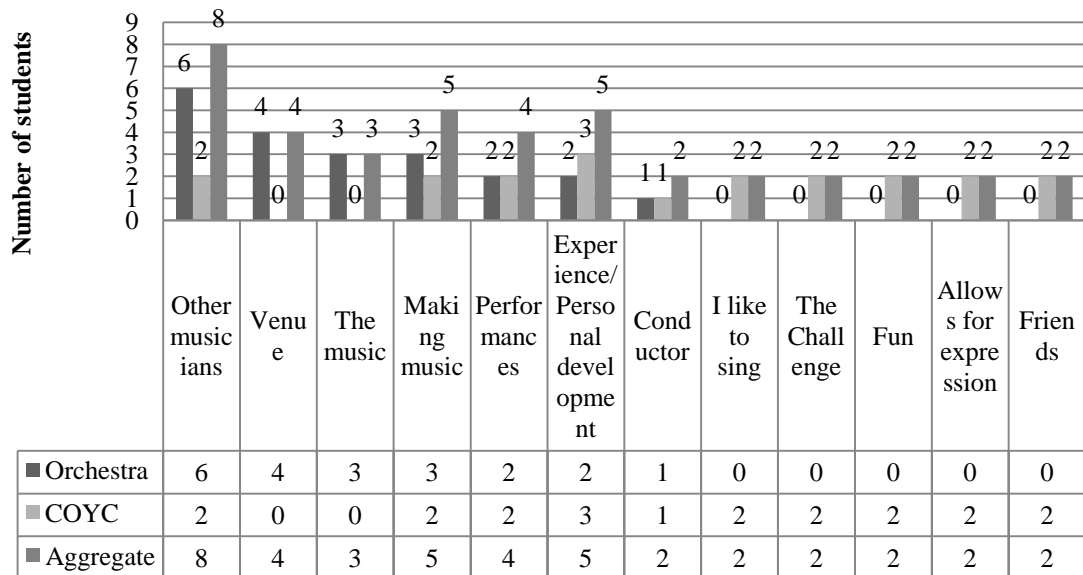
Multiple responses to what students would change about community director to improve experience in ensemble



List the one thing most makes you want to continue performing your instrument in this ensemble?

	Orchestra		Chorus
6	The other musicians	3	Personal improvement
4	venue	2	I like to sing
3	The music	2	The challenge
3	Making music	2	The other musicians
2	Performances	2	Fun
2	Gain experience/ develop playing	2	Performances are fun
	Coaching with the Cleveland orch. players	2	Allows for expression
	Competition of auditions	2	Making music
	devotion to conductor	2	Friends
	Escape from everyday life		Exciting
	Everyone loves their instrument		Experience of a lifetime
	Sitting principal		great practice
	Superior ensemble		I love it
X	I don't want to continue. thank god i'm a senior.		Long practices
			Resume builder
			The conductor
			To help make vocal music better known in Cleveland

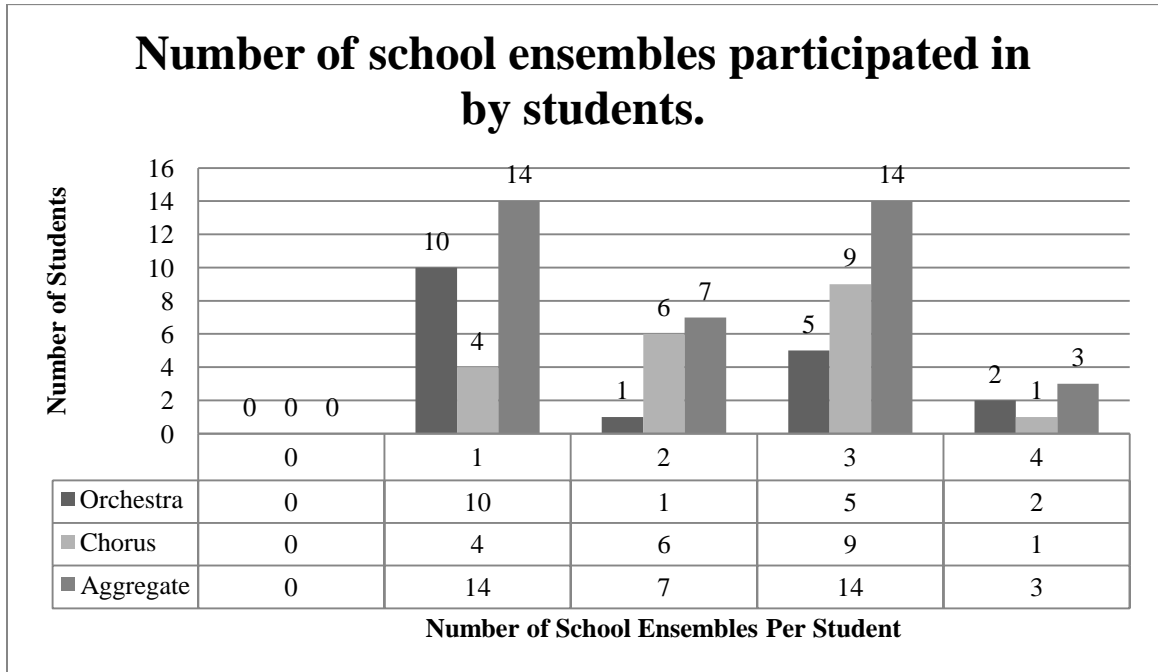
Multiple responses to what most makes students want to continue playing thier instrument in the community ensemble



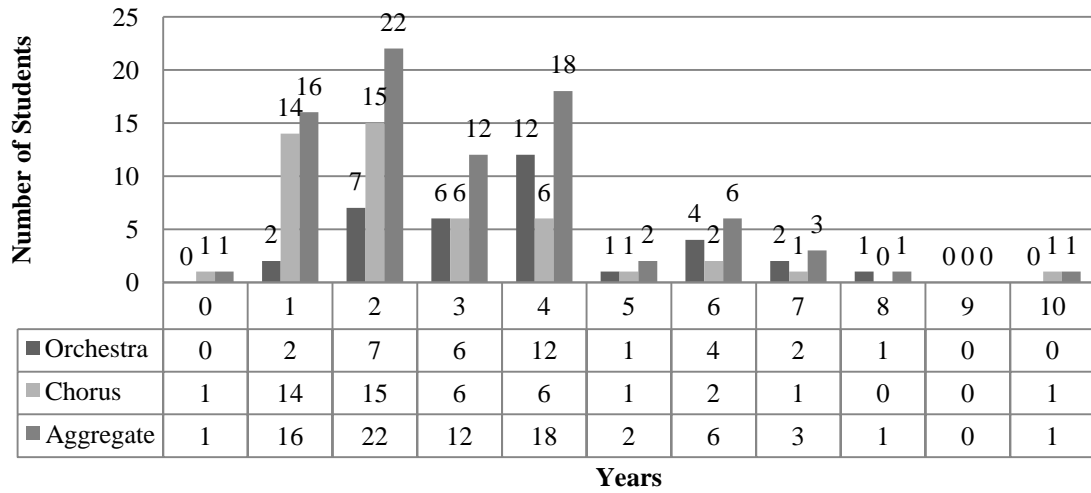
Information on School Ensemble

List the school ensembles in which you currently participate and duration of participation.

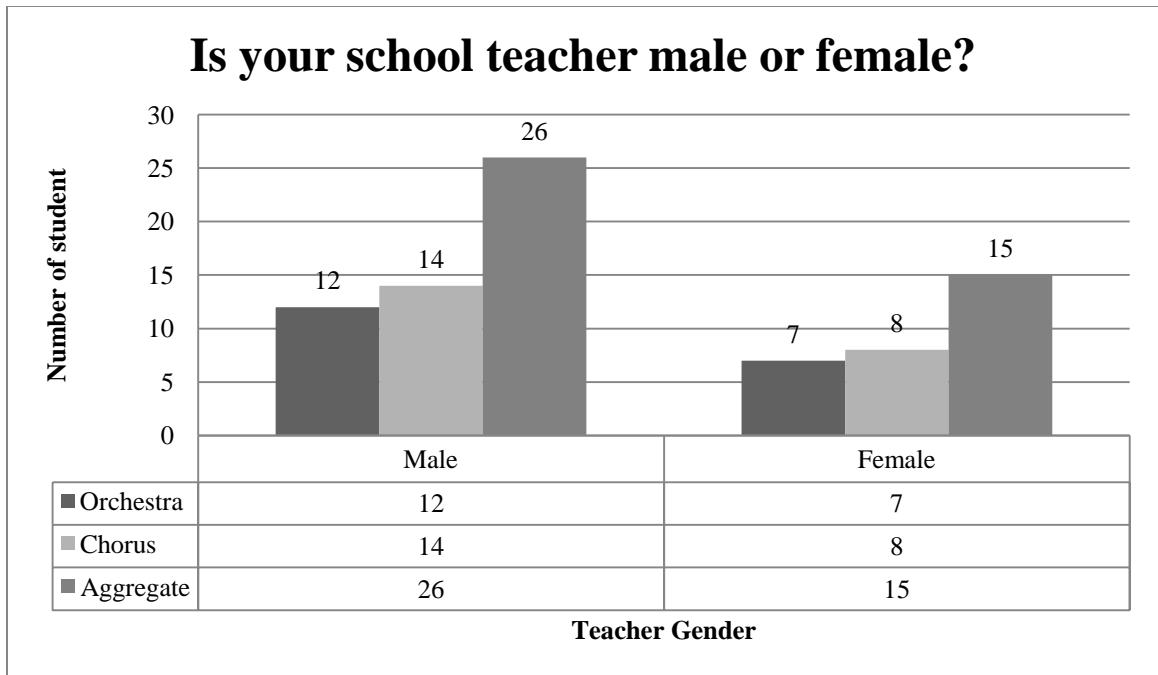
Number of school ensembles per student:



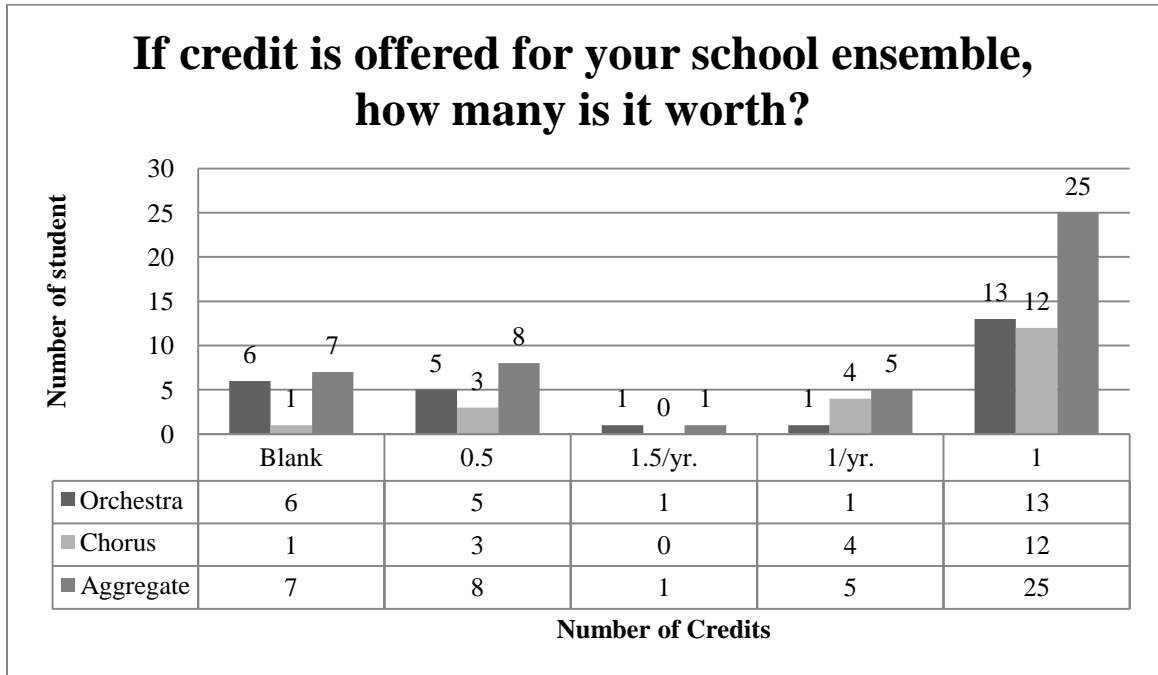
Years of participation in each school ensemble



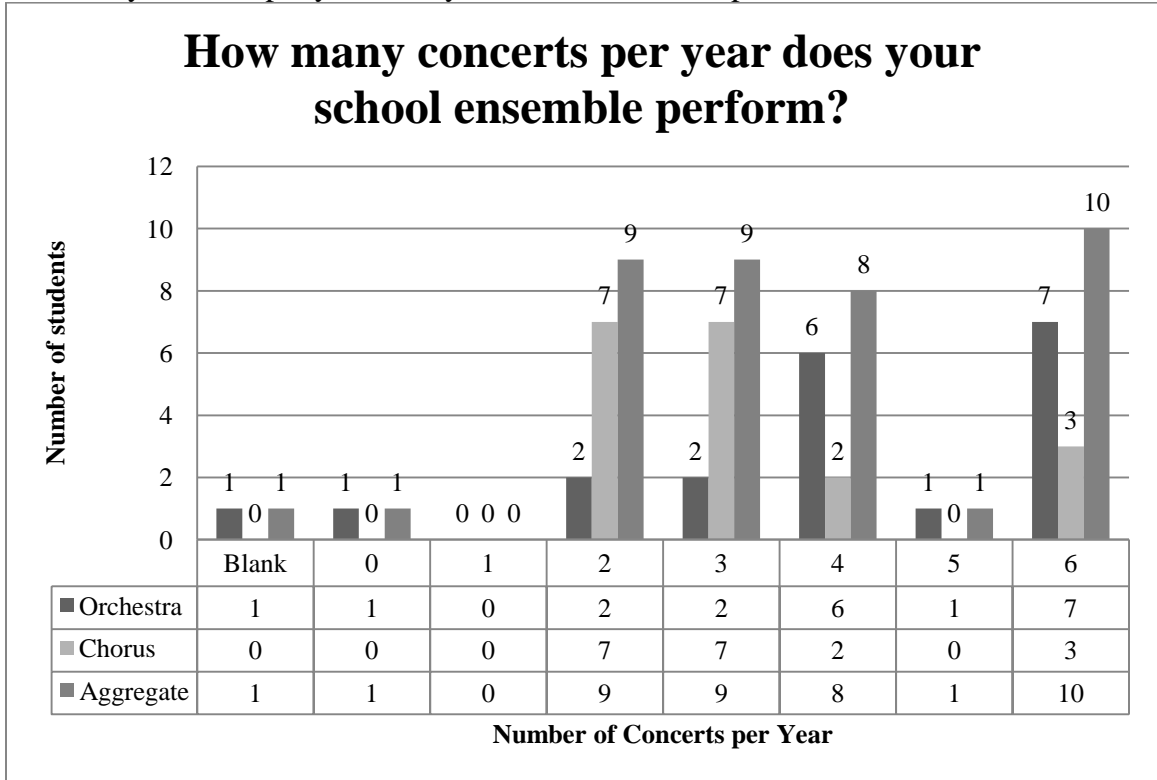
Is your teacher at school a male or female?



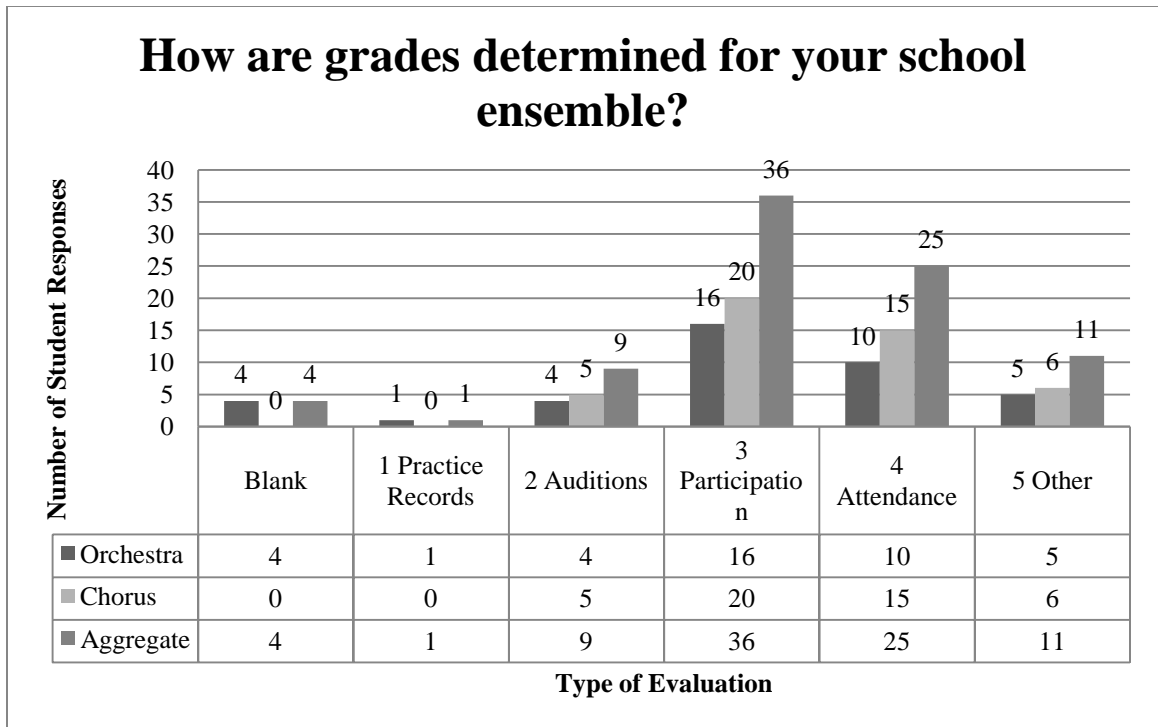
If credit is offered for your ensemble at school, how many credits is it worth?



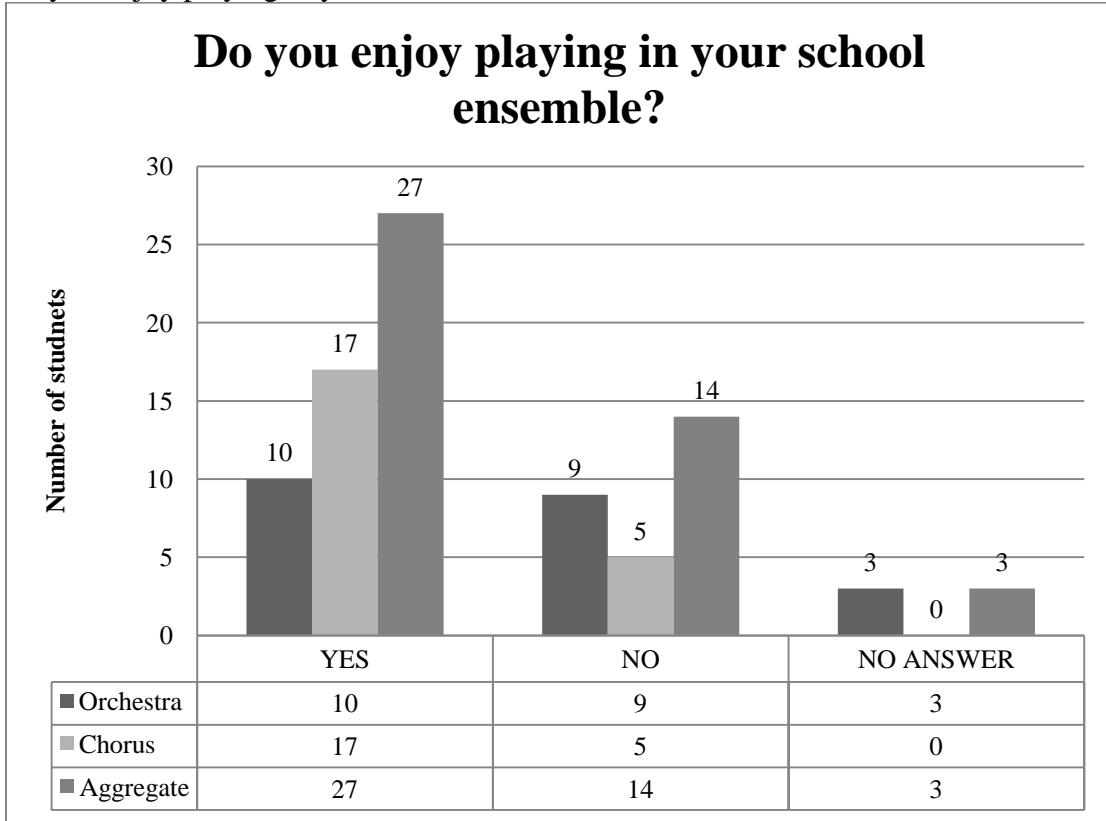
How many concerts per year does your school ensemble perform?



How are grades determined for your school ensemble (check all that apply)?



Do you enjoy playing in your school ensemble?



Please explain why or why not:

Yes:

Orchestra	
2	Like playing with friends
2	I enjoy the music
	The level is very high
	we all try and lift each other up to play better than before
	i am in charge of the quintet, usually. and members practice the music
	nice to see more young people enjoying classical music

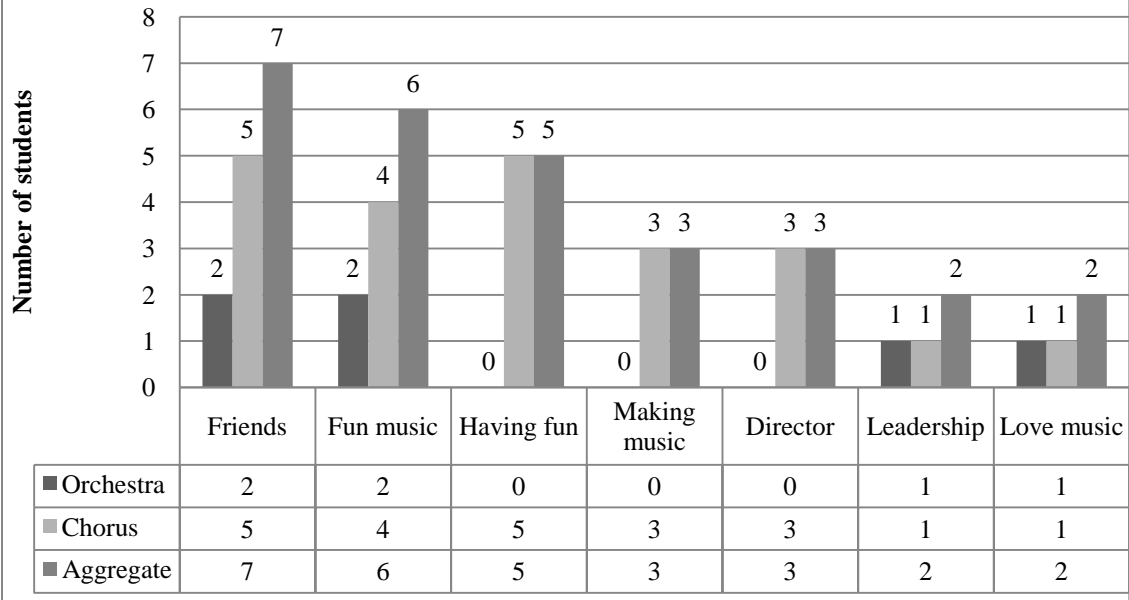
Chorus	
6	Having Fun
5	Friends
3	Fun Repertoire
3	Enjoy making music
3	Director
	Becoming a better musician
	Being Section Leader
	Great learning
	I love music
	Laid Back
	Social

No:

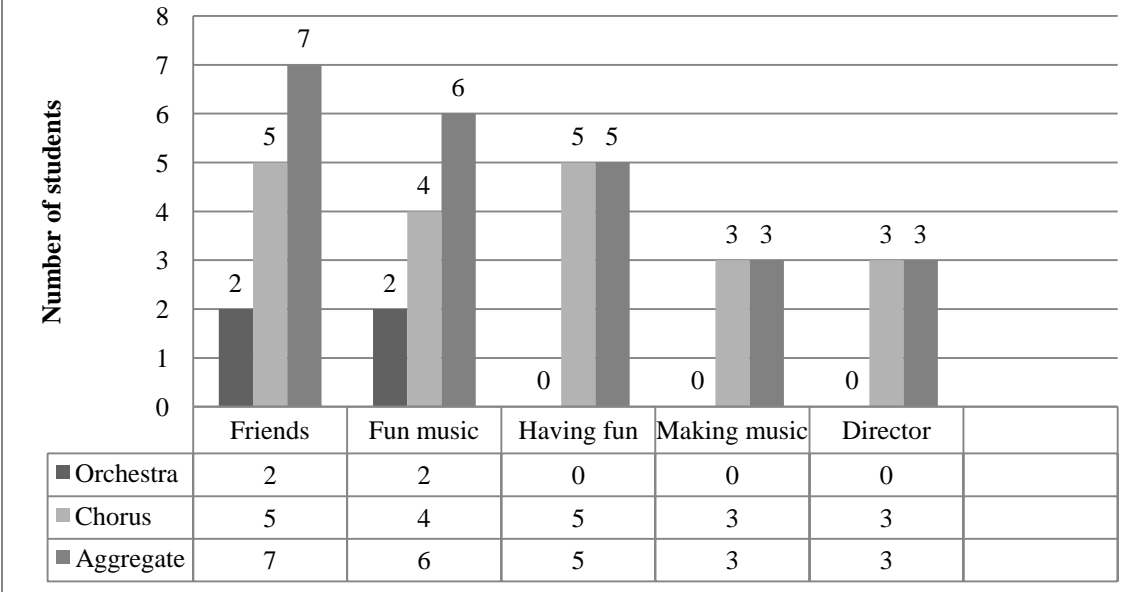
	Orchestra
5	Poor teacher
3	No one takes it seriously
2	Too easy
2	No goals
2	Poor Quality performances
2	Poor quality Musicians
	Boring
	It is pretty bad
	No concerts
	No discipline
	No inspiration
	Not motivated

	Chorus
2	Teacher
	Band isn't good
	Full of Divas
	My section just follows me
	Too Easy

Reasons with multiple responses that students did enjoy playing in school ensemble



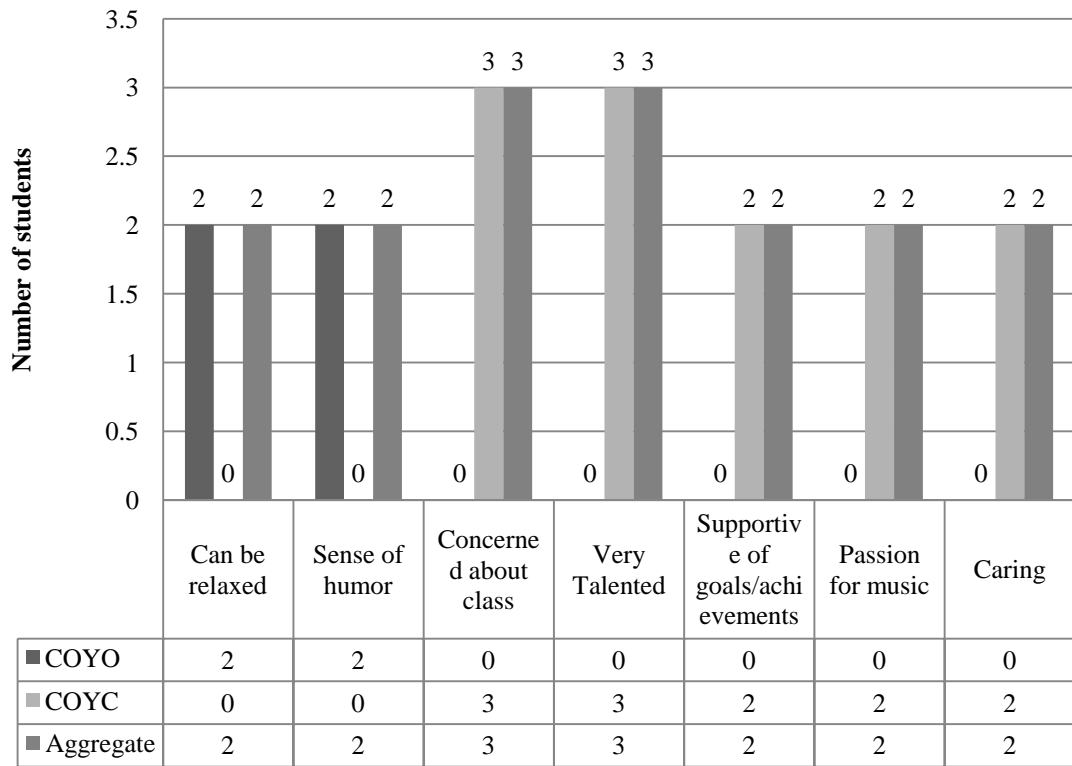
Reasons with multiple responses that students did not enjoy playing in school ensemble



What do you like most about your teacher at school?

	Orchestra		Chorus
2	Can be pretty relaxed	3	Concerned about feelings/enjoyment of class
2	Her sense of humor	3	Very talented
	Accepts students at their own level	2	Supportive of goals and achievements
	Always there to help	2	Passion for music
	controls class well	2	Caring
	Does not tolerate unpreparedness		Christian perspective
	He plays trumpet		Committed to chorus
	His bald head is shiny		Down to earth
	Informative		Enthusiasm
	Interesting repertoire		Expects a lot from us
	Knows that I work hard		Experienced
	Knows what he's talking about		Explains technique through movement
	She is demanding		Friendly
	Trusts me		Fun
	Usually cheerful		Good teacher
	Very connected with students		Helpful
	Very kind		Kind
X	I quit because of my director		Nice person
X	Not much musically		Nothing
			Passionate
			Patient
			Personable
			So cheesy
			Strict
			Takes on big challenges
			Thoughtful
			Understanding
			Upbeat
			Vocal technique
			Willing to have fun

Multiple responses for what students most enjoyed about their teacher at school

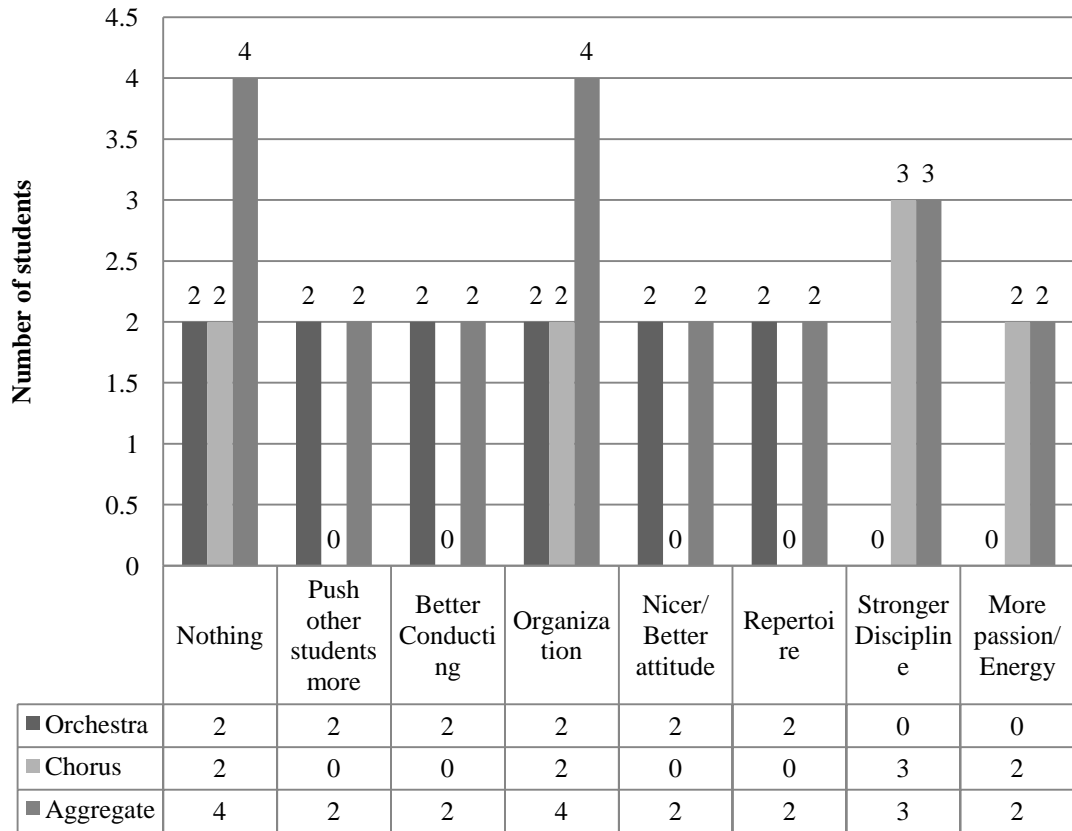


Please list anything you would change about your school conductor to make your experience in your school ensemble more enjoyable.

	Orchestra
2	Nothing
2	Push other students more
2	Better conducting
2	More organized with time/materials
2	Be nicer/ better attitude
2	More appropriate/challenging Repertoire
	Be more musical
	Better advice to those who can already play
	Don't force school plays
	Fire him and hire someone new
	More class time to practice studies
	More professional
	take more seriously

	Chorus
3	Stronger discipline
2	More passion and energy
2	More organized
2	Nothing
	Better at playing piano
	Better relation to kids
	Choose people that actually care about music
	Desire to perform at higher level
	Evaluate fairly
	Include band/choir kids (due to scheduling)
	More challenging/Diverse Repertoire
	More charisma
	More considerate of outside lives of class
	More focused
	Other students who don't want to sing
	Patience
	Show up on time
	Sing in tune
	Teach
	Would have more time and assistance

Multiple responses to what students would change about their school conductor to make their experience in school ensemble more enjoyable



List the one thing most makes you want to continue performing your instrument in your school ensemble?

Orchestra		Chorus	
5	Required for [community ensemble]/ keep scholarships	5	The people
4	Playing with friends and fun	3	Fun
3	Leadership opportunities	4	Love of music
2	Recognition by peers	2	Competing in festivals
	1 art credit	2	Informative
	Director		Chance to show off
	Help others		Director
	Performances		Feeling of missing out if not there
	Positive asset		Gives pride in school
			Leadership
			Memories from practice/performances
			Nothing
			Practice on my own
			Singing descants
			Spreading arts awareness

Reasons with multiple responses that students most wanted to continue performing in their school ensemble

