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THE INFLUENCE OF INDIVIDUALS' MIDDLE SCHOOL, HIGH SCHOOL, AND UNDERGRADUATE COLLEGE MUSIC PERFORMANCE EXPERIENCES ON SELF- EFFICACY AND PERCEPTIONS OF THEIR OWN SUCCESS AS ADULTS

Gerard T. Doble
Western Connecticut State University, doble002@gmail.com

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Gerard T. Doble

MS Education Technology, Central Connecticut State University, 2008
BA Professional Music, Berklee College of Music, 1982

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Gerard T. Doble, EdD

Western Connecticut State University

Abstract

This qualitative case-study research examined the influence of childhood and adolescent music performance experiences on self-efficacy and perceptions of success in adults. Eight 26- to 32-year-old, college-educated, adult professionals sharing membership in the same *a cappella* music performing group were observed, interviewed, and completed demographic surveys and self-efficacy instruments. Participants consisted of five females and three males, five of whom were white, one black, and one Asian/Pacific Islander.

The research was designed to examine the potential impact of music performance experiences on individual's perceived self-efficacy and perceptions of success and how changes in these may generalize to other cognitive and affective domains.

Analysis of participant interviews indicated that seven of eight regarded their music performance experiences as important contributors to their high efficacy expectations both in and out of music as well as their overall feelings of successfulness. Results of The General Self-Efficacy Scale confirmed this analysis in higher than average scores in seven of eight participants. Results of The Music Performance Self-Efficacy Scale reflected higher than average music self-efficacy expectations for all eight participants.

Participants reported considerable, and in some cases, life-changing social benefits associated with their music performance experiences. Future research should be conducted to determine how participation in music performance can enhance social connectedness and to determine the conditions under which music performance experiences, including neuropsychological changes attending prolonged involvement in music performance, optimally enhance music performance achievement, self-efficacy, and perceptions of success, and how these may be generalized to other cognitive and affective domains.

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Presented by

Gerard Theodore Doble, EdD

Nora Marrinan, EdD
Primary Advisor .... Signature .... 9/15/17 Date

Janice Jordan, PhD
Secondary Advisor Committee Member .... Signature .... 12/24/17 Date

Robyn Gangi, PhD
Secondary Advisor Committee Member .... Signature .... 12/28/17 Date

Marcia A. B. Delcourt, PhD
Secondary Advisor Committee Member .... Signature .... 8/24/17 Date

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DEDICATION

This work is dedicated to students everywhere who will find their way in music.

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CHAPTER ONE: INTRODUCTION AND OVERVIEW OF THE STUDY

The definition of success varies from person to person. Some perceive of success in terms of the acquisition of fame, wealth, and power. Others may view success in more general terms such as a favorable or desirable outcome or a goal achieved. Whatever measure of success motivates and guides individuals, there are many different ways to achieve even the same success or goal. This study explored participants' perceptions of success—success in general as well as perceptions of their own personal success. The inquiry examined the effects participants believed their music performance experiences had on these perceptions, the degree to which they felt they had achieved success both in and out of music, and, in addition, what changes they believed their music performance experiences had on self-efficacy.

Self-efficacy is a construct that accounts for what people believe they are capable of doing in a variety of circumstances. According to Bandura (1977), an individual's performance accomplishments theoretically influence self-efficacy. The participants in this study were all involved in formal music performance programs for at least two years in middle school, high school, or undergraduate college and reported taking part in many music performances, reporting an extensive record of positive performance accomplishments, and feeling success related to these activities. Some spoke of being afforded near-celebrity status following their performances in specific concerts or productions. Others spoke of an intrinsic sense of satisfaction these activities provided that made them feel special.

Research has been conducted suggesting that, owing to the physical nature of music performance; these experiences may have affected the cognitive abilities of the participants. Conyers & Wilson (2015) conducted research suggesting a relationship exists between an

active body and cognitive abilities. Brain-imaging studies pinpointing specific areas of the brain have shown that physical activity activates and enhances higher-order cognitive functions and memory (Chaddock et al.., 2015). While music performance is not specifically mentioned in these studies, such activity requires physical effort, activating the body in ways that may similarly enhance cognitive abilities and memory. Other studies that expressly examine permanent changes in the organization and function of the brain that are believed to be the result of long-term involvement in music performance activity (Jancke, 2009; Moreno, 2009; Moreno & Besson, 2006; Moreno et al.., 2009; Wan & Schlaug, 2010) are examined in the review of the literature.

Whatever the source of the perceptions of success and increased efficacy expectations that participants associated with their music performance experiences, they reported confronting a progression of increasingly difficult challenges over time, both in and out of music that theoretically served as indicators of changes in self-efficacy. To better understand if and how their music performance experiences contributed to these changes, this research examined through interviews and self-efficacy instruments, the self-efficacy expectations and perceptions of success the participants reported.

Statement of the Problem

Within the context of today's public schools, *college and career readiness* (a reiteration of public education's commitment to increasing the ability of our students to find success in college and career) is a laudable goal that is increasingly infused into the educational narrative (Sambolt & Blumenthal, 2013). Our educational system has long endeavored to equip high school graduates with the anticipated, requisite knowledge, skills, and dispositions to successfully continue to pursue an education, find gainful employment,

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discover, and fill their own personal niche in the world. To better provide for the education of our public school students, the United States Government has, over time, advanced legislation intended to improve our educational practices and student outcomes. To this end, *A blueprint for reform: The reauthorization of the elementary and secondary education act* (U.S. Department of Education, 2010), called upon all states to adopt state-developed standards and correlated, high-quality assessments in mathematics and English language arts. The Common Core State Standards Initiative (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010) produced standards that guided states in the design of assessments that, in turn, would guide instruction. In 2013, the Next Generation Science Standards (NGSS Lead States, 2013), kindergarten through 12th grade standards for science education in the 21st Century, aligned with the Common Core State Standards, were released. At the end of his final term, United States President Barak Obama signed the Every Student Succeeds Act (2015) that further reauthorized the Elementary and Secondary Education Act (1965), reducing the federal government's role in education but leaving requirements for standardized testing in certain content areas intact. The elevation of mathematics and English language arts content areas and the requirements compelling state and local jurisdictions to meet content-specific standards through the design and administration of related assessments were intended to improve an individual's college and career readiness; however, little or no reference was made to music education.

Not everyone involved in education agreed with the emphasis on mathematics and English language arts. For many years, scholars like Elliot Eisner championed the conviction that our educational institutions should provide diverse curricula. Eisner (1998, maintained

that, "there are multiple ways in which the world can be known: Artists, writers, and dancers, as well as scientists, have important things to tell about the world" (p. 7).

The impact of The No Child Left Behind Act (2001) on the amount of instructional time devoted to content areas was reported in *Instructional Time in Elementary Schools: A Closer Look at Changes for Specific Subjects* (Center on Education Policy, 2008). The report concluded that, spanning the years between the adoption of The No Child Left Behind Act and the report's publication, of the districts that participated in the study, those that had increased the time allotted to English language arts and mathematics did so on average by 43%. Those districts that also reported having decreased instructional time in other content areas did so on average by 32%, impacting the subjects of Social Studies, Science, Art, Music, and Physical Education.

The conviction that music and art are important components of a well-rounded education was articulated by the Connecticut State board of Education, taking the stance that arts education does indeed foster student success in the workplace. In its *Position statement on the arts*, the Connecticut State Board of Education (1999) asserted that an arts education has the potential to enhance an individual's problem solving skills, creative thinking, collaborative skills, and ability to effectively communicate feelings and ideas, along with developing a deeper understanding and respect for other people and cultures. These qualities, the board stated, are developed through the production of artistic products.

If realizing a child's overall potential in these life skill areas can be accomplished through involvement in such activities, eliminating or reducing related programs shortens the reach and effectiveness of educators. Given the merits that the Connecticut State Board of Education (1999) and others ascribe to arts and music performance education, it is

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conceivable that such an education, in addition to increasing self-efficacy expectations, may ultimately enhance an individual's potential to succeed in higher education and in the workplace. We may inadvertently be limiting our students' likelihood of successful attainment if we do not provide these opportunities. Lacking a more comprehensive understanding of the short- and long-term effects of music performance education, policy makers and administrators at the local, state, and federal level who are tasked with increasing student achievement in mathematics and English language arts may influence educational programs in a manner that prioritizes these content areas over others. With the desire to promote college and career readiness, such policies may produce unintended consequences that could potentially undermine the very efforts that have been undertaken to prepare students for successful futures.

Another factor that has historically exerted an influence on public school arts education is money. Mandated, across-the-board cuts in federal funding (U.S. Department of Education, 2014), commonly referred to as sequestration, reduced education spending at the national level in an amount approaching nearly 2.5 billion dollars in 2014. Such automatic cuts are scheduled to continue on a yearly basis through 2021.

Financial constraints in conjunction with the demands of educational reform have caused a reassessment of educational outcomes and priorities that are provoking the scrutiny of all public school offerings to determine the value they are believed to add to an individual's potential for success in college and career (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010; U.S. Department of Education, 2010). It is essential that, to make well-informed decisions, policy makers hear the voices of those who can speak knowledgeably and from personal experience about the

value music performance experiences have contributed and may contribute to individuals' lives. If these and similar accounts are not expressed or considered as important programming decisions are made, the potential cognitive and affective benefits that such experiences offer may be enjoyed and capitalized upon by fewer and fewer of our students as the opportunities themselves diminish. A critical balance in curricular offerings must be struck. In addition to policy makers, ideally, all stakeholders will keep abreast of the expanding body of research and consider its relevance with regard to programming decisions. If music performance experiences can potentially enhance overall self-efficacy and its related construct, perceptions of success, its impact on the preparedness we seek to instill in all our students must be considered. Whether it is through its alignment with the educational community's desire to provide for students' success through the establishment and enforcement of Common Core or College and Career Readiness standards, it is every stakeholder's responsibility to survey and consider all avenues that lead to student achievement.

Rationale

To better understand the influence that middle school, high school, and undergraduate college music performance experiences may have on efficacy expectations and perceptions of success, it is necessary to consider first-hand accounts of those who have had such an education and experiences. We cannot begin to ascertain how these experiences may have affected these individuals without learning how they themselves believe their experiences affected them. Once we have considered these accounts, we can better understand the potential inherent value in the experiences themselves. This research is intended to contribute to the discussion of these perceived outcomes by giving voice to those who have

had appreciable music education and performance experiences and to report in their own words what these experiences and achievements meant and continued to mean to them. The rationale for this study therefore was to be able to determine if music performance experiences in adolescence contributed to self-efficacy and perceptions of success of young adults who participated in an a cappella group.

Potential Benefits of the Research

Bandura (1977) theorized that successful experiences, in which individuals overcome obstacles, lay the foundation upon which a willingness to accept and confront future challenges is predicated. In the act of music performance, musicians subject themselves to potentially unpleasant or, what Bandura described as, *aversive* experiences. These aversive experiences may take the form of disapproval, unwanted physiological responses to performing or anticipated performances, and a variety of other negative circumstances. Conversely, music performance experiences provide opportunities for individuals to successfully confront and overcome obstacles. Each successful venture represents a mastery experience that theoretically exerts a positive influence on self-efficacy. A deeper understanding of how an individual's self-efficacy and perceptions of success may be affected as a result of involvement in music performance could broaden our understanding of self-efficacy in general. Music leaders in particular may use this knowledge to design education with the express intention of amplifying the positive outcomes that music performance experiences offer. Such understanding could be broadened to identify and capitalize on other enterprises that hold the same promise.

Music performance and its related activities may be helpful in reaching those students whose social and emotional needs hinders their ability to assimilate with peers or interferes

with their basic ability to learn. In observance of recommendations advanced in *Guiding principles: A resource guide for improving school climate and discipline* (U.S. Department of Education, 2014), many schools are endeavoring to incorporate programs that do address the social and emotional needs of students.

In the classroom, educators may benefit from a deeper understanding of how music performance or other similar experiences affect achievement, self-efficacy, and success. A teacher who is familiar with certain individuals' interest in these types of activities may use this awareness to connect with and motivate those who otherwise appear disengaged, lacking in ability, or in need of individualized paths to success. As simple an act as acknowledging that an individual's interests and talents may be instrumental in unlocking his or her own greater potential, and that the educational community acknowledges and embraces this possibility, might provide the individual with a sense of validation, vindication, self-efficacy, or perception of success he or she had not known.

The accounts participants in this research provided from their perspectives could be referenced in dialogues with policy makers at all levels who are responsible for determining the emphasis of instruction and the related allocation of educational resources. This information could be persuasive in efforts to convince such educational leaders to avoid a narrowing of the curriculum at the expense of the more comprehensive curriculum that largely characterized the past. If the time and resources devoted to music, arts, and other subject areas, erode over time, it is of little consequence whether the justification for doing so is to provide our youth what are deemed more essential skills, or for budgetary or other reasons. The present research is intended to provide insight into the potential benefits that a music performance education may offer future students who share these proclivities and

could conceivably assist the educational community in avoiding the disenfranchisement of a segment of our student population that is every bit as entitled to discover and attain their personal artistic, social, academic, economic, or other potentials as others.

It is important that all stakeholders, including educators, students, parents, and society as a whole, come to a deeper understanding and respect for the unfathomable range of attributes and potential that may reside in every individual in any pursuit, as well as how, given the nurture they receive, these qualities may engender extraordinary expressions of human achievement. Whether it is awakened or realized through music performance or another course of study or activity, or a byproduct of such activities, (e.g., the social connectedness reported by participants in this study), it is crucial that as scientists and educators, we remain curious and receptive to the endless possibilities and expressions of human attainment that are and can be expressed. It is incumbent upon all members of the educational community to unwaveringly commit to developing the keenest possible sensitivity to the myriad expressions of individual potential and to the keys that may unlock this potential.

Definition of Key Terms

1. **A Cappella** (Merriam-Webster online dictionary, 2017) refers to vocal performance without instrumental accompaniment.

2. **Gatekeeper** (Creswell, 2007) is the term used to describe an individual who is either a member of or who has insider status in a cultural group and who is the initial contact and leads the researcher to the other participants in the group.

3. **Music performance experience** is defined in this study as time spent playing an instrument or singing in middle school, high school, or undergraduate college music performance ensembles.

4. **Perceived self-efficacy** is a construct that accounts for what people believe they are capable of doing in a variety of circumstances (Bandura, 1977).

5. **Perceived Success** is a construct that is defined personally by the participants in this study.

6. **Performance accomplishments** are influences on one's efficacy expectations (Bandura, 1977) that are the result of personal mastery experiences.

7. **Physiological state** is one of the influences on one's efficacy expectations (Bandura, 1977) and is a result of a reaction to threatening situations.

8. **Streamlined Codes-to-Assertions/Theory Model** (Saldaña, 2013) refers to a process in which specific data is organized into increasingly more abstract categories and themes.

9. **Triangulation** (Gall, Gall, & Borg, 2007) is a term describing the use of a variety of data collection methods and sources, analyses, and theories to corroborate evidence supporting the validity of qualitative research findings.

10. **Vicarious experience** is one of the influences on one's efficacy expectations (Bandura, 1977), as a result of observing others perform tasks.

11. **Verbal persuasion** is one of the influences on one's self-efficacy expectations (Bandura, 1977) that is the result of the suggestions of others.

12. **Young professional** is defined in this study as an individual in his or her twenties or early thirties who is employed in a profession or a white-collar occupation.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

Music has been a part of human experience since pre-historical times (Wallin, Merker & Brown, 2001) and a great deal of literature has been written concerning the earliest forms of musical expression, instruments, notation, and function of music in society. The Greek philosopher and mathematician, Pythagoras, is given credit for conducting research in the field of acoustics as early as the 6th century BCE (Guthrie, 1978), however, not until the late 19th century and the emergence of general empirical psychology did modern musical psychologists begin to scientifically research the effects of music on individuals (Slaboda, 2014). Modern music psychological research has expanded dramatically since 1960, keeping pace with cognitive science. Research in both fields has yielded studies that are well suited to the present research. The following review of the related literature examines music and self-efficacy as they relate to both cognitive and affective domains. Five major themes evolved:

- Self-efficacy

- Self-efficacy and Music

- The Generalizability of Self-efficacy

- Generalizability, Neuropsychology, and Cognition

- Outcomes of Music Education

This chapter is organized into two sections. First is Theoretical Rationale that offers a brief summary of Bandura's (1977) seminal work Self-efficacy: Toward a Unifying Theory of Behavioral Change, the theoretical rationale for this research. The second section contains five topic areas: Self-efficacy; Self-efficacy and Music; the Generalizability of Self-efficacy; Generalizability, Neuropsychology, and Cognition; and Educational Outcomes. Immediately

following the summary of Bandura's theory of self-efficacy are examinations of studies that employed Bandura's theory of self-efficacy as the theoretical rationale. These include Bandura's continuing research augmented by studies conducted by those who were greatly influenced by or, in some cases, worked directly with Bandura himself. Appearing are studies by Zimmerman (2000), Zimmerman, Bandura, and Martinez-Pons (1992), Schunk (1989), and Bandura and Schunk (1981).

The second topic area, Self-efficacy and Music includes a study by McCormick and McPherson (2003) that examines the direct influence of self-efficacy on music performance. The third topic area, The Generalizability of Self-efficacy, revisits Bandura's theory of self-efficacy but reflecting the evolution of his thought in 1997, at which point he had refined and expanded upon his conviction that self-efficacy could generalize from one cognitive domain to another (Bandura, 1997). Widmer, Duerdan, and Taniguchi's research in 2014 tested Bandura's theory and found that the subjects in their study did indeed experience gains in self-efficacy that generalized from one domain to another. Research into Generalizability, Neuropsychology, and Cognition is reported in the fourth topic area and describes studies that have taken advantage of recently improved brain imaging techniques. These studies indicate that prolonged music experiences produced permanent changes in brain organization and function and also indicate that generalizability between cognitive domains occurs but, in these studies, such changes were the result of physiological changes. The final topic area refers to Educational Outcomes associated with music performance experiences and reveals not only a strong array of social benefits resulting from involvement in music performance but also enhanced confidence, self-esteem, work ethic, self-expression, and even improved physical health and well-being.

Theoretical Rationale

Self-efficacy

Bandura (1977) examined the psychological changes resulting from different modes of treatment and presented a theoretical framework of self-efficacy to predict and explain these changes. This theory lent itself to the present research because ongoing music performance experiences provide efficacy information emanating from the very sources Bandura described. Bandura hypothesized that any form of psychological treatment changes the level and strength of self-efficacy and that individuals' expectations of their own efficacy will govern how they may confront obstacles and aversive experiences. The expectation of efficacy dictates whether an individual confronting such events will call upon coping responses, how long they will maintain them, and how much effort they will invest in maintaining them. According to Bandura (1977), "Expectations of personal efficacy are based on four major sources of information: performance accomplishments, vicarious experience, verbal persuasion, and physiological states" (p. 195).

According to Bandura (1977), *performance accomplishments* are an extremely influential source of self-efficacy. Mastery expectations rise in response to successful performances and decrease in response to repeated failures, especially those that occur early in the sequence of attempts. If high efficacy expectations are established as a result of repeated success, occasional failures have a less negative effect. In fact, overcoming occasional failures as a consequence of determined effort may convince an individual that sustained effort can overcome even the most stubborn obstacles and thereby strengthen their self-motivated persistence. The timing and patterns of failure experiences therefore, seem to have an effect on personal efficacy.

Changes in an individual's efficacy expectations may occur as a result of *vicarious experiences* (Bandura, 1977). An individual may experience increased belief that their own performance ability can be improved by witnessing others confronting, without adverse consequences, a threatening activity they themselves are afraid of. Because changes in efficacy expectations result from experiencing successful performances vicariously, they are generally weaker and subject to change over time. There are other factors that contribute to the change in efficacy beliefs resulting from vicarious experiences; among these are the observable effort that is exerted by the model to be successful and also the use of multiple models of widely differing characteristics achieving success rather than one model experiencing repeated success.

Verbal persuasion, the third source of efficacy information (Bandura, 1977), is often used to influence the behavior of individuals by attempting to convince them that they are capable of succeeding at something at which they have failed before. As is the case with vicarious experiences, efficacy expectations built upon verbal persuasion are likely to be weaker and shorter-lived than expectations built upon mastery performance experiences. Verbal persuasion does not provide the *authentic experiential base* that performance experiences do; efficacy expectations built upon verbal persuasion cannot long withstand a long history of failure at confronting distressing threats. In conjunction with performance aids however, verbal persuasion results in greater and longer lasting efficacy beliefs than performance aids alone. Verbal persuasion without mastery experiences may, in fact, lower efficacy expectations.

The fourth and remaining source of self-efficacy information that may help or hinder an individual in coping with threatening situations is *physiological states* or emotional

arousal (Bandura, 1977). Anxiety and vulnerability to stress are partly judged by individuals on the basis of their physiological state. As such stressors usually have a debilitating effect on performance, high states of arousal signal to individuals their likelihood of success; fear of impending stressful situations may impede success by intensifying the state of arousal.

Self-efficacy Theory Applied

Self-efficacy

With Bandura's (1977) theoretical framework of self-efficacy established, other researchers pursued their own studies adding to the body of knowledge. Zimmerman (2000) concluded that judgments of self-efficacy are positioned to exercise a measure of motivational causality as they are made prior to performing specific tasks. Zimmerman, Bandura, and Martinez-Pons (1992) echoed this sentiment, providing evidence that the greater their self-efficacy, the more challenging goals students will embrace, indicating that motivation to learn may be influenced by self-efficacy beliefs. Zimmerman (2000) also concluded that measures of self-efficacy are most predictive of an individual's future actions when they are focused on the individual's performance capabilities rather than on their personal qualities. He added that measures of self-efficacy should take into account that self-efficacy encompasses not one, but a set of dispositions that differ across the domains in which an individual is functioning. These studies support the present research by providing a potential means of understanding the motivation or capabilities of participants to embrace difficult or increasingly difficult challenges based upon their past experiences.

Schunk (1989) arrived at the position that students' perceptions of self-efficacy may be formed and altered by developmental factors and that the feedback they perceive while completing tasks and that the way they cognitively process this feedback is influenced by

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these developmental factors. He articulated an assessment of learning experiences that are similar to the experiences of the participants in this study. For example, he believed that to develop the ability to conceive long-term objectives, students should be provided with short-term performance experiences and specific goals that can provide clear information concerning their progress. With development, Schunk (1989) believed that students learn to self-regulate their performance by rendering long-term objectives into a series of sub-goals. Through their vicarious experiences, Schunk also believed that students compare their performances to those of their peers. As they develop in their ability to conceive of performance in terms of underlying abilities, their perception of similarity to others may shift from an emphasis on tangible outcomes to the underlying abilities themselves. Finally, Schunk maintained that developmental factors might also influence the way that students interpret various forms of feedback. Younger children are more apt to credit effort as a cause of outcome feedback but as they develop, their self-efficacy judgments become increasingly influenced by their perception of their own abilities.

Bandura (1977) believed that, of the four sources of efficacy information, *performance accomplishments* is the most influential as it is based upon personal mastery experiences. The passage from fledgling to accomplished musician is typically an ordered progression of personal mastery experiences that tend naturally to increase in complexity as the performer matures. New performance experiences are built on the foundation of previous experiences and are more likely to be met with success when new performance goals are situated approximately, within reasonable reach respective of a performer's present capability.

Bandura and Schunk (1981) examined mechanisms involving self-motivation and proximal goal setting in their research of the predictive power of mathematical self-efficacy that may be applied to this study. While the present research concerns the effects of long-term participation in music performance, Bandura and Schunk provided the opportunity to extend their understanding of the effects of proximal goal setting in mathematics to increased understanding of the potential effects of proximal goal-setting as it relates to music. They hypothesized that such mechanisms might enhance perceptions of self-efficacy, increase intrinsic interest, and cultivate competencies. They also reasoned that motivating one's self to continue to labor at a given task involves goal setting and self-evaluation of the progress the individual makes towards achieving set goals. Ongoing performance towards achieving a set goal, the researchers stated, is measured against internal standards. Individuals construct self-inducements to persist in their efforts to achieve at the level of these internal performance standards so that they may eventually attain self-satisfaction. The self-directed actions individuals take are motivated by their anticipated reaction to their success or failure to meet their internal standards. Specificity in the internal standards an individual maintains and the likelihood of attainment, determined in part by the proximity of the goal, will influence the level and course of one's behavior.

Proximal goals and sub-goals and the immediate incentives and guides for performance have motivational effects in *the here and now* whereas distal goals, being too far removed, do not effectively mobilize or direct effort in the present (Bandura & Schunk, 1981). The attainment of sub-goals provides incremental indicators of mastery as individuals endeavor to meet their internal standards. Self-efficacy improves as an individual

successfully selects, organizes, and orchestrates component skills into integrated courses of action in response to changing task demands.

Increased intrinsic interest in an activity may similarly be affected by the presence and attainment of proximal goals due to the fact that favorable, ongoing experiences in the activity often will confer upon it a consuming significance (Bandura & Schunk, 1981). This may be because, when individuals strive for and achieve desired levels of performance, they usually experience a sense of satisfaction. This satisfaction may reinforce intrinsic interest in the activity itself. Perceived competence is considered a mediating factor in conceptual analyses of intrinsic interest that incorporate self-efficacy theory and intrinsic motivation theory within their designs (Deci, 1975; Lepper & Greene, 1979).

Bandura and Schunk (1981) predicted that increased self-efficacy expectations, improvement of mathematical competencies, and enhanced intrinsic interest in mathematical activities would most effectively be achieved by improving self-motivation through the use of proximal goals. They further hypothesized that the level of intrinsic interest and subsequent precision on mathematical tasks would be predicted by strength of self-efficacy. To test these hypotheses, they recruited 40 children (21 males and 19 females) drawn from six elementary schools, as the subjects of their study. The ages of the children ranged from 7.3 to 10.1 years ($M = 8.4$) and they were distributed equally by gender and age across conditions. They were of predominantly middle-class backgrounds and were selected by their teachers to participate in the study based upon their low interest and gross inadequacies in mathematics. A mathematical performance pretest consisting of 25 subtraction problems was administered to all of the subjects. Children who solved more than four pretest problems did not move on to the treatment phase of the study as its purpose was to determine if

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motivational processes could play a role in developing interest, perceptions of self-efficacy, and competencies in children who were lacking in these characteristics. Of the children selected, one third could solve only one problem and one third could not solve a single problem.

To measure a subject's perceived self-efficacy, each was shown 25 subtraction problems of varying difficulty on flash cards each for 2 seconds. The subjects were expected to be able to ascertain from their brief exposure to the problems the nature of the tasks involved but without any pressure or expectation of solving them. They then scored themselves on their perceived likelihood of correctly solving the problems using a scale from one to one hundred; the higher the number, the greater was their perceived efficacy. The children were given seven sets of instructional material containing problems that focused on several sub skills and organized in such a way that they could work over several sessions independently and at their own pace. Minimal interaction with the experimenter was an intended feature of the treatment phase of the experiment so as to leave the initiative to the children to exert their own efforts in a self-directed and self-motivated way.

The sample size was relatively small with the 40 students involved distributed evenly across four groups of 10 students in each. The children were randomly assigned to one of four groups: three treatment conditions or to a non-treated control group. The three treatment condition groups were the proximal goals group, the distal goals group, and the no goals group. Children in the proximal goals group received a suggestion from the experimenter that they might consider setting a goal of completing at least six pages per session. Children in the distal goal group received a suggestion from the experimenter that they might consider setting a goal of completing the entire 42-page, 258-problem packet of instructional items by

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the end of the seventh session. To leave goal setting to the children by increasing their self-involvement in the instructional tasks, and to increase the level of commitment to goals and personal responsibility, the experimenter mentioned goals suggestively rather than prescriptively. Children in the no goals group were instructed to try to complete as many pages as possible but were not given any specific goals. This treatment condition was included in the study to equate groups for the social suggestion that they work productively and to provide a control with respect to the effects of self-directed instruction alone. The fourth group that received no treatment served as a control to provide a means by which to detect any possible effects that may have resulted from testing and associated classroom instruction. The full set of assessment procedures was administered to these children; however, they were not exposed to any of the intervening instructional material.

To avoid confounding variables that might have occurred as a result of the varying amounts of time children took to complete all seven sessions, pretreatment procedures (measurements) were re-administered after the fourth session regardless of the number of pages they had completed. Finally, each child's self-efficacy was measured both at the end of treatment, to ascertain its predictive value in subsequent arithmetic performance and after the posttest, to determine if it was related to the subsequent measure of intrinsic interest. This test of intrinsic interest took place the day after children had completed the post-treatment assessment. They were given a choice of two activities; to work out of a packet of subtraction problems of varying difficulty or to work out of a packet containing digit-symbol problems involving filling in rows of empty squares with symbols that corresponded to the digits appearing above each square.

The analysis of the data showed that the main effect of treatment, Proximal Goals (treatment one), Distal Goals (treatment two), and No Goals, $F(3, 36) = 10.13$, $p < .001$, and the interaction between experimental and treatment phases, $F(6, 72) = 5.96$, $p < .001$ were both highly significant. No significant changes in strength of self-efficacy occurred in the control group; however, the proximal goal group increased substantially in perceived efficacy after treatment and further extended these gains after the performance posttest. The distal goals group showed a moderate increase in self-efficacy but experienced a slight decline after the performance posttest whereas the self-directed, no goals group produced only a modest rise at the borderline level of significance. The proximal goals group, in separate comparisons, exceeded all other groups in strength of perceived self-efficacy both before and after the behavioral posttest.

A significant treatment effect, $F(3, 36) = 3.57$, $p < .05$ was seen in the analysis of variance of the number the number of subtraction problems children chose to solve on their own. Ninety percent of those who were in the proximal goal group freely chose to perform subtraction problems over digit-symbol problems whereas, of the children in all of the other groups combined, only about 40% chose to do so. Furthermore, the choice to complete subtraction problems did not take place at the expense of the digit-symbol problems, as those proximal goal students who opted for subtraction problems were as prolific in the number of digit-symbol problems solved as all of the groups. Experience with proximal motivation seemed to enhance the total degree of subsequent productivity.

Students receiving the proximal goal treatment more rapidly mastered the subject matter than did those who received the distal goal treatment, $F(1, 27) = 3.94$, $p < .10$ or self-instruction without goal treatment groups, $F(1, 27) = 5.44$, $p < .05$ as evidenced in the

average length of time it took group members to complete each lesson (21, 29, and 30 minutes, respectively). All told, students receiving the proximal goal treatment completed 74% of the total instructional material by the end of the first four sessions. This is set in stark contrast to 55% and 53% of the material completed at the end of four sessions by students in the distal and no goal conditions, respectively. While greater mastery of subtractive operations was evident in a comparison of the proximal goal group to the distal goals group, $F(1, 27) = 3.66, p < .10$ and the no goals groups, $F(1, 27) = 4.67, p < .05,$ neither the rate nor the level of self-directed instruction was significantly affected by distal goals.

Children who developed their skills in the proximal goal condition were 80% accurate in their self-appraisals of efficacy compared with 54%, 51%, and 60% accuracy of the distal goals, no goals, and control conditions, respectively. The data support that self-efficacy is increased with skill acquisition. The children's sense of self-efficacy increased commensurately with the amount of self-instructional material mastered, $r(28) = .42, p < .01$. The more readily they mastered skills and the faster they completed each lesson, the higher their sense of self-ability and the more efficacious they judged themselves to be, $r(28) = .32$, $p < .05$.

This study confirmed that perception of self-efficacy, increased competencies, and intrinsic interest are all influenced by proximal self-motivators. Children involved in activities that initially held little interest for them, experienced heightened perceptions of self-efficacy, progressed rapidly in self-directed learning, and achieved substantial mastery of mathematical operations, in response to setting themselves proximal goals. These findings are consistent with previous research suggesting that self-efficacy judgments do not simply

reflect past performance (Bandura, 1977a, 1977b) but they reflect inferences drawn from these performances that factor in personal and situational aspects of the performances.

Bandura and Schunk's (1981) research contributes to the present study by providing a comparison of the similarities between students assigned to the proximal goal group in their study and musicians who, in pursuit of excellence in their craft, typically progress in ability from one level of proficiency to the next. Both involve incremental feedback that influences their future performance behavior. Whether in music performance, mathematics, or other types of performance, the presence of attainable, proximal goals holds the promise of increasing self-efficacy, competency, and intrinsic interest in the area. In a light-hearted moment, Bandura and Schunk articulated

> Young children are not innately interested in singing operatic arias, playing tubas, deriving mathematical equations, writing sonnets, or propelling heavy shot put balls through the air. However, through favorable continued involvement, almost any activity can become imbued with consuming significance. (p. 587)

Self-efficacy and Music

Since Bandura (1977) introduced his theory of self-efficacy, it has served as the theoretical foundation for many studies including research in the field of music. The four sources of self-efficacy information he theorized could potentially impact musicians at whatever age they may begin performing. Bandura determined that the most influential of these sources of efficacy information was what he named *performance accomplishments*. This source of efficacy information is particularly relevant to the present research because music performance education inherently involves a progression of increasingly difficult mastery experiences. Musicians at the middle school, high school, and even college level

often perform in groups such as a band, chorus, or orchestra and have ample opportunity to observe others in preparation for or in performance. This exposure to other musicians confronting potentially aversive experiences may influence an individual's self-efficacy expectations by providing a second source or efficacy information through what Bandura called *vicarious experience*. Prior to, during, and after performances, musical performers receive feedback communicated through an audience's reaction, a third source of efficacy information he labeled *verbal persuasion*. In the act of performing or prior to performing many musicians experience physiological states on a continuum ranging from exhilaration to paralyzing stage fright. These *physiological states* Bandura established as the fourth source of efficacy information.

McCormick and McPherson (2003) conducted a study named *The role of self-efficacy in a music performance examination: An exploratory structural equation analysis* that investigated the role that self-efficacy played in the results of graded music performance examinations. Their analysis of data revealed that the only variable that demonstrated a strong and direct impact on music performance was self-efficacy. Self-efficacy, they concluded, was an even better predictor of actual performance than the amount of time an individual practiced. McCormick and McPherson's sample consisted of 332 instrumentalists, all of whom were tested on their ability to play either the piano, or a brass, woodwind, or stringed instrument. This test involved performing études from a graded syllabus, technical exercises, and prepared pieces with piano accompaniment. Their ages ranged from 9 to 18 years with a mean age of 12.81 ($SD = 2.32$).

Months prior to the examination, teachers whose students were preparing for the examination were sent letters for distribution to students and their parents explaining the

purpose of the study, including several sample questions similar to those that would appear on the questionnaires both would be completing. Students were informed that, if they desired, they could take part in the study by arriving early at the examination site and completing the questionnaire immediately prior to their examination. The researchers, citing Bandura (1997), considered it important to measure efficacy beliefs immediately prior to the examination believing that the closer in time to the examination, the better would be the test of causation.

Approximately 65 percent of those students who received the invitation arrived early and completed the self-report questionnaire. Included were 16 items focusing on cognitive strategy use and self-regulation that were used to assess *self-regulatory learning components* of instrumental learning, in addition to intrinsic value, anxiety, and self efficacy, that were used to assess *motivational components* of instrumental learning. Items pertaining to cognitive strategy use were associated with rehearsing strategies while those pertaining to self-regulation were associated with effort management.

To determine the examinees' self-efficacy expectations, questions were posed to ascertain how prepared they felt for the examination and their estimation of the capacity and skills they possessed to pass the examination. Eleven additional questionnaire items gathered information about their practice patterns, including frequency and type of practice.

Two analyses of the data collected were produced using structural equation modeling using Self-efficacy as an *endogenous* factor (McCormick & McPherson, 2003). In the first, tentative model, Anxiety, Cognitive Strategies Used, Self-Regulation, Self-Efficacy, Formal Practice, and Informal Practice were found to have adequate fit (*GFI* > .90). Some of the paths in this model, however, were found to be non-significant, prompting repeated analyses

with factors such as Anxiety and other paths either reordered or removed. In the final endogenous model, Self-efficacy produced the only direct path to Performance with a relatively high .68 standardized coefficient. With the exception of Self-regulation, each of the variables—Cognitive Strategy Use, Self-Regulation, Grade Level, Practice Time, Formal and Informal Practice—had a direct path to Self-Efficacy. Self-efficacy was therefore demonstrated to be a strong mediator between these other variables and performance.

A second, competing model was generated by McCormick and McPherson (2003), inspired in part by Zimmerman's (2000) research identifying self-efficacy's influence on Self-Regulation, Persistence, Effort, and Choice of Activities, as they related to musical practice. The model-generating process produced several different models, all with Self-Efficacy employed as an *exogenous* independent variable that affected the model without being affected by it. This model was also subjected to a reordering or removal of factors and paths, ultimately resulting in statistics very similar to the model that used Self-Efficacy as an *endogenous* variable. The final model indicated that Self-Efficacy had a strong direct effect on Performance [$\chi^2 = 333.05$, $df = 158$, $p < .01$; $\chi^2/df = 2.11$; standardized $RMSR = .06$; $RMSEA = .06$; $GFI = .91$; $AGFI = .88$]; none of the other variables had such an effect. Self-efficacy once again was demonstrated to be a strong mediator between these other variables and Performance. Taken together, these two analyses reflect a view of self-efficacy that has been conceptualized in the literature; self-efficacy has been shown to both function as a mediating variable between performance and other cognitive variables in addition to functioning as a variable that directly affects other behavioral and cognitive variables (Zimmerman, 2000).

These results indicate that in this study, self-efficacy alone both mediated and directly affected behavioral and cognitive variables and might help explain how self-efficacy in music performance may be increased. Additionally, the results suggest that increases in self-efficacy in music performance may influence an individual's future music and other performance choices.

The present study is also concerned with the transfer of efficacy expectations fr0m one domain to another, of which less is known. The following section reports on current research as it pertains to the generalizability of self-efficacy. Bandura's theory of self-efficacy (1977) and the scholarly works that tested and extended it provide the theoretical underpinnings for the present research in consequence of its potential to shed light not only on how individuals' performance experiences may affect their self-efficacy but also how their self-efficacy may potentially affect the performance choices they make, both in and out of music.

The Generalizability of Self-efficacy

The review of the literature on self-efficacy thus far has been confined to its effects in a given domain, but there is evidence that this domain-specific, self-efficacy might generalize beyond its specific domain (Bandura, 1977, 1997). This is germane to the present research as indicated in Research Question Three that was posed to determine how participants' musical experiences shaped their perceptions regarding their ability to achieve both in and out of music. Bandura theorized that, "there are at least five processes through which mastery experiences can produce some generality in personal efficacy" (1997, p. 51). One of these processes involves performance tasks that share *common subskills;* another process that may support generality of perceived self-efficacy is *codevelopment,* that occurs when activities in

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different domains are not subserved by common sub-skills, but development of "competencies is socially structured so that skills in dissimilar domains are acquired together" (1997, p. 51); a third process involves *self-regulatory skills* that include "generic skills for diagnosing task demands, constructing and evaluating alternative courses of action, setting proximal goals to guide one's efforts, and creating self-incentives to sustain engagement in taxing activities and to manage stress and debilitating intrusive thoughts" (1997, p. 51); *generalizable coping skills* are also a product of mastery-oriented treatments (performance accomplishments) that can expand the positive effects of success experiences to help enable people to exercise control over diverse threats; generalization of self-efficacy beliefs can also be achieved by *structuring commonalities cognitively* across diverse activities (Bandura, 1997), creating self-efficacy linkages between activities (Cervone, 1989); *Transformational restructuring of efficacy beliefs* can result from

> powerful mastery experiences that provide striking testimony to one's capacity to effect personal changes…. across diverse realms of functioning. Such personal triumphs serve as transforming experiences. What generalizes is the belief that one can mobilize whatever effort it takes to succeed in different undertakings. (Bandura, 1997, p. 53)

In 2014, Widmer, Duerden, and Taniguchi conducted research that also supports the present study. The team tested Bandura's (1977) theory of self-efficacy for its generalizability in quasi-experimental research they performed on adolescents (median age = 13.2 years) enrolled in a two-week, outdoor adventure program. The study was designed to determine the potential effects of an adventure recreation program on participants' outdoor recreation self-efficacy as well as academic self-efficacy. The challenge, perceived risk,

intrinsic motivation, and positive affect that are characteristic of adventure recreation activities established it as a powerful modality for increasing self-efficacy (Hattie et al., 1997). The researchers hypothesized that children in the treatment group would not only make significantly greater gains on the outcome measures than the comparison group but that a positive relationship would be exhibited between the experimental group's increase in outdoor efficacy and academic efficacy, supporting the belief that efficacy perceptions might be transferable between non-related domains.

Two hundred and sixty-two adolescents participated in this study: 194 participants and 68 comparisons averaging 13.6 years of age. Fifty-nine percent of the participants were male and 41% were female; 56% of the comparison group was male and 44% was female. Whites made up 89% of the participant group and 60% of the comparison group. Eleven percent of the participant group was Hispanic, the largest minority group, while Hispanics represented 23% of the comparison group.

Prior to the 2-week, theory-based, outdoor recreation program, pretest instruments were used to measure perceptions of outdoor and academic efficacy, attitudes, and motivations. At the conclusion of the program, the experimental group showed significantly more growth than the comparison group in both outdoor and academic posttest measures. In addition, analysis of the participant group's data indicated a small yet significant relationship between increases in their outdoor and academic efficacy perceptions.

Following Bandura's (2006) guidelines for constructing self-efficacy scales, measures of outdoor recreation efficacy (Chronbach's alphas > .90) in areas such as whitewater rafting and backpacking, were developed. Respondents indicated their perceived efficacy on a scale from 0-100 in their ability accomplish such tasks as scout a river or build a shelter. Pajares

and Schunk (personal communication, 2002; 2005; Schunk & Pajares, 2001) provided scales (Chronbach's alphas .76 - .88) that measured academic efficacy, attitudes, and motivation.

Members of the participant group completed the 2-week adventure recreation program assisted by a field staff of university undergraduates who were taught Bandura's (1977) principles of self-efficacy theory as well as his mechanisms of generalization (1997). They were trained to invoke this knowledge and to connect and communicate it to the participants as they completed the activities associated with the treatment. They collaborated with the researchers in designing activities that integrated these sources of efficacy and mechanisms of generalization to help participants convert their experiences into enhanced recreation efficacy and to generalize these increases to academic efficacy. Small group debriefings were conducted after activity sessions that focused on generalizing participants' increased skills and efficacy to academics and other life contexts. Participants were shown that they possessed all of the requisite skills to be successful in school: to understand and apply key concepts, to memorize and to perform under pressure.

Understanding and valuing the characteristic of perseverance was emphasized as a means for increasing and generalizing self-efficacy. For example, to develop skills and efficacy, students were taught that confronting physical pain, exhaustion, and frustration when rock climbing required perseverance. This perseverance was cognitively reconstructed to help participants realize that mental pain, exhaustion, and frustration in academic pursuits could similarly be confronted. In similar fashion, a concerted effort was made in all activities to implement knowledge of the theoretical sources of efficacy information and to generalize this awareness to academic efficacy. Additionally, staff members provided participants *vicarious experiences* by modeling their own academic efficacy. All staff

members attended a full-time, highly competitive private university and actively shared their individual academic goals and experiences, encouraging participants to pursue academic success.

Pretest data were collected on the day the participants travelled to the program site and post-test data on the last day of the program. Comparison group members completed pre- and posttest questionnaires during a two-week period but did not participate in any aspect of the adventure program. The collected data were first analyzed by calculating the means for each subscale. These scales had an outdoor recreation efficacy component and included a whitewater rafting efficacy scale and backpacking efficacy scale as well as an academic component that accounted for academic attitudes, academic efficacy, and academic motivations. Academic attitudes and motivation scales were used in addition to academic efficacy scales based upon the theoretical linkage between the constructs (Bong & Skaalvik, 2003; Pajares, 1995; Schunk, 1991).

To test the first hypothesis that outdoor recreation efficacy scores, implemented with an embedded and implicit emphasis on self-efficacy, would increase significantly more in the participant (treatment) group than in the comparison group, repeated-measures ANOVAS were employed. After accounting for differences in the participant and control groups due to a lack of randomization, a pre- to posttest increase in rafting and backpacking treatment group efficacy scores was evident relative to comparison group scores, thus fully supporting hypothesis one.

To test the second hypothesis that a positive relationship would be present between measures of participants' growth in outdoor efficacy and academic attitude, efficacy, and motivation, hierarchical linear regressions were used for each academic outcome. Each

academic outcome score collected at the conclusion of the program was regressed upon its corresponding blocks: pre-program scores, age and gender, and rafting efficacy (Blocks 1, 2, and 3, respectively). The assessment of rafting efficacy was used in the analysis to both increase sample size, as this score had been measured across four program years, and also corresponded significantly with backpacking efficacy, $r = .57$; one-tailed $p < .001$.

To calculate the change in scores, pre-program scores were subtracted from post-program scores. Analysis of the academic attitude hierarchical linear regression indicated that pre-program academic attitude (Block 1) accounted for 63% of variance between pretest and posttest scores in academic attitude. Age and gender's (Block 2) contribution was not significant (p value unknown), however, rafting efficacy (Block 3) explained an additional .8% of the variance. Two of the four predictors, pre-program academic attitude (standardized $\beta = .79$, $p < .001$) and rafting efficacy (standardized $\beta = .09$, $p = .05$), were shown to be significant in the final equation.

Analysis of the academic efficacy hierarchical linear regression indicated that preprogram academic efficacy (Block 1) accounted for 53% of variance between pretest and posttest scores in academic efficacy. Age and gender's (Block 2) contribution and rafting efficacy's (Block 3), contribution to posttest scores in academic efficacy were found to be insignificant (p values unknown).

Analysis of the third and final hierarchical linear regression involving academic motivation indicated that pre-program academic motivation's (Block 1) contribution and rafting efficacy's (Block 3) contribution were significant, accounting for 48% (standardized $\beta = .48$, $p < .001$) and 3% (standardized $\beta = .17$, $p < .008$) respectively, of the variance between

pretest and posttest scores in academic motivation. Age and gender (Block 2) again did not contribute significantly (*p* value unknown) to this variance.

These findings suggest that increases in rafting efficacy may have had a significant effect on the academic attitudes and motivation of participants that, as previously stated, are constructs that are theoretically related to self-efficacy (Bong & Skaalvik, 2003; Pajares, 1995; Schunk, 1991).

There were some notable limitations to Widmer, Duerden, and Taniguchi's (2014) study of the effects of an adventure recreation program on participants' self-efficacy, including the lack of random sampling, self-selection in recruiting, and the inclusion of a non-equivalent comparison group, rather than a true control group. As the analysis focused on change difference across the group rather than baseline equivalency, this limitation was not considered a factor that meaningfully impacted the analysis of the data. Another limitation to the study was that it employed previously untested measures of both outdoor recreation self-efficacy and academic self-efficacy. Based upon Bandura's (2006) recommendation regarding the creation of efficacy scales that tap a particular domain, content-area experts were enlisted in creating outdoor recreation self-efficacy measures that produced reliability coefficients above .90. Pajares and Schunk, two preeminent, academic efficacy experts, designed three distinct scales for the study (personal communication, 2002; Schunk & Pajares, 2001) that provided measures of academic self-efficacy, attitude, and motivation. The reliability of these academic efficacy measures ranged from .76 to .88. The final two limitations of the study were that there was no way to ascertain the longevity of the impact of the treatment nor could the degree of fidelity to protocol that staff members demonstrated in implementing the treatments be assumed. While this study has its

limitations, the researchers considered the overall impact of these limitations negligible. These limitations notwithstanding, the analysis of the data supports a plausible argument for a theory of generalizability of self-efficacy across domains.

Generalizability, Neuropsychology, and Cognition

Following are reports of other studies that have been conducted that substantiate the concept of the generalizability of the effects of music-related experiences across domains that converge on physiological changes, specifically in brain organization and function and are the result of musical experiences that individuals have had (Moreno, 2009). Such research, made possible by emergent brain imaging techniques that allow for observation of the structure and function of the brain, finds its place in the present study for its ability to produce physical evidence indicating that real-time engagement in specific musical activities enlists regions of the brain that are related and shared by specific behaviors in other cognitive domains. Researchers are increasingly able to observe how brains process information and the functional changes that occur as a result of cortical re-organization induced by extensive active engagement in music (Schlaug, Jancke, Huang, Staiger, & Steinmetz, 1995). It takes considerable amounts of time to reorganize brain function in a permanent and substantial way but once accomplished, specific neuronal representations can be associated with specific activities (Munte, Nager, Beiss, Schroeder, & Erne, 2003). The extent to which transfer of brain function to non-musical activities occurs reflects the extent of music engagement and its nature. Brain activity also reflects the way that we have learned; different approaches to developing the same skills are not necessarily evident in the observable skills themselves and may or may not facilitate transfer to other tasks.

Transfer of learning from one domain to another takes place to the extent that the learning in each shares cognitive processes (Hallam, 2010) and transfer will be stronger and more likely to occur the more similar the shared cognitive processes are. Low and high road transfer, terminology Salomon and Perkins (1989) coined, describes the types of transfer that may occur. Low road transfer occurs during activities such as processing music and language that engages relatively spontaneous and automatic skills. In contrast, solving very different kinds of problems by adapting similar skills or by utilizing reflection and conscious processing indicates high road transfer. Musical skills that are more concerned with memorization of extended music and text information, written material and sound relationship concepts, emotional sensitivity, fine motor skills, and perceptual processing of sound are more likely to transfer than others (Norton et al.., 2005; Schellenberg, 2003).

Many of the studies that suggest that changes in brain structure and function that that occur as a result of musical activity and are responsible for changes in other cognitive domains are purely correlational. These studies contribute to the present discussion by examining the correlations that may exist between individuals' past music experiences and their cognitive and affective outcomes; however, an increasing number of studies (some unrelated to neuroscience are reported above) are producing results that indicate measures of causality. Reporting causality and grounded in the field of neuroscience are Moreno (2009), Moreno and Besson (2006), Moreno et al.. (2009), Jancke (2009), Wan and Schlaug (2010), and more, who contend that the brain undergoes physical changes as a result of even as little as six months of musical activity (Moreno et al.., 2009). The universal argument presented in these studies is that, having undergone changes in the size and function of the brain as a result of musical activities, positive transfer (e.g., improvements in performance) occurs in

cognitive areas including language, mathematics, symbolic and spatio-temporal reasoning, verbal memory, self esteem, and general intelligence (Moreno, 2009). The implications of studies of this nature are powerful and profound in light of the present emphasis on quantitative measures of achievement. They suggest that improvement in performance may generalize to domains unrelated to music performance experiences due to (a) permanent physiological changes in the brain that such activities have been shown to produce and (b) *cross modal priming* that has been shown to enlist and develop related modes of the brain.

Outcomes of Music Education

The review of the literature thus far provides evidence in support of the possibility that music performance experiences may result in changes in an individual's musical self-efficacy, the generalizability of their music self-efficacy to other domains, as well as changes in their cognitive abilities in non-musical domains that may be the result of both experiential and/or related physiological changes. Following is an account of studies that examined the effects of music performance experiences that, while they cannot be completely isolated from cognitive outcomes, more closely concern themselves with outcomes of an affective nature. Hallam (2010) reviewed empirical research on the effects of active engagement in music on children and young people and elaborated on related social, emotional, and personal development. Referring to research she had completed with Prince (Hallam & Prince, 2000), Hallam reported on increases they had observed in the personal and social development of students learning to play an instrument and determined that this activity can lead to increases in motivation to learn in general by (a) promoting a positive work ethic that develops habits of persistence and self-discipline in the face of learning challenges, (b) providing experiences that promote a sense of achievement, increased confidence and self-esteem, as well as a

means for self-expression, and (c) fostering physical development, health and wellbeing. Schlaug et al. (2005) reported that learning to play an instrument can enhance fine motor coordination while Clift & Hancox (2001) described benefits to the immune system, reduced stress, improved mood, posture, and breathing as common responses to singing regularly.

Broh (2002) analyzed data collected in the National Educational Longitudinal Study of 1988 showing that students who participated in music activities reaped various social benefits—talking more to teachers or parents, for instance, or having parents who were more likely to talk to friends' parents—that were likely to translate into greater self-esteem and motivation. Harland (2000) reported that overall social and personal development were the qualities that students reported were most frequently influenced by their involvement in the arts in school. In music in particular, students perceived their own enhanced social skills, awareness of others, and wellbeing. They reported that music helped them learn to express themselves, gave them confidence in performing in front of others, helped them and others to work better in groups, and was fun and therapeutic. Children who played instruments reported a sense of identity and increased self-esteem. Tolfree & Hallam (in preparation) reported that children between the ages of nine and seventeen who played an instrument described enjoying playing with friends, feelings of increased confidence, a sense of achievement, and likened playing their instrument to an alternate means of communication.

When like-minded individuals come together in extra-curricular productions, they often form friendships and enjoy widespread acknowledgment by non-participants (Pitts, 2007). Such participation can result in a greater sense of belonging, expanding social networks, and increased confidence. Clift and Hancox (2001) studied 84 members of a college choral society; these singers referred to their experiences favorably, describing social

and emotional benefits including feeling more positive, meeting new people, and being uplifted spiritually. Forty-nine percent of the individuals in the group expressed the feeling that they had benefitted spiritually, 75% expressed experiencing emotional benefits, and fully 87% expressed they had benefitted socially.

Regarding social relationships, trust and respect between members of small musical groups are crucial prerequisites (Davidson & Good, 2002; Young & Colman, 1979). For such ensembles to successfully circumnavigate the typically musical, but sometimes personal, conflict and compromise, strong social frameworks must be established. Personal friendships seem to be more important the smaller the group may be.

Emotional sensitivity may also be affected by music experiences. According to Resnicow, Salovey, and Repp, (2004), the ability to recognize emotions in performances of classical piano music may also be increased as a result of music experiences. Resnicow et al. found a significant correlation between the ability of "individuals to identify, understand, reason with, and manage emotions using hypothetical scenarios" (p.145) and measures of emotional intelligence using the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT, 2002). This suggests that the same skills that are tapped in everyday emotional intelligence are also used in the identification of emotion in music.

Moore, Burland, and Davidson (2003) researched the musical success of children, concentrating on the relative importance of social-environmental factors influencing them at critical periods in their musical development. Eight years after an initial study, twenty of the most musically successful of these children took part in a follow-up study as adults to determine which factors in their childhood might have predicted differences in their musical success as adults. This research spans the musicians' experiences from early childhood

through adulthood, examining the impact of parents, teachers, friends, and peers at times when they may have had their greatest influence. Most notably, those who performed more frequently as children, and not the amount they practiced, better predicted their performance success as adults.

Moore et al.. (2003), used two separate discriminant function analyses in this study: the first used the original data collected at the time of the children's initial and subsequent playing experience to determine the relative influence of a broader range of social and environmental factors on their level of music competence later in life; the second linked the early childhood data that had been collected to new data from subsamples of the musically successful children once they became adults. It was then possible to longitudinally examine those factors in childhood that not only may predict success as an adult but to develop an awareness of those factors that must be present for successful adult musicians to develop from musically successful children.

In the study, 257 children and adolescents, ages nine to nineteen, were divided into three groups: successful childhood musicians, continuing childhood musicians, and children who gave up. At the time of the interview, all were equivalent in age (overall mean = 14.8 years). They were equivalent in the age they started their first instrument (overall mean = 6.4 years), and the time they had begun studying their main instrument (overall mean = 8.2 years) and were distributed evenly in terms of gender and type of instrument played. There was no difference in the distribution between groups of the occupations of fathers and mothers. In all three groups, three-quarters of the children's fathers and two-thirds of their mothers were employed in clerical or professional jobs.

The questionnaire was completed by both parents and children and included questions regarding early musical behaviors and influences on the child. Taken into account were lessons, practice and motivation to practice, influences the parent may have had at key developmental times, as well as group activities and the quality of music teachers. A wide array of demographic information was collected in addition to reports on changes in behavior at specific intervals.

Interview questions pertaining to early musical influences established when the child first began exhibiting music behaviors and when and if parents actively participated with them. Questions pertaining to parental influences were designed to ascertain how involved parents were in the child's lessons and practice; some questions referred to the teacher's temperament for teaching and his or her own playing ability. Children and parents were also asked to report the amount of time the child studied with each teacher, on what instruments, if his or her lessons were in a private or group setting, and to provide reasons for any changes in instrument or teacher. The nature and quantity of practice; formal, improvisation, playing favorite pieces that had already been learned, and unstructured, informal practicing—all were recorded as were the ages at which each child had achieved each level of formal examinations.

The first discriminant factor analysis was conducted to determine which measures of early childhood music experiences and behavior indicated the likelihood that a child might give up, continue as a musician, or become a highly successful musician. Stepwise analysis used seven variables in generating its function ($x^2 = 53.28$, $df = 7$, $p < .001$). These variables included the amount of time the child practiced on their main instrument in the fourth year of playing, the child's rating of how accomplished their first teacher was on the child's main

instrument, the child's rating of the friendliness of their first teacher of the child's main instrument, the accumulated amount the child practiced by age 11, the child's rating of the relaxed nature of their most recent teacher of the child's main instrument, the child's rating of the pushiness of their first teacher of the child's main instrument, and amount of formal practice done by the child on their first instrument in their first year of playing. This function provided a classification rate of 72% attributable to influences of their teachers' temperament and skills and the amount and timing of practice logged by students.

This discriminant function analysis showed that it is possible to predict fairly accurately what early childhood influences and activities will result in an individual continuing to be a musician or giving up. It will also discriminate successful child musicians from unsuccessful childhood musicians. The model, however, offers an incomplete account of music development in that in does not possess the capability to predict which childhood musicians will go on to be successful musicians as adults. That was the purpose of the follow-up study.

The follow-up study examined the differences in the childhood measures taken between a small subgroup of adults who became professional performing musicians and another subgroup who continued to perform as non-professionals. Using these measures, Moore et al.. (2003) concluded that their findings suggest that it is possible that an individual's musical ability can be accounted for both in terms of the skills he or she has developed in addition to the social factors that are necessary for the attainment of success as adults. Included in the follow-up study were twenty participants who, having established themselves as successful adult musicians, were selected from the original group of 119 successful childhood musicians. These 20 participants, age 18-26 years old, self-selected

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themselves for participation in the follow-up study by the snowballing process and fell into one of two groups: nine individuals, who as young adults at the time of the follow-up study were pursuing professional music performance careers and are referred to as *professional musicians*, and the remaining 11 who were divided into a group of nine individuals who were not involved in music at the time as strictly professionals, but who pursued music as an avocation, and an additional two who had given up all involvement with music performance. Individuals in the latter group of 11 (actively pursuing music as an avocation or no longer participating at all) were designated *non-professional musicians*. While these participants were small in number, were not selected randomly, and therefore not necessarily representative of all successful and unsuccessful adult musicians, the differences between groups were nonetheless so striking that the initial data were published despite these limitations.

Analysis of the original data indicated that there were several significant differences between the professional musicians group and the non-professional musicians group: those who became professional musicians had reported singing earlier and listening to music with their parents earlier than non-professional musicians. Regarding parental involvement, there were not significant differences between groups generally; in both professional musicians and non-professional musicians, parents were generally highly involved in lessons, receiving feedback from teachers and even attending lessons and offering feedback during practice. However, a difference did emerge between groups regarding their mother's presence at home before school age. The professional musicians group all had mothers who stayed at home until the child reached school age and 50% of their mothers were at home until the child attained the age of ten. In contrast, in 63% of the cases ($x^2 = 8.81$, $p = .003$), the non-

professional musicians had mothers who worked outside of the home by the time the child was one year old. Contrary to expectations, up to the age of 14 years, music performance examination scores between professional musicians and non-professional musicians were not significantly different. In fact, the amount of time spent practicing during the fourth year of playing their main instrument was less in those who ultimately became professional musicians.

Moore et al.. (2003) additionally reported that teacher characteristics differed significantly between the professional and non-professional groups ($x^2 = 4.22$, $p = .04$) only with regard to their perception of their teacher's *pushiness*. Seven out of eight professional musicians reported teachers who were at the extreme upper limits of the *pushiness* scale and only four out of eleven non-professionals responding at this extreme end of the scale. In another area, the proportion of participants in each subgroup who reported playing favorite songs or *just messing about* at some point in their development did not differ significantly, however, an association between taking part in improvisational activities during practice and the likelihood of experiencing success as an adult musician was suggested ($x^2 = 3.11$, $p = .08$). Professional musicians were more likely than non-professionals to have reported experience with improvising. There were also significant differences in the amount of concerts performed by the professional and non-professional musicians groups: Independent t-tests revealed significant differences in the mean number of performances at both the second and fourth year of playing ($t(12) = 3.193$, $p = .008$ and $t(13) = 2.69$, $p = .021$), respectively. Taken as a whole, the data indicated that from year two of playing going forward, those who ultimately became professional musicians were involved in more performance activities than those in the non-professional musician group.

At the outset of their experiences, all participants in both groups did not differ in reporting being either entirely or at least partially self-motivated to play their musical instrument. Teachers at their specialist music school ranked the participants during their childhood based upon their teachers' perceptions of the children's potential as adults. None of the children in either subgroup was rated as having no future in music while two participants in each group were rated having only a remote possibility of having a musical future. When asked, all but one participant in both subgroups aspired as a child to be a professional musician of some sort.

Moore et al. (2003) concluded that practice on a musical instrument takes place in different contexts: at times it is a solitary pursuit and at others, it takes place within or as a result of social mechanisms. Support from teachers, parents and friends, and playing with others provides a social context that may contribute to self-motivation and self-confidence. The greater number of performances the professional musicians group participated in may reflect a greater social connectedness and therefore more productive and socially beneficial experiences due to its collaborative and cooperative nature. The authors concluded that at the very least, these types of supportive peer groups helped the professional musicians as children to maintain their motivation. The non-professional musicians reported more solitary hours of practice that perhaps may have de-motivated them due to their greater isolation from their potentially supportive peers.

In other studies that look towards parental influence, Bloom (1985) concluded that parents are a very influential force in the lives of their children; those children who possess high music ability are often introduced to music early in their lives because of the interest of at least one parent. Musicians often begin performing at an early age and experience their

first encouragement from parents (Manturzewska, 1990). Parents additionally usually bear the economic burden of providing lessons or instruments and providing transportation to music activities (Bloom, 1985; Freeman, 1985), and often serve as providers of social and emotional support. A "safe and steady" home environment (Sosniak, 1990) is often present in the lives of children who have more highly developed ability. While it appears likely that parents have an appreciable effect on their child's musical progress, it is still unknown what the relative influence of the parent is compared with that of peers and teachers or which qualities of parenting are critical in determining their child's musical success as an adult.

Schools and teachers have a special place in the lives of children; teachers are in a position to be important role models (Freeman, 1991), and can inspire a child's interest in a new domain. It is not entirely understood however, whether this interest is due to a teacher's enthusiasm or the child's identification with the teacher, or to what extent the teacher's adoption of sensitive and supportive instruction may contribute to a child's success. Bloom (1985) conducted a 5-year study in which he detected three critical phases in relationships between children who were talented in a number of domains, and their teachers. Having fun and learning from a teacher who was enthusiastic and generous were aspects children remember in the earliest stage. Developing skills and an objective sense of achievement were the principle goals in the second stage. Here, teachers demonstrate their own professional talent and encourage children to participate in musical activities and children begin to value their teacher's constructive criticism. In the final stage, dedication to the domain is shared and the relationship becomes one of co-experts (Sosniak, 1990).

Peers, particularly during adolescence, may have a greater influence in a child's behavior than even their teachers or family do (Patterson, DeBaryshe, & Ramsey 1989;

Urberg, 1999) and may also play a role in the establishment of a child's identity and self-esteem. Academic achievement is another area in which peers may have a positive influence (Kinderman, 1993). Evidence has emerged that working cooperatively towards a common goal may raise the level of achievement of an individual beyond that which he or she would attain on their own. Mutually beneficial relationships may arise when older students tutor younger students; the younger students develop new skills and the older student not only gains greater insight into their own skills but may also gain an increased measure of empathy with their own teachers (Greenwood, Carta, & Kamps, 1990). Emotional ties between friends, even more so than peers, result in the likelihood of elevated levels of shared task commitment, talking through emotional and moral issues, and sharing of information in general (Jehn & Shah, 1997).

Research Questions

The review of the related literature contains a vast amount of information that sheds light on self-efficacy and perceptions of success as seen through various lenses situated in many different contexts. These aided the researcher in achieving a deeper understanding of the participants in the present study, offering valuable perspective as the three research questions were considered. The following research questions guided this study:

1. How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years?

2. How have participants' beliefs about their own self-efficacy shaped their ideas about their own personal success?

3. How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music?

Chapter Summary

This chapter encompassed a review of the related literature beginning with Bandura's (1977) theory of self-efficacy, the theoretical rationale for the present research, with studies that examined self-efficacy theory independent of music, as well as studies that examined how self-efficacy expectations may change in musicians as a result of their music performance experiences. The potential influence of individuals' self-efficacy on their musical performance and the influence of their music performance experiences on their self-efficacy were detailed as was the possibility that increased musical self-efficacy might generalize, resulting in increased efficacy expectations in other domains. Changes in brain structure and function, as a result of musical activities, were discussed as potential contributors to between-domain generalizability of cognitive capability. The influence of social, emotional, and personal development on individuals' music self-efficacy and general self-efficacy were also considered. Taken together, these perspectives on music activities, their effect on self-efficacy in perhaps multiple domains, and their effect on the physical structure and function of the human brain provide much to consider as we contemplate the potential value of music performance experiences. Chapter Three describes the methods by which accounts of the musical experiences of eight such participants in this study were collected and interpreted.

CHAPTER THREE: METHODOLOGY

The purpose of this study was to explore the influence of middle school, high school, and undergraduate college music performance experiences on individual's self-efficacy and perceptions of their own success as adults. Doing so required researcher access to subjects who had participated in in-school music performance experiences for a minimum of two years and interviewing each to learn how they defined success, the extent to which they believed they were, or had been, successful, and how equipped they felt to achieve or maintain their success in the future.

This chapter includes the Researcher Biography, Statement of Ethics and Confidentiality, Sampling Procedure, Description of the Participants, Description of the Settings, Description of the Research Design, Self-efficacy Instruments, Data Collection Tools and Procedure, Type of Data, Data Analysis, Trustworthiness, Timeline, and the Chapter Summary. A general description of the participants is included in table form; however, each participant is described in depth in Chapter 4.

Researcher Biography

I began playing musical instruments in fourth grade, at which time I chose the cornet (a smaller version of the trumpet) and joined the band in my public elementary school. I continued my involvement in band despite my family's relocation during my seventh-grade year from a Maryland junior high to a Connecticut middle school, and persisted through high school, and college. To this day, I play trumpet for hours every day at work as a band teacher.

From 1972 when I was a seventh grader, to the present, I began my long career of performing numerous solo and ensemble events at schools, churches, parties, weddings,

wedding receptions, clinics, recitals, recording studios, and a long list of additional events and functions. In high school, even though I was a band student, I auditioned for and was accepted into the select choir in which I was a member for three years. I continued to sing and play inside and outside of high school and made the decision that I wished to become a professional musician. I attended Berklee College of Music in Boston for five years and graduated in 1982 with a degree in Professional Music.

Since graduating from music college in 1982, I have been employed for the past 35 years in various capacities as a music teacher, performer, arranger, composer, and champion of music education in our schools. From 1982 to 1994, half of my total income came from teaching private lessons and singing and playing guitar and bass guitar at area nightclubs, with my wife in our acoustic duo. In 1982 we were named the best acoustic duo in the metropolitan area. I taught private lessons for many years before being certified to teach in Connecticut public schools in 1991. At this time, I started classroom teaching as a General Music teacher and Choir Director at an elite, private, all-boys day school in Southwestern Connecticut where I also started their first band program and directed the professional orchestras that were contracted for the school's yearly musical productions.

My public school career began in 1994, teaching General Music, Chorus, Orff Ensemble, and assisting in Band at a pre-kindergarten through fifth grade elementary school. In November of 2000, a Band position became available at a nearby public middle school where I have been teaching to the present day. In my present position, I teach on average 200 students per year in three separate grade-level bands in addition to two after-school ensembles: the Symphonic Band and the Jazz Band. I teach two small group lessons per day and two piano classes of approximately 26 student each every day. I have played a leading

role in my music department's ongoing effort to create, implement, and improve a school-wide, full ensemble rehearsal schedule that strikes the best balance between the music students' music and academic needs while minimizing the impact on their teachers. I also play regularly in the school's pit orchestra during the yearly musicals and lead the three grade-level bands in the town's Memorial Day Parade.

I received an MA in Educational Technology from Central Connecticut State University and am currently pursuing a doctorate in Instructional Leadership from Western Connecticut State University. I am also pursuing certification in the field of public school administration.

Statement of Ethics and Confidentiality

Approval for this research was obtained from the Western Connecticut State University Institutional Review Board in October of 2013 and was renewed by the same body in May of 2015. Consent to Participate in Doctoral Dissertation Research Study Forms (Appendix C) were obtained from all participants in the study; all were apprised of their rights to terminate their participation in the study at any time, for any reason, and without consequence. All information obtained, including but not limited to, questionnaires, inventories, interview recordings and transcripts, and all products that were generated using these data were and are kept confidential and stored at the researcher's place of residence in password-protected files. Pseudonyms were used in all transcripts and subsequent narratives to maintain confidentiality of participants' identities.

Sampling Procedure

To research the influence of music performance experiences on self-efficacy and perceptions of success in the subjects of this study, it was necessary to determine what

constituted an appropriate pool of candidates and to obtain a representative sample therefrom. Per Bogdan and Biklen's (2007) and Gall, Gall, and Borg's (2007) recommendation that case study researchers carefully define the boundaries of the case under investigation, potential participants in this research were recruited from a population of individuals sharing common characteristics. Candidates for this study shared the characteristics of being both young working professionals (in this case, ages 26-32) and of having had a minimum of two years total music performance experience in at least one of the following public middle school, public high school, or undergraduate college ensembles: Band, Chorus, or Orchestra. To be considered eligible as a participant in the study, each candidate also needed to, at the time of the study, have been a member of an established music performance group.

While any type of musical performance group could have been considered for this study, the a cappella group that was chosen was selected due to a personal contact of the researcher that was able to provide an introduction to a suitable group of performing musicians who shared both membership in an active music performance group at the time of the study and who were also likely to satisfy the individual in-school music performance experience criterion. Since members convened on a regular basis for rehearsals and performances, it was an anticipated benefit that they were likely to be easily contacted and readily available.

The a cappella group from which the participants in this study were recruited consisted of 14 musicians: six women and eight men. It was formed in 2008 by one of the present group's members and was joined by other singers seeking performance opportunities after several groups to which they belonged had disbanded. Several members of these

defunct groups were friends and followed each other to the present group. Most members had been in the group for several years and the founder of the group and the other charter members had been in the group for eight or more years. At times, the group solicited new members who, as part of the audition process, were required to submit a sample of their work on video and callbacks for follow-up auditions, if warranted.

The first required characteristic, that of being young professionals, referred to individuals in their twenties or early thirties who were employed in a profession or a white-collar occupation. To ensure that participants had sufficient music performance experience, the second characteristic stipulated that all candidates meet the condition of having had a minimum of two years experiences in either their middle school, high school, or undergraduate chorus, orchestra, or band. Provided they satisfied this two-year condition, any combination of these experiences was acceptable. It was not stipulated that these occurred during consecutive years, in the same musical discipline, or in the same school. This criterion did not require candidates to have had private instruction nor was eligibility to participate in the study extended to those whose experience was limited to private instruction. This decision was driven by the need to ensure a sufficient number of participants would meet the requirements for participating in the study and also that these participants would all have had sufficient experience in music performance ensembles.

The participants in this qualitative study were considered to be volunteer participants who selected themselves from the larger population of a cappella singers that is characterized as a purposefully chosen sample of convenience (Gall, Gall, & Borg, 2007). At the point of initial contact with the researcher, all members of this population completed the Consent to Participate in Doctoral Dissertation Research Study Form (Appendix C) indicating their

willingness to voluntarily participate in the study as well as the researcher-designed

Demographic Information Survey (Appendix A). To become full-fledged participant in the

study and to advance to the interview phase, members of this larger population had to

provide data confirming that they had completely met the aforementioned criteria. The

information used in making this determination included (a) their age and occupation, which

directly related to their status as young professionals and (b) their music performance

experience. Upon review of the demographic information survey, the researcher determined

that, based upon this information, all of the individuals in the a cappella group present at that

meeting and who completed the demographic information survey satisfied the selection

criteria for participating in the study.

Once the eligibility of all candidates was established, the study progressed to the next

phase in which the determination as to who would take part in the interview process was

made. It was predetermined that, if the gatekeeper and the director of the group satisfied the

required criteria to become participants in the study that they would do so. Their results of

their demographic information surveys confirmed their eligibility. The researcher then

contacted the remaining members of the group through email and offered them a choice of

approaching weekend dates during which the interviews could take place. The candidates

established themselves as volunteer participants by responding to the email and confirming

dates and times that were suitable to them. Six of the candidates volunteered in this way and

were subsequently interviewed as participants. Four were interviewed in mid-February of

2014 and a second email from the researcher resulted in two more interviews in late

February. The remaining candidates either were not be available on those dates or did not

respond to the first two contacts. Coding of the first eight interviews revealed that data

saturation was evident (Bogden & Biklin, 2007), rendering additional interviews unnecessary. The sample for the study therefore, consisted of eight total participants.

Description of the Participants

The population of a cappella group singers from which the participants in this study were recruited consisted of 14 musicians: six women and eight men. It had been formed by one of its present members and was joined by other singers seeking performance opportunities. Some of these individuals had belonged to various other groups that had disbanded and several members of these defunct groups were friends and followed each other to the present group. At the time of the study, most of the members had been in the group for several years and the founder of the group and the other charter members had been in the group for eight or more years. At times, the group solicited new members who subjected themselves to a screening process that included submitting a sample of their work on video and follow-up auditions, if warranted.

A total of eight group members took part in the study as participants (Table 1). Four of these participants were female and four were male, six were Caucasian, one was African American, and one was Filipino. All of them had attained a bachelor's degree in various fields and two had earned master's degrees. To qualify as participants, all eight satisfied the criteria of being young professionals who were active members in an a cappella group and who had two or more years total music performance experience in either their middle school, high school, or undergraduate college chorus, orchestra, or band. All of the participants easily exceeded these minimum requirements. In addition to chorus, band, or orchestra performance experiences, their additional performance activities included musical theater performances and musical ensembles that were school-related yet took place after regular

school hours. Some participants were also involved in community musical theaters or choirs and, during the time period spanning middle school and undergraduate college, five of the participants received private vocal or instrumental instruction.

Table 1

Description of Participants Including Demographics, Education, and Occupation

Participant Pseudonym	Gender	Ethnicity	Age at time of interview	Occupation	Degree earned
Brandon Taylor	Male	White	26	Audio Engineer	Bachelor's Degree
Carly Ashton	Female	Asian/ Pacific Islander	27	Associate Business Analyst	Bachelor's Degree
Janet Edelson	Female	Black	29	Assistant Officer of Admissions	Master's Degree
Liza Redmund	Female	White	31	Journalist	Bachelor's Degree
Sheila Brighton	Female	White	29	Cable Network Account Manager	Bachelor's Degree
Stephanie Mason	Female	White	29	Journalist	Master's Degree
Steven Judd	Male	White	32	Lab Technician	Bachelor's Degree
Tony Bonnetti	Male	White	26	Film Production	Bachelor's Degree

All save one of the eight participants satisfied the minimum two years performance experience by the time they had completed middle school and three had participated in two or more performance ensembles. Four of the participants each performed in two or three of their middle school's musical theater productions and during this time, one of these four

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individuals additionally took part in all of the community theater's productions. One participant performed with a church choir throughout middle school.

All of the participants took part in their high school's chorus program, five of them for all four years and the remaining three took part for one, two, and three years, respectively. Six of the eight participants took part in their high school music theater productions. Two of these took part in two productions, two took part in four productions, one reported taking part in eight productions and one participant reported taking part in 15 music theater productions during high school. The same participant who took part in church choir in middle school continued to be involved in the choir during all four high school years in addition to participating in the church hand bell choir.

All five of the participants who took part in their high school chorus for four years also took part in college chorus for four years. One participant reported membership in seven different vocal ensembles. Four of the eight participants who took part in high school musical theater performances took part in college musical theater productions and one also took part in summer musical theater. One of the participants also performed in a large city orchestra chorus during four college years and three of the eight participants reported were involved in a cappella performance during college.

A majority of the participants also filled leadership roles or played lead roles or solos in music performances. Six of the eight were vocal or instrumental section leaders up to four times in middle school, high school, or undergraduate college. Six of the eight played singing and acting lead roles in musical theater and all performed vocal or instrumental solos in their middle school, high school or undergraduate college ensembles. One of the participants reported an estimated 20 to 30 such occasions. Five of the eight participants auditioned and

qualified for regional or state music festival ensembles. One reported being designated first ranked Alto 2 (vocal) in region and state ensembles for three years and qualifying for the All-Eastern division. Another reported qualifying for the All-New England division. Completing the list of special music recognition or accomplishments, one of the participants was awarded first place the Young Performers Symphony Society Vocal Competition, another received the Governor's Award for singing, performed vocals on the Pitch Perfect movie soundtrack, and was a paid chorister in Church Choirs.

The group performed publically, infrequently, in small clubs, competitions, private functions, and even for marriage proposals mostly in the city in which they lived and worked. They were usually paid for their performances, often for a portion of the proceeds taken at the door, but any proceeds were generally spent on group needs and not distributed to individuals. Money was said not to be any member's incentive for performing. The group did win several Contemporary A Cappella Recording awards for their first album and some of the females in the group placed third in the quarterfinals in one of the city's big a cappella competitions.

The group's repertoire consisted mostly of popular songs from the 1990s to the present, with a few older selections in the mix, arranged for the a cappella genre. They emphasized a big vocal style at times reminiscent of gospel and provided the opportunity for some of their individual talents to be featured. They maintained an online presence of their group and sold recordings of their performances on their website as well.

As members of the group aged, took on more time-consuming jobs, got married and started families, or simply found it difficult to set time aside for the group for whatever the reason, its collective priorities changed. At this juncture, the director felt that her mission

had evolved to the point at which her responsibility was to do her best to keep the group together so that they could have fun performing occasionally. The frequency of practices decreased to once every two weeks often because of family or work-related commitments or conflicts. Rehearsals were still generally two hours although, if there was no pending performance, the group might end rehearsals earlier.

The group member with whom the researcher made contact through his associate fulfilled the role of *gatekeeper* (Creswell, 2007). This term refers to an individual who is either a member of, or who has insider status in, a cultural group and who, as the initial contact, leads the researcher to the other participants in the group. In this case, the gatekeeper served as both.

The gatekeeper was offered no financial or other incentive for encouraging participants' involvement. In anticipation of the gatekeeper's possible concerns regarding permitting such access, the researcher provided information detailing the amount of time that would be required of participants and in what activities he and the participants would be involved. The researcher communicated to the gatekeeper that the group was chosen for the study due to its potential to shed light on how music performance experiences may affect self-efficacy and perceptions of success. Additionally, the researcher detailed the anticipated amount of disruption to the group's routine, what, if anything, the gatekeeper or participants might gain from participating, and how the results would be reported, including the confidentiality of the data collected.

Description of the Settings

The first meeting between the researcher and the a cappella group took place in the control room of a recording studio of an audio post-production firm located in an active business section within a large city in the Northeastern United States. The group typically rehearsed once per week, on Tuesday nights from 8:00 to 10:00 P.M. at the recording studio, at the apartment of one of the members or, if necessary, in a rehearsal space they occasionally rented. The researcher did not meet with the assembled group anywhere other than the recording studio. The gatekeeper worked for the firm that owned or leased the floor of the building. The recording studio was well appointed with a state of the art mixing console and flat screen monitors on the wall and contained a brown leather couch with matching loveseat, a contemporary glass table, and four or five chairs on casters. The room was brightly lit with updated windows and looked as though a considerable amount of time and money had been invested in it. This space and an adjacent room were utilized on two subsequent occasions during the study.

Two other settings were used at later dates for interviews of the study's participants; These were two local dining establishments situated at a considerable distance from the recording studio yet near a central transportation hub in the city. They were chosen for the convenience of the participants in the study who traveled in for the interviews. They were lively, well-lit establishments with a good deal of ongoing background noise during the interviews as other customers conversed or business was transacted.

Description of the Research Design

This study was a qualitative case study, the purpose of which was to illuminate a phenomenon (Gall, Gall, & Borg, 2007). Contrasted with phenomenology, which examines

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reality as it appears to individuals (Bogden & Biklen, 2007), case study research is undertaken to examine and describe any event, process, individual, or topic of interest to the researcher. As such, this investigation reported in depth, and in their real-life contexts, the stories of individuals who had a history of music performance experiences and who, at the time of the study, were members in an actively performing a cappella group. The topics of interest were participants' perceptions of self-efficacy and their own success as adults and how these perceptions were influenced by their music performance experiences. Each individual represented a case. The boundaries of the case were set around eight purposefully-sampled young professionals who, at the time of the study, were active members in an adult a cappella group and who had participated in their middle, high school, or undergraduate college band, chorus, or orchestra for a minimum of two years.

The decision to confine the research to members of an active adult a cappella group was implemented to populate the study with participants who exhibited a strong need or desire not only to continue performing, but to perform with others. An additional advantage of restricting participants in the study to this population was the likelihood that the feedback they received in performance theoretically may have influenced their self-efficacy. It was hoped, that their accounts would shed light on the influence these performance experiences may have had on their efficacy expectations. In addition to required active status as a member of an adult a cappella group, restricting participants to those who had a minimum of two years experience in music performance ensembles was intended to ensure that they had spent an appreciable amount of time pursuing music performance in a collaborative setting. The impact of the social component of music performance was anticipated to factor into the

research. For this reason, candidates whose performance experience consisted of only private instruction were not included.

Self-efficacy Instrumentation

The researcher introduced the study and the potential demands of participating in the study to the a cappella group at the first meeting between the researcher and the a cappella group. At this time, all potential participants completed the Consent to Participate in Doctoral Dissertation Research Study Form (Appendix C), allowing the researcher to administer the researcher-designed Demographic Information Survey (Appendix A). In addition, all potential participants completed the General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) and The Music Performance Self-efficacy Scale (Zelenak, 2011).

General Self-Efficacy Scale

The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) was designed to measure the construct of perceived self-efficacy in the general adult population, including adolescents. It was not designed to measure self-efficacy in individuals less than 12 of age. The instrument is unidimensional, assessing perceived self-efficacy exclusively. No reference is made to subscales that align with Bandura's (1977) four sources of self-efficacy information but the scale provides insight into the obstacles individuals may choose to confront, the amount of effort they invest in confronting them, as well as how they deal with setbacks.

Figure 1. The General Self-Efficacy Scale. Adapted from "Generalized Self-Efficacy scale," by R. Schwarzer and M. Jerusalem, 1995, in J. Weinman, S. Wright, & M. Johnston, *Measures in health psychology: A user's portfolio. Causal and control beliefs* (pp. 35- 37). Windsor, England: NFER-NELSON. Reproduced with permission

Consisting of 10 items designed to measure self-efficacy, evidence exists from 23 nations of the instrument's reliability. Cronbach's alphas averaged in the high 80s (Schwarzer & Jerusalem, 1995). The instrument consists of a 4-part Likert-type rating scale that includes the following possible responses: (1) *Not at all true*, (2) *Hardly true,* (3) *Moderately true,* and (4) *Exactly true*. Total self-efficacy scores may be generated in two

ways: the first is to sum the responses for each respondent. This yields a score from 10-40. An alternate method for generating a self-efficacy score is to calculate the mean.

Criterion-related validity for the instrument has been established through multiple correlation studies (Schwarzer & Jerusalem, 1995). In these studies, qualities such as work satisfaction, dispositional optimism, and favorable emotions generated positive correlational coefficients whereas qualities such as burnout, stress, anxiety, and depression yielded negative coefficients. Permission to use and reproduce the scale is readily available and freely granted to the public. Additional special permission to publish results obtained through use of the scale and reproduce the complete scale in this dissertation was obtained from Dr. Ralf Schwarzer of the Freie Universität Berlin and is located in Appendix I.

Music Performance Self-Efficacy Scale

The Music Performance Self-Efficacy Scale (Zelenak, 2011) was administered to participants to obtain quantitative measures regarding their perceptions of self-efficacy in the domain of musical performance. Completion of the scale required respondents to self-report on 24 items divided into 4 sub-scales (enactive mastery experience, vicarious experience, verbal/social persuasion, and physiological state) corresponding with Bandura's (1977) four sources of self-efficacy. On a scale from 1-100—lower numbers indicating lower levels of perceived self-efficacy and higher numbers indicating higher levels of perceived self-efficacy—participants responded to prompts tapping each of the four subscales. These prompts were presented in no apparent order. Disaggregated mean scores for each subscale allowed for comparison of responses across participants in the present research as well as against those of respondents in research performed by the author of the scale. The instrument was piloted on middle and high school students, not adults and was therefore, used in this

study for descriptive purposes only. Permission to use the scale, publish results obtained

through its use, and to reproduce the scale in its entirely was granted by the author of the

instrument. A record of this permission is located in Appendix J.

Directions: Respond to the following statements based on your current level of musical ability, experience, and primary instrument/voice. There are no right or wrong answers. Indicate to what degree you either agree or disagree with the statement by inputting **any whole number** between **1 (Strongly Disagree)** and **100 (Strongly Agree)** into the box. Carefully consider the number you choose.

1, 2, 3, 4 . . .10 . . . 20 . . . 30 . . . .40 . . . 50 . . . 60 . . .70 . . . 80 . . .90 . . . .97, 98, 99, 100

Strongly   Strongly
Disagree   Agree

_____   1. I have had positive experiences performing music in the past.
             (Choose a number between 1-100)

_____   2. I have improved my music performance skills by watching professional
             musicians perform well.

_____   3. My friends think I am a good performer on my primary instrument/voice.

_____   4. I have had positive experiences performing in large ensembles (more than 11
             performers)

_____   5. I have improved my music performance skills by watching someone I know
             perform well (parent, brother, sister, church member, etc.).

_____   6. I have had positive experiences performing music solos.

_____   7. Members of my family believe I perform well.

_____   8. I have had positive experiences performing simple music.

_____   9. People have told me that my practice efforts have improved my performance
             skills.

_____   10. I have had positive experiences performing complicated music.

(continued)

_____ 11. I have used other music students as models to improve my performance skills.

_____ 12. I have overcome musical challenges through hard work and practice.

_____ 13. I have received positive feedback on music performance evaluations.

_____ 14. I have used a practice routine to help me prepare for my performances.

15. I am learning, or have learned, to control my nervousness during a
_____ performance.

16. I have had positive experiences performing music in a small ensemble (2-10
_____ performers).

_____ 17. Performing with instrument/voice makes me feel good.

18. I have watched other students with similar music ability as me perform a
piece of music, and then decided whether I could, or could not, perform the
_____ same piece of music.

_____ 19. I do not worry about making small mistakes during a performance.

20. I have compared my performance skills with those of other students who are
_____ similar in musical ability to me.

_____ 21. My music teacher has complimented me on my musical performance.

22. I have met or exceeded other people's expectations of being a good musician
_____ for someone my age.

_____ 23. I enjoy participating in musical performances.

_____ 24. I have positive memories of most, or all, of my past music performances.

Figure 2. The Music Performance Self-Efficacy Scale. Adapted from "Self-efficacy in music performance: Measuring the sources among secondary school music students" (Doctoral dissertation) by M. Zelenak, 2011. Retrieved from ProQuest (Accession or Order No.)

In establishing the validity and reliability of The Music Performance Self-Efficacy

Scale (2011), Zelenak administered it and three other online questionnaires to 290

participants attending 10 middle schools and high schools in the southeastern and western

regions of the United States. All participants in the study were in their school's band, chorus, or orchestra. Participants also completed the Advanced Measures of Music Audiation, Self-esteem of Musical Ability, and Sources of Middle School Mathematics Self-efficacy Scales. In addition, the students' teachers submitted ratings of their students' self-efficacy.

Zelenak (2011) demonstrated that the data generated by the Music Performance Self-Efficacy Scale was consistent with Bandura's proposed model ($SRMR = .06$, $RMSEA = .06$) by performing a confirmatory factor analysis (CFA). This process yielded results $\chi^2(226, N = 293) = 650.77$, $p < .001$, $CFI = .93$, $RMSEA = .08$, and $SRMR = .04$, similar to the benchmarks recommended by Hu and Bentler (1998). Zelenak used "content, response process, and internal structure, along with convergent, discriminant, and multi-method relationships" (p. vii) to establish the validity of the Music Performance Self-Efficacy Scale. A test-retest correlation of $r = .87$ and an internal consistency coefficient of $\alpha = .88$ reflect the scale's reliability.

Type of Data

The researcher-created Demographic Information Survey collected nominal, ordinal, and descriptive data reflecting each participant's demographic information, work, and musical experience. The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) and The Music Performance Self-Efficacy Scale (Zelenak, 2011) provided interval data collected from participant responses to 10 and 24 scale items, respectively. Nominal and ordinal data were entered into an Excel spreadsheet and analyzed for the presence of patterns or trends that might provide some insight into the influence that music performance experiences may have had on the participants' self-efficacy or perceptions of success.

Additional descriptive data were gathered during observations of the a cappella group in rehearsal and recorded as field notes in the researcher's journal. A vast amount of descriptive data was collected during eight participant interviews using the researcher-designed Semi-Structured Interview Protocol (Appendix B). These interviews were transcribed verbatim.

Data Collection Tools and Procedure

The researcher was able, through an associate, to establish contact with a group member who fulfilled the role of *gatekeeper* (Creswell, 2007). This term refers to an individual who is either a member of, or who has insider status in, a cultural group and who, as the initial contact, leads the researcher to the other participants in the group. In this case, the gatekeeper served as both. Initial contact between the two took place in October of 2013, at which time; an evening later in the month was agreed upon for the researcher to make initial contact with the group's members. The gatekeeper granted access to the site and assisted the researcher in establishing a rapport with the group's members. This introduction was intended to help the members feel comfortable granting their consent to be studied and to disclose detailed accounts of themselves and their musical and life experiences.

An hour of the group's meeting and rehearsal time was granted to allow the researcher to introduce himself, explain the planned research, and discuss the commitment that would be required of participants. At this time, the researcher described each individual's right to refuse to participate or withdraw from the study at any time without consequence. The Consent to Participate in Doctoral Dissertation Research Study Form (Appendix C) was distributed to each of the 11 group members in attendance and all present completed the form, granting their consent. Upon completion of the consent forms, the

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remaining time was used to administer the Demographic Information Survey (Appendix A), The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1), The Music Self-Efficacy Scale (Zelenak, 2011; Figure 2), and to observe the group in rehearsal.

Demographic Information Survey

The researcher-designed Demographic Information Survey is a data collection tool that was designed to gather general demographic information, occupational status, as well as information on the educational background, and music performance experiences of the members of the a cappella group. The portions of the survey concerning the occupations and music performance experiences of the a cappella group members provided key information that allowed the researcher to purposefully select participants (Gall, Gall, & Borg, 2007) from the larger pool of young professionals. In conjunction with being a member of an active a cappella group, satisfying these criteria determined the eligibility of group members to become participants. Each of the consenting a cappella group's members completed the researcher-designed Demographic Information Survey (Appendix A) consisting of three sections that collected (a) each participant's demographic information, (b) an account of their educational background information, and (c) their music experience. The demographic portion of the survey provided data on each participant's gender, age, ethnicity, and marital, and employment status. The education portion of the information survey harvested information pertaining to the individual's educational background, including degrees earned, grade point average (GPA), strong and weak subject areas and explanations for those strengths and weaknesses, in addition to special recognition or awards received. The music experience portion of the information survey ascertained the number of middle school, high school, and college undergraduate years each group member took part in vocal or

instrumental performance in chorus, band, orchestra, and music theatre, in addition to any rewards, honors, or noteworthy musical performance activities they received or in which they participated. The information collected also included an account of special recognition, awards, or activities such as band student-of-the-month or year, first clarinet first chair, or participation in special performances opportunities such as talent shows, competitions or outreach performances at hospitals, nursing homes, and more. Participants also provided information about the instruments they studied, including voice, the number of years studied, and any private instruction they received. Participants also had the opportunity to include other important information regarding music experiences not precisely fitting within the scope of the survey, including music performance education and experiences beyond middle school, high school, and college undergraduate work.

Field Notes

During the same evening that initial contact with the potential participants took place, the assembled group was observed working together in a music rehearsal during which field notes were taken by the researcher. The researcher retreated to a seat in the room not far removed from, but outside of the rehearsal so as not to interfere with the group's dynamics and to remain as unobtrusive as possible. The rehearsal was conducted in a circular orientation with all members facing inward, singing with and to one another.

During and immediately following the observation, additional field notes were created and those that had been taken were reviewed and clarified. All were subsequently entered into the researcher's journal. Following Bogden and Biklen's (2007) guidelines for the creation of field notes, the researcher endeavored to strike the appropriate balance between describing the events and reflecting upon them. In compliance, the researcher's

field notes included a thorough description of the settings and what the participants said and did as well as the researcher's reflections and analytic memos. These represented the researcher's speculations, prejudices, feelings, and ideas in addition to offering ongoing analysis of what was observed and what it might mean.

The researcher met with the a cappella group a second time in December of 2013 at the same location in which the initial meeting took place. The purpose of this meeting was, once again, to observe the group in their natural habitat. Field notes were written throughout the entire session that described the group's rehearsal, their discussion of group business and future plans, and their social interactions. As was the case at the initial observation, the rehearsal was conducted in a circular orientation with all members facing inward, singing with and to one another. Following the first part of the rehearsal, the group entered into a discussion of group business that took place in approximately the same orientation; however, all participants were seated. After the discussion and some brief socializing, it was suggested that the group relocate to the entrance hall of the floor to rehearse in another acoustical setting. After rehearsing in this location for one half hour, the rehearsal concluded and participants dispersed. The researcher spoke socially with the dwindling number of group members until only the gatekeeper and the group leader remained. As before, immediately following the observation, additional field notes were created and those that had been taken were reviewed, clarified, and entered into the researcher's journal.

Researcher Journal

The researcher maintained a journal whose purpose was to provide a central repository for field notes and related analytic, self-reflective (Creswell, 2007), or coding memos pertaining to the observations of and interactions with and between members of the

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population group or the sample of participants. This included the researcher's reactions and

responses to the semi-structured interviews of the sample of participants. These reactions

and responses to field notes and interviews took the form of analytic and self-reflective

memos (Creswell, 2007), and coding memos. Analytic memos were characterized as the

musings, speculations, and questions the researcher considered while searching for meaning

in the data. Self-reflective memos represented the researcher's personal reactions to the

participants' lives, stories, and activities. In some cases, the field notes, reflections, and their

related memos received additional coding memos that reflected or were influenced by the

codes that emerged from the interview transcripts. The journal and memos aided the

researcher in coming to an understanding of the influence music performance had in the

participants' lives while providing an additional record of the researcher's product and

process.

Semi-Structured Interview Protocol

Following the two evenings that the researcher met with and observed the a cappella

group in rehearsal, follow-up contacts were made over the next several weeks with those

group members whose demographic information surveys confirmed that, in addition to being

active members the in a music performance group, they had satisfied the music performance

experience criterion required to qualify for acceptance as a participant. Having satisfied

these criteria, the researcher made arrangements to individually interview qualified

participants using the Semi-Structured Interview Protocol (Appendix B).

Interviews were conducted in person and recorded using redundant audio recording

devices in the event one should fail. One of these was a dedicated digital recording device

and the other, a laptop computer operating audio recording software. After transcribing these

recordings, the recordings were destroyed. The identities of all of the participants were encoded and any traces of their identities were expunged from all documentation save one text file that contained a key to the only references to the participants' identities. This was kept under strict security, accessible only by the researcher. After the transcripts were created, each line of text was numbered for future reference as described in Analysis of the Data. Out of a pool of eleven potential participants, only eight followed up on the researcher's requests to set a time during which interviews could take place. After interviewing, transcribing, and initial coding of the eight interviews, it became apparent that data saturation had occurred (Bogden & Biklin, 2007), and that no additional interviews need be pursued.

Each participant was interviewed in person for 60-75 minutes using a researcher-designed, open-ended, Semi-Structured Interview Protocol (Appendix B) to provide each the opportunity to expand in detail upon their music experience survey accounts and to further determine each participant's perceptions of success and self-efficacy. Thirteen questions were developed to elicit accounts of the qualities that initially attracted and continued to attract participants to music performance activities, what feelings were involved and what, if any, changes in themselves they believe may have resulted from this participation. The first six protocol questions were specifically designed to address Research Question One—How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? Four protocol questions were specifically designed to address Research Question Two—How have participants' beliefs about their own self-efficacy, as they relate to their musical experience, shaped their ideas about their own personal success? The remaining three protocol questions

were specifically designed to address Research Question Three—How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music? Taken as a whole, the protocol questions were framed to gather participants' definitions of success, to determine whether they felt they personified these definitions and whether confirmation of this came to them from within or without. Of particular interest were questions that were designed to discern participants' perceptions of their own self-efficacy, both in and out of music and how or in what ways it has shaped their perception of personal success. Responses to these protocol questions were systematically coded and interpreted as described in Data Analysis.

Data Analysis

The nominal, ordinal, and descriptive data collected from the Demographic Information Survey (Appendix A), The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1), and The Music Performance Self-efficacy Scale (Zelenak, 2011) were entered into an Excel spreadsheet and analyzed for the presence of patterns or trends that might provide some insight into the influence that music performance experiences may have had on the participants' self-efficacy or perceptions of success. As reported in Chapter Four, a comparison of the participants' scores on the self-efficacy instruments to scores that were typically seen in other populations suggested that these experiences did influence self-efficacy and perceptions of success.

Demographic Information Survey

Upon consenting to participate in the research during the evening of initial contact between the researcher and the potential participants in the a cappella group, each individual completed the researcher-designed Demographic Information Survey, providing data that

were analyzed to determine which members of the population satisfied the established criteria for becoming members of the sample. The employment status entered on the survey was examined to ensure that each individual was a young professional, defined in this research as a young person in their twenties or early thirties who was employed in a profession or a white-collar occupation. The history of music experiences supplied by respondents was examined to ensure that each had accrued the required amount of performance experience. The remaining information provided by participants was analyzed to detect the presence of similarities, trends, patterns or themes and to assist the researcher in developing an understanding of the people behind the data.

The General Self-Efficacy Scale

Each participant in the study completed The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1). This scale consisted of 10 items to which participants responded on a scale of 1-4. The resulting data were placed into a spreadsheet for analysis and are included in table 2. Mean scores were calculated on these 10 items for each participant. These mean scores were used by the researcher to compare the relative levels of perceived self-efficacy of participants in the present research to one another and to the mean score of other samples.

The Music Performance Self-Efficacy Scale

Each participant in the study completed The Music Performance Self-Efficacy Scale (Zelenak, 2011). This scale consisted of 24 items to which participants responded on a scale of 1-100. The resulting data were placed into a spreadsheet for analysis and are included in four tables (Tables 6-9). Each of these tables reports on the disaggregated subscales of the instrument. Mean scores were calculated on each of the four subscales for each participant.

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These were used by the researcher to compare the relative levels of perceived music performance self-efficacy of participants in the present research to one another and to the mean score of other samples.

Semi-Structured Interviews

Eight participant interviews were administered, digitally recorded, and transcribed into a word processing document in which each line of text was numbered. A codebook was created using spreadsheet software in which a tab was created for each of the eight participants and a separate tab was created for a code dictionary. In accordance with Saldaña's (2013) streamlined codes-to-assertions/theory model, each line of text was analyzed for the presence of essence-capturing attributes or codes. Through this process of inductive data analysis (Creswell, 2007), a process involving much movement back and forth through the codes and the more abstract ideas around which they coalesced, these codes were eventually organized into categories and then larger themes. Despite the name of the model, it should be acknowledged that the purpose of this research was not to generate a theory. More accurately, the study employed Bandura's (1977) existing theory of self-efficacy as its underlying theoretical construct. Nonetheless, coding of the interviews did result in assertions that will be reported in the Analysis of the Data and Explanation of the Findings.

Each code and the line or lines upon which it appeared in each transcription as well as a reference to the research question to which it was a response and the respective participant was placed in its corresponding participant's codebook tab. As analysis of the transcripts progressed, new codes were created and entered in alphabetical order into the codebook's code dictionary tab. In some cases, a participant's own words so compellingly represented the code it had generated that the participant was directly quoted.

Each participant transcription was coded one at a time in this fashion. As more codes were identified, a hierarchy began to emerge. Groups of codes began to cluster around categories in one direction. In the other direction, codes began to stratify, resulting in a hierarchy of codes and subcodes. Three new tabs were created in the codebook, one for each of the three research questions. Like categories and their related codes and subcodes from each of the participants' tabs were aggregated within these three tabs and analyzed for the presence of even broader themes. Analysis of the categories across three research questions yielded ten such themes.

Field Notes and Researcher Journal

The field notes that were created during or immediately after the two researcher observations of the group at rehearsals were placed in the researcher journal and, like the participant interviews, were coded and analyzed using Saldaña's (2013) Streamlined Codes-to-Assertions/Theory Model. In addition to the field notes, the researcher's journal was comprised of related analytic, self-reflective (Creswell, 2007), and coding memos, in addition to the researcher's ongoing reflections. It was updated throughout the study. The data were frequently revisited as the researcher developed increasing familiarity with the participants' stories through their demographic information surveys, during coding of their interviews, and during the review of the related literature. The field notes, memos, and reflections included in the journal were examined and compared with these other sources of information and ultimately informed the narrative the researcher composed regarding the role that music performance experiences played in the participants' lives. Data from all these sources were analyzed for their possible contribution to a more thorough understanding of how music performance experiences may have influenced the participants.

Trustworthiness

To verify the trustworthiness of this study, it was necessary to establish its credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985). Credibility was established through triangulation (Gall, Gall, & Borg, 2007) of all data collected, member checking, and the researcher's willingness to consider a variety of explanations of the phenomenon being examined. Multiple methods and sources for collecting both qualitative and quantitative data including observation, questionnaires, self-efficacy scales, and interviews were employed in this research. Data collected from unique individuals with personal perspectives involved in the study were evaluated for consistency and researcher findings were compared and discussed with committee advisors. This provided the researcher with alternate analyses or interpretations of the data to consider.

Member checking took place after the review of the related literature and coding of the transcripts was complete to confirm that the participants felt that the researcher had accurately heard and retold their story. Each individual's biography including the analyses of the participant's information was sent to the individual participants who were asked to read, comment upon, or correct any factual or other inaccuracies or to communicate any discomfort with what was written. The process gave participants the opportunity to confirm that the impressions the researcher had developed were fair representations of their accounts (Lincoln & Guba, 1985). Of the few corrections that were suggested, these consisted of minor clarifications of dates or sequences of events but overall, the participants accepted the accuracy and analysis of the researcher accounts and findings. All save one of the members confirmed that the personal biography the researcher composed provided an accurate and fair

depiction of their experiences and character. The one individual who did not confirm the researcher's analysis, never responded to several requests.

With regard to the transferability of the current study, the researcher did not spend a great deal of time observing the participants on-site. While the descriptions that were recorded of the two group events he attended were detailed enough to be considered thick descriptions (Lincoln & Guba, 1985), these accounts, nonetheless, provided insufficient data to do more than support the conclusions arrived at thorough analysis of the participant interviews and self-efficacy instruments. The study could be replicated given a population of adult professionals who are members of an a cappella singing group who also have had the requisite minimum two years of middle school, high school, or undergraduate college music performance experiences. The self-efficacy scales and permission to use them is readily available.

The dependability and confirmability of this research is supported by an audit trail (Lincoln & Guba, 1985). This trail consists of all written records that were collected and generated, including a researcher journal that includes personal notes, comments, reflections, and analytic memos that reveal his unique perspective, values, feelings, and beliefs and how these influenced his methodological decisions and justification of them. These include interview transcriptions with reflections that convey the researcher's thought behind the coding process and the emergence of themes and relationships.

Dependability was served by the involvement of an external auditor who was provided all written records including the participant transcripts, the master coding spreadsheet, the journal, and the text of the dissertation itself. This provided for an

examination of the researcher's process and product to determine whether or not the data support the researcher's findings, interpretations, and conclusions.

With respect to its transferability, an obvious limitation to this study is that, reflecting the limited sample size of eight participants, the type and strength of inferences that can be made is very restricted. By design, the participants in this study belonged to a homogeneous population with regard to their music performance experiences however, no deliberate attempt was made to ascertain or guarantee that they shared any other characteristics aside from having had a minimum of two years music performance experience in middle school, high school, or undergraduate college or of being members of the a cappella group at the time of the study.

An additional limitation to the study was that the Music Performance Self-Efficacy Scale itself (Zelenak, 2011) may not have been constructed in the manner in which Bandura (1997) recommended. The specific departure from Bandura's recommendation on how self-efficacy scales should ideally be constructed was that the items to which participants responded in the Music Performance Self-Efficacy Scale were expressed in reference to their past experiences. For example, participants entered a score reflecting their response to the statement *I have improved my music performance skills by watching professional musicians perform well*. Bandura's guidelines suggested that self-efficacy scales should be constructed in a manner that requires respondents to declare their perceived potential in facing future obstacles. Such statements would therefore typically begin with *I can…*

Researcher bias is conceivably a threat to the reliability of the study. As a musician, the researcher personally identified with the participants he met, observed, interviewed, and

subsequently analyzed. Nonetheless, throughout the process of coding and analyzing the interviews and observations, a conscious effort was made to avoid personal bias.

Timeline

August 26, 2013	• Proposal defense
October 1, 2013	• Institutional Review Board approval
October 27, 2013	• Initial email contact with gatekeeper
October 29, 2013	• Initial physical contact with gatekeeper and population
	• Consent forms, Demographic Information Survey, and self-efficacy scales completed
October, 2013 – January, 2016	• Ongoing journal writing
December 3, 2013	• Observation of the a cappella group rehearsal
December 3, 2013 – May, 2014	• Recording and analysis of rehearsal field notes and questionnaires
January, 2014 – February, 2014	• Administration of and initial analysis of interviews
January, 2014 – July, 2015	• Transcription of interviews
	• Coding of interview transcripts
August, 2015 – June 2016	• Writing the Dissertation
February, 2016	• Member checking of interview transcripts and emergent themes
March, 2016	• External auditing
June, 2016	• Dissertation Defense
July, 2016 – December, 2017	• Revision of dissertation

Chapter Summary

This research examined the influence that music performance experiences in middle school, high school, and undergraduate college potentially had on self-efficacy and perceptions of success of a group of young adult a cappella musicians. In this chapter, the methods used in conducting the study were detailed along with a description of the participants, the setting in which the researcher interacted with them, in addition to the requirements the participants fulfilled to take part in the research. These requirements included completion of a demographic information survey, two self-efficacy scales, being present during two observations of the group in rehearsal, and participation in a one-on-one interview lead by the researcher. The chapter further detailed the methods by which the data were collected and analyzed. A thorough account of the analysis of these data will be presented in Chapter Four along with a detailed description of each of the participants as well as an in-depth account of the researcher's findings.

CHAPTER FOUR: ANALYSIS OF DATA AND FINDINGS

This chapter begins with a brief discussion of the coding process followed by the participants' individual profiles arranged in alphabetical order based upon the first name of the participants' pseudonyms. These are followed by an introduction to the codes and coding hierarchy that analysis of their interview transcripts generated. Each of the three research questions and their related protocol items are presented in turn, accompanied by an outline of the resulting themes, categories, codes, and subcodes in addition to a narrative analysis of the collective participant accounts. Research Question Two was intended to determine participants' perceptions of self-efficacy and accordingly includes the results and analyses of The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) and The Music Performance Self-Efficacy Scale (Zelenak, 2011). The chapter concludes with the researcher's findings.

Interview Transcript Coding Process

Following Saldaña's (2013) streamlined Codes-to-Assertions/Theory model, each line of participant transcript text was analyzed for the presence of essence-capturing attributes or codes. The essential portion of each line (or lines) of transcript and the code it generated were entered into their respective cells in a row of each participant's personal tab in the codebook spreadsheet. In many cases the cells containing the essence of the code also included additional clarifying information that was classified as a subcode. These rows were ordered by transcript line number and included references to both the participant (to aid in follow-up sorting of the data) and the related research question. The same codes often applied to multiple lines of interview transcriptions and were used repeatedly. Each code and its corresponding definition were placed in alphabetical order in the code dictionary tab.

Following initial coding of the interview transcripts, the rows of spreadsheet data in each of the participants' tabs were sorted by code and these groupings were compared with one another to detect between-group similarities. These groups coalesced into tentative categories and were copied and pasted into three tabs in the spreadsheet corresponding with the three research questions. The justification for these tentative categories was considered and reconsidered and in some cases it became necessary to rename or redefine them. As analysis of the transcripts continued, it also became necessary to create new codes or to regroup, rename, or redefine them. Throughout the process, the categories and codes began to suggest larger themes that were also considered and reconsidered. Eventually the codes and their related subcodes solidified around categories and subsequent themes that required only minor revisions.

Participant Biographies

Brandon Taylor is a white male who, at the time of the interview, was 28 years old, single, and employed as a full-time Audio Engineer. He described himself as having been a fairly strong student, maintaining a 3.7 GPA in high school and a 3.4 GPA while he pursued his bachelor's degree in Film. During the course of his education, he recalled excelling in Music, Spanish, Math, and Science, but struggling with English, Reading, and Economics.

Protocol questions were designed to elicit participant responses to Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? Brandon replied that he had many mentors, from family members to teachers, who influenced his musical development during childhood and adolescence. His family members initially encouraged him to pursue instrumental music in fifth grade and, following in the

footsteps of one of his older sisters and his father, he chose to play the trombone and continued for all three middle school years. He recalled an outstanding relationship with his middle school band director, playing in his orchestra and marching band. With his director's additional encouragement and support, he began playing the bass guitar for the middle school jazz band. This came easily due to his experience reading bass clef music on the trombone and he participated for two years. Even though Brandon thoroughly enjoyed his middle school instrumental performance experiences, his older sisters discouraged him from continuing in high school. Having experienced the high school band director themselves, they felt that the high school band experience would not be a good one for him. Consequently, he did no music as a high school freshman until the end of the year when he discovered theater. Theater opened the door to an entirely new music experience, singing, and another mentor who had a profound effect on him.

> My high school choir teacher . . . sort of molded that age. I guess I could have had a real problem, had I not been paying attention. He was a very demanding person but he also . . . was always there for you and, I think that experience sort of shaped how I am now more than a lot of things. He was a role model for how you're supposed to act and compose yourself in a situation. He was always really careful with his words and always thoughtful and made sure he was saying the right thing at the right time. And I think that's where I get a lot of my patience from . . . and patience is like the most important thing in the job that I have right now. And patience is obviously important in a relationship. In a sense, I guess, that's tied to my musical experience because he was so integral.

During his education, Brandon amassed a lengthy list of performance experiences. He joined high school chorus as a junior and remained a member through his senior year, in addition to performing in 15 musical theater productions. His musical accomplishments included being a section leader twice in middle school and playing lead roles in six of his high school music theater productions. Spanning his middle through high school years he performed an estimated 20 to 30 solos between his ensemble and musical theater experiences. At the high school level, he qualified for All-State Chorus and received trombone instruction for two years and vocal instruction for four. Once enrolled in college, Brandon sang in the chorus for one year, performed in two musical theater productions, and spent four years as a member of a collegiate a cappella group.

Brandon indicated that he was attracted to music ensemble experiences and that these experiences varied in nature in the following ways: He described his affinity for his vocal ensemble experiences in purely musical terms—"I loved that, the sound of vocals together. It was like a drug. I can't explain . . ."—as well as socially, in what he described as a special bond he enjoyed with his fellow a cappella singers. "So my music now for [the present group] is just a chance really to . . . get back some of that . . . really close friendship that you can only have through music."

Brandon took advantage of multiple music performance opportunities, being consistently involved in formal music performance experiences throughout elementary, middle school, high school, and undergraduate college as well. Part of the attraction to these experiences was the attention, appreciation, notoriety, and even compensation he received. He recalled the teachers who recognized his ability and provided special performance opportunities. Reflecting his own intrinsic motivation, Brandon was aware of his musical

ability and strived to capitalize upon it. "At music, it felt like I had some sort of natural ability and so I pushed myself really, really hard."

Brandon felt that his music performance experiences had transformed him in some ways. Being asked to audition for the choir by the choir/musical theater director and subsequently joining the choir was life changing he recalled and put him on a new path in life to the extent that after that, he said everything became more important. He stated that, since that time, his music performance experiences guided him to where he is now.

I wanted to go back to school to get my master's degree to teach music because I loved it that much . . . but I mean, it's shaped me so much that I don't . . . I can't see myself looking back as like a thirteen-year-old. I can't see myself wanting to be a banker or a lawyer, or a doctor.

Brandon made 13 references to his attraction to ensemble experiences and expressed his desire to be a part of "something bigger." As an instrumentalist, he loved playing in the band and singing in choirs and he missed participating in ensembles terribly in his early high school years even as he attempted to continue with music on his own. In college, the chorus was not as serious as he desired so he sought an outlet singing in both a barbershop quartet and an a cappella group.

He remarked on what he recognized as a desire for collaboration shared by many of his art college friends and classmates. Comparing music performance with sports, he noted that in sports you often spend a good deal of time on the bench whereas in music, you are always involved. After college he once again missed singing terribly, sought, and found an a cappella group to perform with, and he commented that he was aware of many college

graduates with a cappella backgrounds who felt as he did and likewise sought to similarly satisfy their own desire for performance opportunities.

Protocol questions were designed to elicit participant responses to Research Question Two: How have participants' beliefs about their own self-efficacy, shaped their ideas about their own personal success? In response, Brandon related that he believed being successful includes some degree of financial security, finding what you love and being able to do it with someone you love, and living how you want to live. "To be successful, I really think you have to be confident in who you are and what you want." At the time of the interview, Brandon had achieved a good deal of these things. In terms of his perceptions of his own success, he was working in the music industry at a job he loved and he had found a partner to whom he became engaged. He described his job as well paying and intellectually and creatively satisfying and that he had achieved the position as a result of hard work and perseverance. Looking back, he recalled his performance experiences, on-stage performances in high school, as a source of very successful feelings and he said he was very optimistic about the future both in his relationship and his work. He added that he felt appreciated in what he does and stated, "I usually know what I want out of a situation. I usually know how to get it."

Brandon's responses about his own social success reflected that he felt very positively about having great relationships with his significant other, friends in the group, friends from college, and even from high school. He attributed some of the success he and his fiancé had had in their relationship with the compatibility that comes from having so much in common and having had so many similar past music experiences. He believed that, in general, people thought of him as calm and even-keeled. He felt that he was in a good place, feeling healthy,

safe, and happy. He admitted that, although his music skills had decreased as a result of a lessening in the intensity of his drive to be the best singer he could be, he became comfortable with the role a cappella had taken. Looking back, he recalled feeling successful despite living a far more modest life and not having established himself. He acknowledged that, while he has some negative qualities, he didn't tend to dwell on them. He admitted that he lacked interest and motivation to succeed in high school until he discovered singing and that he didn't apply himself in college.

Brandon reported feeling unsuccessful socially in several ways. He expressed regret at not being closer to his family or being comfortable meeting a large group of people. He felt that this lack of comfort put him at a disadvantage in terms of networking and he admitted to being a bit jealous of his significant other's apparent ease at interacting with people. He said he doesn't always speak his mind and felt that people perhaps felt that he was too quiet and had nothing to contribute. He maintained that, in spite of outward appearances, he took it all in.

Protocol questions were designed to elicit participant responses to Research Question Three: How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music? Brandon responded that he felt successful—he used the word "lucky"—for having a job in the music business and he attributed his success in this capacity more to his emotional connection to the music than to his theoretical or technical mastery. He said that he aspired to become an audio post-production engineer and felt that he was on track. Brandon's deep attraction to music became apparent in high school. He reported feeling that his own singing ability was average at best but, as he loved music so much, lack of ability didn't matter. Whatever his personal ability, he reported that he would

nonetheless have been happier if the cappella group that was the focus of this research put in enough time to take things to the next level. He expressed the desire to be part of a more prominent group and described an intense emotional/visceral connection to ensemble singing that motivated him to be the best. He said that his music experiences could be described as spiritual at times. "I always used to say that when the right chord is struck, when you sing the right chord, it's the closest that you feel to God." He said he is motivated to do his best both in music and at work to avoid the unhappy feeling you get when you let somebody down. He described feeling that his music self is linked to his whole self for the very reason that his job—and he considers his job a large part of his life—is in the field of music. He maintained therefore that his music successes and failures are closely linked to his overarching personal success.

Carly Ashton is an Asian female who, at the time of this interview, was 29 years old, single, and employed as a full-time associate business analyst. She graduated from her undergraduate college with a 2.9 GPA. Over the course of her education, she felt stronger in Math, Psychology, Engineering, Logic, and Science, than in History, Literature, Organic Chemistry, and Statistics. While not a music major in college, Carly did take some extra-curricular music courses.

Protocol questions were designed to elicit participant responses to Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? Carly described being exposed to many musical influences and individuals early in her life. She was encouraged at an early age by her mother and grandmother to perform folk songs from her native country and recalled singing atop tables at community functions. She

said that she still performed with her grandmother's encouragement ever in her thoughts. "So, I kind of feel compelled to continue singing for her because I think that's what she'd probably want me to do." She was influenced at the age of six by a woman performing on the television. "I saw this lady singing opera on the television and I said to [my] grandma…. I wanted to do that when I grew up." Around the same time, she said, "I wanted to sing and play the piano at the same time. That was my dream when I was six." Her music history included seven years of vocal instruction and four years of piano lessons during middle and high School. She participated in chorus for one year each in middle and high school, while participating for three years in college. Additionally, she served four times as music section leader, performed one lead role in a musical theater production, performed eight solos in ensemble groups, and was accepted into one music festival. She won first place in the Young Performers Symphony Society Vocal Competition and performed in three solo voice and piano recitals.

Carly reported that her long-term aspirations began to take shape shortly after she began taking private voice lessons. While her vocal instructor trained and encouraged her, her grandmother also encouraged her to perform in pageants. She continued to receive private instruction in both piano and voice, twice a week on each, throughout middle school and her instructor coached her in vocal and piano recitals outside of school three times a year. Between high school and college, her voice teacher facilitated her performance, and performed with her, in a twelve-song, opera performance tour in various churches in several U.S. states. She did not pursue music as a major in college because her mother thought it would be better for her to apply to college for an education in engineering rather than in music.

Carly had a wealth of active performance experiences both in and out of school. While she reported no formal elementary music performances, she did take part in a few small-scale music theater productions in middle school and in her high school show choir. This was a competitive choir that traveled for performances. During this time, she also continued giving piano recitals but began to concentrate more on her vocal aspirations. In college, she joined an a cappella group with whom she performed for two and a half years. After college, she sang in and arranged music for another a cappella group prior to successfully auditioning for, and being accepted into, the group that is the subject of this research. She indicated that she was confident arranging music in the style of a cappella and anxiously awaited the opportunity to arrange for the present group. While she expressed great confidence in her music performance abilities, she noted that despite this, she was still uncomfortable speaking to audiences.

Carly enjoyed the attention, appreciation, notoriety, and compensation she received as a result of her music performance experiences and recalled enjoying showing off as a youngster. She turned to music to help her cope with middle school, which she remembered as being a very humbling experience and she said she couldn't imagine life without music. Carly said that music performance helped her to express herself. "I find that, music seems to be my only outlet to be emotional, if you will, freely without being ashamed or embarrassed or sheepish." She reported that music performance now helps her cope with her life as a young professional. "Work is extremely stressful for me and going to rehearsal and performing is really my one true release."

Carly also expressed the feeling that music involves relationships and said that, "music has allowed me to be a very emotional person. I think that's also helped me to form

very meaningful and intense relationships with the people that are closest to me."

Protocol questions were designed to elicit participant responses to Research Question Two: How have participants' beliefs about their own self-efficacy, shaped their ideas about their own personal success? Carly admitted to having a very narrow definition success. She described herself as a very family-oriented, duty-bound individual and felt it was her responsibility to take care of her family. She believed that the ability to do so would serve as an indication of her success. While she aspired to be financially independent and to pursue music as a career, she recognized that to be financially successful, she would have to prioritize her goals and give precedence to financial security over music. She hoped that the leadership skills she had developed in music would lend themselves to advancement at work.

Carly felt successful for having gone on a concert tour at the age of 17 and for having been accepted into the university she desired to attend. At work, she felt successful for having been promoted quickly and being recognized by her boss for strides that she had made in "coming out of your shell." She attributed her success at arranging music to her attention to detail. She reported that her family acknowledged this skill and respected her for her success at singing, for living in the city, and for her employment at a prominent financial firm. Curiously, Carly characterized this perception as superficial. She recognized that many of her friends also perceived her as being a successful musician, having attended her performances and witnessing her singing, arranging, and performance skills. Carly's opinion of herself reflected that felt she had done her best to be a good daughter and granddaughter but despite this and having performed with some outstanding musical groups, she considered herself merely accomplished, not successful.

Carly spoke of specific ways in which she felt unsuccessful. She recalled a rejected scholarship application and some unresolved financial obligations. She felt unsuccessful for not living up to her own definition of success and for not sufficiently caring for her family or touring the world as an a cappella performer. By far, the greatest source of Carly's unsuccessful feelings stemmed from her discomfort assuming leadership positions. This issued seemed to dog her in and out of music. As director of an a cappella group prior to the current group, she found less and less enjoyment in singing and said that, for the first time in her time in the city, she felt like a failure. She was so uncomfortable with the role that she eventually stepped down, which compounded the problem by making her feel even more unsuccessful for having let everybody down. At work, she said she felt like she wasn't living up to expectations and would have had to assume a more managerial position to be promoted. This, she said, was a source of great anxiety for her. In addition to being averse to assuming increased leadership roles, Carly also felt a conflict between her music achievement and business achievement. She said that her relationship with music made her a very emotional person, immersed in a world details that she stated were not suitable qualities at work.

Carly confided that she was transformed by her musical experiences in negative ways.

I feel like music has made me, has made me the detail-oriented, emotional person that I am and just unfortunately, in order to feel successful, I need to be the opposite of that. It has caused me to view myself as being mostly unsuccessful in my current career path. And given my current definition of success, it's been difficult.

Protocol questions were designed to elicit participant responses to Research Question Three: How do participants' musical experiences shape their perceptions regarding their

ability to achieve both in and out of music? Carly felt very successful musically, having found a great outlet in the a cappella group. She stated that music is the only area in which she felt consistently successful and that she would be lost without the a cappella group. She said that her past music training and experiences, including a good command of music theory, resulted in a love for a cappella singing and arranging in addition to the ability to meet the demands of the a cappella groups she's been involved with.

Carly expressed that a successful musician has the ability to make the listener feel. Although she expressed not being a technically masterful singer, she nonetheless described herself as a "great" singer and capable of eliciting such empathy. She attributed this facet of herself in performance to her ability to emote, to "put it out there all the time and to draw the same emotion from people who watch me perform".

As she had commented before, she felt that her involvement with music had interfered with her success at work.

I'm delving deeper into the details of things, of my musical passions and I feel like it's more or less negatively correlated with my perception of success outside of music because the more I feel like I'm diving deeper and deeper into the details, I'm failing to see the bigger picture.

In this statement, she once again described what she considered to be a negative correlation between her music and job successes while maintaining the hope that her music success would one day correspond with success at work.

Janet Edelson is a black female who, at the time of the interview, was 31 years old, single, and employed as a full-time assistant director of admissions for a catholic high school. As a student, she maintained a 3.56 GPA earning her Bachelor's Degree and a 3.9 GPA

while earning her master's degree. In addition, she was named the Day of Pride Scholar at her university. During the course of her education, she excelled in Math, Science, Business/Economics, and Music while struggling with English, Literature, Psychology and Social Studies.

Protocol questions were designed to elicit participant responses to Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? Janet recalled her elementary school experience during which time she was influenced by individuals who guided her in singing solos in choir pageants and talent shows. She related that one of her pre-kindergarten teachers recognized her natural ability and one day asked the class to take a moment just to hear her sing. She remembered that when her mother came to pick her up at the end of the day, the teacher reported to her what a beautiful voice her daughter had. Janet spoke of one of her favorite teachers in high school who helped her to gain confidence in her voice and pushed her to do more with it.

Janet recounted that her parents frequently played music in her home while she was growing up and that in middle school, she was very influenced by performers on the radio whose vocal styles and techniques she attempted to emulate. She said that she was very much impressed by the quality of the performances at a regional music festival she attended and that experience persuaded her that choral music was the direction in which she wanted to go. Her horizons expanded quickly in high school when she was introduced to musical theater and a good many other genres she had not previously encountered.

Attending a small private school, Janet had little access to music performance opportunities. Music was offered only once a week and there were no choir or instrumental

ensembles at the middle school level. She had no instrumental music experiences until college. She did however have access to, and participated in chorus for 8 years, during her high school through undergraduate education. During this time, she also participated in two musical theater productions, served as music sectional leader three times, performed ten solos in ensemble performances, and was accepted into one music festival. She described the music she sang in her high school chorus as consisting predominantly of simple popular songs and arrangements, but devoid of serious choral repertoire. In addition to the chorus, she also took advantage of the opportunity to join the high school jazz choir and select jazz choir. In college, she joined an a cappella group and sang with them for four years. Aside from playing the guitar for a time in high school, the extent of Janet's instrumental music experience consisted of piano and methods classes on each instrument family as part of her college music major studies.

As Janet's perception of her personal music, academic, and work challenges reflects, she felt like the music education regimen came naturally and the music classes were easy. She reported many successful audition experiences and received special honors for achieving the highest scores in a regional festival audition. She recalled being proud of how quickly she was able to prepare herself for the audition that would allow her to major in music. After she heard recordings of an a cappella group on her college campus and saw a notice that they were holding auditions, she decided she would audition. After an initial rejection, she was undeterred, and eventually she got in. This was a source of pride for her.

Janet felt that some of her music skills and dispositions transferred to other contexts. Most notably, she described how, on at least one occasion at work, both she and her superior

perceived that certain aspects of her work performance were similar to her music theater performance.

> During one of my performance reviews [my boss] actually commented on how, you know, when she sees me up doing facilitation, it's almost like watching me performing in a show. It's that same sort of switch that goes on where I just kind of tell myself, okay, it's show time. I need to show up for this. I need to be present for this. I need to be engaged. So I think I've been able to take some of those pieces, you know, from what it means to be a performer and to pull it into my professional life particularly, like I'm public speaking or you know, being in front of a group per se . . . so, confidence in that, definitely.

Janet reported feeling as though she had been transformed by music experiences. She said that after having performed so much popular music, getting into regionals made her much more confident in her classical abilities. More importantly, she shared how she felt about finding her voice as a person through her voice as a singer.

> I'm not usually the first one to offer my voice so when I'm singing, I feel the opposite. I feel, as I said, powerful. I feel like what I have to say matters. I feel that others are listening to me. So that is sort of . . . when I'm singing, when I am in a performance, is sort of when that switch goes off and I am a different person almost.

She related feeling that in middle school, music gave her confidence, helped her through that awkward time, and might possibly have saved her life. "It may have been literally, that could also be figuratively, but I don't know that I would be here or where I am today if it wasn't for having music as an outlet."

Janet's comments reflected that, for her, music served as an emotional conduit. She spoke sincerely of times when she performed that she felt she was experiencing "*Ubuntu,* which is to, it kind of means to live through others, through other people, to experience through other people. And so that is sort of what I experience when I'm singing, particularly with a group of people." Janet's responses reflected the extent to which for her music was a social experience filled with relationships. She spoke often of the lasting friendships that she formed and described how "singing with a group makes me feel safe . . . um, makes me feel grounded like um, connected as it were." Of the present group, she said,

> Singing with them now makes me like I don't know what my life in [the city] is sort of without the group now. I don't know what it looks like without that. It's such a big part of what I do and who I am here.

In addition to overcoming what she described as a lack of access to music performance opportunities in middle school, Janet demonstrated tenacity after she auditioned for this a cappella group and was initially rejected. She auditioned again a year later and was accepted. An important career-changing obstacle Janet overcame required confronting the realization that she was having doubts about the career track she was on. She realized that she was losing her desire to fulfill her original plans of becoming a vocal performance major, a music education major, and ultimately a music teacher.

Protocol questions were designed to elicit participant responses to Research Question Two: How have participants' beliefs about their own self-efficacy, shaped their ideas about their own personal success? Janet took a realistic point of view when it came to pursuing her musical dreams. Influenced somewhat by the awareness that the nature of success in many pursuits can involve great sacrifice, she decided not to invest herself fully in that particular

endeavor. Instead, the other markers of success she valued were to be found in living life in keeping with one's values and beliefs. "What kind of person am I? What kind of life have I led? Have I done good things for people?" These were questions she felt important to know the answers to. She reported a religious upbringing and being guided by her faith. She believed that following those guidelines would lead to success while straying from them would lead to guilt and feelings of a lack of success. She said that she valued being happy, having a family with successful children, and having a job that positively impacts people as ways that one can be successful.

Janet reported feeling successful in having moved herself to the city, making a fresh start, and finding opportunities to sing professionally. She said that she had grown more successful in the last five years or so, particularly in music, due to her willingness to take risks. Her outlook changed as she matured and began to view certain types of risk-taking more as opportunities for success than as opportunities for failure. Reflecting this, she said she began to intentionally prod herself to take risks.

Janet expressed feeling successful, believing that she was a good person and living a good life. She described being happy, singing, cooking, baking, spending time with those she loves, being a good citizen, never being in trouble, keeping her parents proud, and living her life for the betterment of others as indicators of this successful existence. She said she always felt successful and that nothing was missing from her life. She did admit to feeling some regret with regard to unmet goals in music and feeling that perhaps she did not try hard enough to become a full-time, professional musician. She still hadn't accomplished her goal of having and raising a family nor had she met some of her work product goals. She

expressed some uncertainty as to whether or not her prior risk-averseness had limited her personal success or adventurousness.

Protocol questions were designed to elicit participant responses to Research Question Three: How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music? Janet replied that she felt successful in music and was a good musician. She said that although she had lost some of her music sight-reading ability overtime and that her technical musicianship has dwindled a bit since college, music still came very naturally to her, she was very content with the sound of her own voice, and her innate talent had not diminished over time. She did not feel successful in her job though, which she described as similar to sales and marketing, because of the amount of, and type of, contact she had to have with people. What she really aspired to become was a school counselor.

When asked how her successes or failures in music shaped how she thought about her own personal success, Janet said that, as she matured, her overall self-esteem became less influenced by her passing successes or failures and that she became less affected by what others may think of them. Whether she was experiencing success or a lack of success, Janet said that music is linked to her whole self.

> They're very much intertwined. I mean . . . music is intrinsic to me. It's very much just within my fibers and being. It just is part of who I am. When I am successful at something in music or unsuccessful, I internalize that I think, very much and I think that that has definitely some bearing on the way that I view myself just in terms of self-esteem.

Janet concluded her interview with an account of the recognition she received in the school at which she worked. It was requested that she form and lead a choir for interested students. It affirmed her belief that music will always be present in her life, permeating it in one way, shape, or form.

> Overall, I think music has really made me a whole person. Whatever it is that I do, I think somehow it always comes back to music. Even in the job I have right now, even though my position, you know, has nothing to do with music, it now has been intertwined with what I do [there].

Liza Redmund is a white female who, at the time of this interview, was 32 years old, single, and employed as a fulltime journalist. She graduated from both high school and college with a 3.0 GPA. During the course of her education, she excelled in English, Writing, Health, and Music, while struggling with Math and Science.

Protocol questions were designed to elicit participant responses to Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? Liza reported that many people influenced her involvement in music performance. She was born into a family that included five members who were already famous for their professional singing and other performance endeavors. It was anticipated that she would follow in their footsteps. Despite this, her account of music performance experiences surprisingly did not begin in elementary school at which age she tried girl scouts and art but instead, began in middle school when she began to focus on singing performance. She explained the reason for this with the following account:

When I was a kid, um . . . I want to say around the age of one, I had eye surgery and then after that I refused to talk. I did not want anyone to touch me. I was . . . they just thought I had a communication disorder. Something went wrong with the amnesia [anesthesia] so maybe it was that, whatever. But the only thing that eventually pulled me out was a song. I didn't speak. I sat in a corner. I would like, take a pen and twirl it around and just stare at it for hours. I, you know, they thought maybe I was deaf. They didn't know what the hell was wrong with me and then, finally, one day I was listening to Aretha Franklin singing Freeway of Love and I started to sing along with it and those were my first words. And so, you know, so like ever since, music has always been just a huge part of my life from before birth and onward.

Once participating in music programs, Liza's music history included 11 years of chorus, spanning from middle school through college, 14 musical theater productions, and two years as a volunteer collegiate a cappella coach. In addition, she twice served as music section leader, twice performed lead roles in musical theater productions, performed many solos in ensemble performances, and had been accepted and performed in seven regional and statewide music festivals. She was ranked First Alto 2 in the region and state for three consecutive years, was honored with the state governor's award for music, and was paid as a professional singer in church choirs. She even contributed her talent to the vocal sound track of a star-studded movie released in 2012. As did the majority of participants in this study, Liza took advantage of an abundance of multiple performance opportunities.

The pull of music was so strong for her in high school she said, "that was all I did" and she admitted that she neglected her other studies somewhat because of her involvement

in singing. She expressed her passion for ensemble singing in particular, having felt no burning desire for solos or lead roles, and she continued to sing in ensembles through and beyond high school and college to the day of the interview.

Liza reported enjoying the attention, appreciation, and notoriety she received for her music performance experiences. She expressed being quite happy being able to make money for her efforts. She expressed a "love" of singing and said, "I need to have music in my life in some way, whatever it is that I'm doing. It just, it needs to be there somehow."

Liza described feeling transformed by her music experiences including becoming more confident with people. She commented that, "The people I've met especially through performing have made me try to be a better person as well because they're pretty great." She said that of the present a cappella group, "they're all my best friends, now." She expressed her feelings that, "Ensembles [are]…. people working together to do something that is intimately a part of themselves." She said that in these ensemble situations, it is necessary to work with and ultimately trust other people and that "helps me remember in other areas of my life that trust can happen." Based upon her experiences, Liza said that she feels that "musicians tend to be very empathetic and thoughtful."

Because of the extent to which Liza had immersed herself in music in high school, her academic record was negatively impacted. As a result, several colleges whose music qualifications she met rejected her based upon her academic record. Once accepted with a major in music in a college music program, she felt as a freshman that the program was too restrictive and, as she had still not fully committed herself to her studies, she continued to struggle academically. After being put on academic probation, she reassessed her priorities and decided to put the pursuit of a career in journalism ahead of her musical aspirations. As

time passed, she retreated from her serious commitment to music and saw a marked improvement in her grades. She gradually grew more comfortable considering music an avocation, feeling that she had struck a best-of-both-worlds balance between her two principle interests.

Protocol questions were designed to elicit participant responses to Research Question Two: How have participants' beliefs about their own self-efficacy, shaped their ideas about their own personal success? Liza expressed her outlook that a successful life is one that is lived in an open, honest, reasonable, quiet, and simple fashion. Seeking prominence or awards are not consistent with this lifestyle whereas, she stated that, living within ones means would be. Family factors into this worldview, and Liza's conception of the composition of family was a liberal one, allowing for a broad variety of interpretations regarding its structure and including, as a given, the importance of raising open-minded, accepting children.

She considered herself a good musician and cited many events in her life that she regarded as successes. She credited her work ethic, her music skills, and her willingness to capitalize on opportunities as important contributors to these successes. One such opportunity Liza seized upon resulted in a singing job for the soundtrack of the aforementioned blockbuster movie. She reported not always having felt successful and that her evolution required enduring hard knocks and time to mature. Contrary to what one would expect, Liza asserted that her music experiences had surprisingly little influence on her perception of her own success.

Protocol questions were designed to elicit participant responses to Research Question Three: How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music? Liza reported that she felt successful as a

musician. She said that people told her they liked her singing and she has received compliments for her ability to blend well. She agreed with the observation regarding her blending skills.

> [I am] a very detail-oriented person in everything and I certainly carry that over to what I do musically and I think that that helps me just be a more like, thoughtful like musician, a part of an ensemble. It helps me listen to what's going on around me and try to blend.

She recounted with satisfaction her memories of having received so many honors for exceptional high school regional auditions and advanced-level performance experiences. These accolades were extremely important to her and she became accustomed to ranking first at state and regional auditions. During her senior year, she auditioned for All-State, but this time she achieved a ranking of only fourth. She said she felt very unsuccessful at the time but that this disappointment motivated her to work all the harder and she felt her hard work paid off. Overall, by the standards of success she maintained at the time of the interview, she said she was very successful. Despite this, she confided that she did not particularly care for the sound of her own voice and didn't feel that anybody specifically did either even though she did blend well with other voices with it. She recalled fondly the memory she had of her father being moved to tears at her Eastern Regional concert. She spoke of her determination to be 100% reliable for the group and spoke of the transference of her music skills and dispositions to her daytime employment as demonstrated in the same determination to be reliable for others at work. "It's something, being the responsible one, that I always try to do and that is very much a skill and a principle that I learned through wanting to be a better

ensemble musician." She shared that she carried the civility and thoughtfulness she practices in ensemble rehearsals even to interactions in the hustle and bustle of the city streets.

Sheila Brighton is a white female who, at the time of the interview, was 31 years old, married, and employed as a full-time account manager for a domestic network distribution company. In high school, she was a member of the National Honor Society, and went on to win the Hollander Music Prize when she graduated college cum laude with a 3.4 GPA. Over the course of her education, she excelled in History, English, Science, German, and Music while struggling with Spanish and Math.

Protocol questions were designed to elicit participant responses to Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? As early as kindergarten, Sheila recalled adults who helped her prepare for her first solo/duet performance in first grade. Beginning in elementary school and continuing through middle school, high school, and college, Sara received private instruction both in voice and piano. As such, she received the kind of responsive, individualized feedback that is considered by many the gold standard in education, and the advantages that come with it. Her private piano lessons commenced in third grade but she admitted that she did not practice, quit after a time, and regrets not having persevered. Sheila said that growing up, while her family was not music performance-oriented, there was always music playing in her home. This was often folk music; a genre that she said still holds a special place in her heart. She also took evening-division music classes at an elite local music college.

Sheila participated in formal music performance experiences from elementary school through college and took part in advanced-level performance experiences in both middle and

high school. In all three years of middle school, she participated in chorus, band, and musical theater and narrowed her focus to chorus and musical theater throughout all four years of high school. During her high school years she continued to receive private vocal instruction, which she continued throughout all four years of college in addition to participating in the college chorus. During her middle and high school tenure, she served four terms as music section leader, performed two lead roles in musical theater productions, performed four solos in ensemble performances, and qualified for regional and statewide music festivals four times. At college age, she was also a member of a venerable city chorus that performed in one of the city's oldest and most prestigious concert halls.

Sheila reported she was aware of having a good ear for music and that this helped her to do fairly well at piano lessons despite the fact that she put a minimal amount of effort into preparing for them. Confidence in her music ability was reflected in her statement that, "So, had I practiced, I think I probably could have gotten a good handle but . . ." Further reflecting self-assuredness in her ability, Sheila expressed that in her past performances, she performed primarily for her own enjoyment. While she enjoyed the praise she received at the end of performances, she didn't feel the need of affirmation from anyone. This may have been associated with the fact that she reported not getting nervous before performances nor of being concerned with performance failures. While she was not involved in a choir at the time of this interview, she felt that she could become a member at any time.

Sheila developed a strong set of music literacy and theory skills beginning with her experience reading clarinet music from grade six through seven and augmented by her private vocal lessons. When she attended a special music high school during her junior and senior years at high school, she received what she described as "hard-core theory courses"

and, as a music major in college, she took even more theory courses. She felt successful in her daytime occupation working her way up the ladder and stated that her music performance experiences gave her a sense of pride and accomplishment, especially since she felt she had worked hard to develop her natural ability. Successful audition experiences were also a part of Sheila's experience. She recounted auditioning and qualifying for acceptance in both a performing arts high school as well as regional and all-state choirs.

Sheila reported what she believed was a transference of her music skills and dispositions to other contexts.

I think [music performance experiences] actually helped me a lot professionally because I'm willing to take risks. I'm willing to try new things because I'm willing to put myself out there. I think a lot of that has to do with what I learned through performance.

She also believed that she was transformed by her music performance experiences and credited performing at such an early age with giving her confidence overall and removing her inhibitions. "I think that having to perform, you know, starting so young, you kind of get over fear." She also reported that, as part of her special performance arts high school experience, she evolved as she moved from her small-town homogeneous population to a much more diverse population.

So, having a very, all of the sudden being thrown into [the] inner city with people from all over [the state], from all different walks of life, socio-economic statuses, and people who all had a shared interest with me, I think it really broadened my horizons.

Sheila expressed that part the pull of music for her was the attention and praise she received. Since she first performed in front of her elementary school her desire to perform

and to be the center of attention endured. "I think I really like the acknowledgement of like my peers and my supervisors and I'm very motivated by accomplishments and like, accolades". She described enjoying not only being a longstanding member of the present group since its inception six years ago, but also performing at various venues including Karaoke bars. Singing in general, she said, was fun and made her happy and she reported enjoying being able to perform without it being a professional commitment.

Sheila described music as a social experience. It was the social quality and the enjoyment of music that in middle school solidified her intention that "music should be a part of my life moving on." She felt that the friendships she made through her music experiences got her through the awkwardness of middle school and that it cultivated in her and her music friends an acceptance of self and others. She maintained many of the friendships she formed in her performing arts high school and that these friends provide a network of support socially, artistically, and professionally.

Sheila described the need she felt for private instruction, a private place to practice, and more time to practice but faced difficult choices when it came to dividing her time and energy. In high school, her conflict was between sports and music and, as a working professional, the conflict became between work and music.

Protocol questions were designed to elicit participant responses to Research Question Two: How have participants' beliefs about their own self-efficacy, shaped their ideas about their own personal success? Sheila felt successful at work and said her colleagues and superiors acknowledged it. She also reported feeling successful socially, having a support system of family, friends, and a spouse. She expressed that she believed that living a happy and contented life in accord with the lifestyle you choose are attributes associated with

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success. Sheila also said that having a purpose is an important component of being successful. She spoke much about the nature of success, expressing the sentiment that, if success came easy, everybody would be successful. Depending on the type or degree of success you seek, she said, it is advisable to be flexible in your definition of your own personal success. She expressed her belief that, since success can take so many forms, it can be measured in many ways. She added that the rejections she experienced along the way have made her successes all the sweeter.

At the time of the interview, Sheila reported being in a very successful phase of her life, having been recently married, having risen to the position of account manager, and having moved to a new apartment. In general, she said she finally felt successful and that she believed others interpret her happiness and optimism as signs of this success. She attributed some of her success in business to having pushed herself hard and some of her overall feelings of success to her social connectedness.

I think I really like the acknowledgement of like my peers and my supervisors and I'm very motivated by accomplishments and like, accolades and so for me, like when I feel like I am doing really good work and I'm being recognized for my work, I feel like I've been successful.

Sheila also said she was good at making friends and building and maintaining her social network and that her success in this area was evident in the many social and musical outlets she found in the city. She credited her friends, family, and husband for helping her through difficult times and she commented that working with her team at work was very rewarding like a work family, filled with people she described as similar to herself—loud, outgoing, and social.

The events in Sheila's life that made her feel unsuccessful were more recent and short-lived. She felt unsuccessful when she relocated to the city and during her mother's illness. These coincided with the difficulty she experienced finding a job. She expressed that she had felt a void in her life until she found this a cappella group that gave her the musical outlet she needed.

Protocol questions were designed to elicit participant responses to Research Question Three: How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music? Sheila's responses indicated that she felt successful in having had natural ability and was proud of the a cappella group's performances, the venues in which they performed, and their presence on iTunes. She felt unsuccessful in that she felt she could have been doing more for both herself and the group by practicing more. She confided that she felt she is better suited for, and might have been happier in a band, which would have provided a different kind of support.

Sheila confided that, along the way, she encountered some adversity but said, "I think the rejection is an important part of the musical process, actually…. Everyone has bad days and I also think almost like some of the rejection has helped shape who I am." She went on to express her belief that artists are often rejected and learn from those experiences and that the musical ups and downs she experiences parallel life's ups and downs. She reported that she believed she had been transformed by her music experiences in a variety of ways.

I think dealing with rejection early, I think that's, that's prepared me to be a strong leader and you know, being, being proactive and being um, you know, unafraid to take risks and be vulnerable. I think those are all things that are learned from music.

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I think people are so concerned with what people think and how they're perceived and um, at least for me, like, I just don't really care.

Sheila said she believed that her musical skills and dispositions transferred to other contexts and this is evident in her lack of concern for what people think of her.

So I think a lot of that also comes from performance and music and being able to express yourself which I think music makes you . . . it's a way that you're not so afraid to do it and I think that kind of transfers over to your, heightened up your personal life.

Stephanie Mason is a white female who, at the time of the interview, was 31 years old, single, and employed as a full-time journalist. After receiving First Year Distinction in 2002, she went on to graduate from college cum laude and with English Department Honors in 2006 before completing her master's degree with a 3.7 GPA. Stephanie minored in music at college. During her education, she excelled in English, Math, and Music, while struggling with Science, Physics, and Politics.

Protocol questions were designed to elicit participant responses to Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? Stephanie began receiving private piano instruction at the age of five. She recalled having had an amazing middle school band teacher and a high school music teacher who predicted that she herself would one day become a music teacher. Whenever she returned to her high school, she visited only her music teachers, the only teachers whose names she remembered.

Stephanie conveyed that her family was involved in music. Her older brother played drums in the middle school band, which she thought was a "cool" instrument at the time and, when it came time to choose an instrument herself, she chose what she believed to be another very "cool" instrument, the alto saxophone. Her parents were very supportive of her involvement in music and, despite her concern that they would disapprove of her considering a career in music they voiced no objection whatsoever.

Stephanie reported that her involvement in music had been encouraged, facilitated, or inspired throughout her life by individuals from both within and outside of her family. One such mentor was an advisor at college who was fairly prominent in the music world. In addition to being his advisee, she was also a student in his atonal composition class, which she said contributed to the breadth of her musical knowledge.

Stephanie had an extensive history of music performance experiences and was involved consistently throughout elementary, middle school, high school, and undergraduate college. This included participation during elementary school in both a special, countywide singing festival and her first musical. She also had two years of band and piano lessons in middle school, three years of high school chorus, one year of high school band, and one year in a college a cappella group. Over the course of her middle school and high school music education, she performed three to four solos in school ensembles and had one year of vocal instruction.

Stephanie expressed positive feelings for music, singing, or playing but made no explicit mention of enjoying the attention, appreciation, notoriety, or compensation associated with music performance experiences. She described her ongoing fascination with the rules and mathematics of music and reported that, from a very early age she enjoyed

singing along with movie soundtracks and performing even when she didn't feel herself to be particularly accomplished. She joined choir in high school, thoroughly enjoyed it, and continued singing after she graduated, finding a new form of singing expression in a cappella. She claimed that "a cappella was like my life in college." In graduate school Stephanie committed herself to her post-graduate studies and intentionally avoided involvement in any cappella groups despite the fact that the school she attended had a substantial a cappella community. Instead, she found a musical outlet singing Karaoke but, upon completion of her graduate studies, she felt a renewed desire for both the a cappella singing experience and the friendship she expected she would find with it.

Throughout her music experiences, Stephanie believed herself to possess strong music reading abilities, enjoying the challenge that both reading music and music theory presented. She felt that her abilities and knowledge reinforced her enjoyment and enthusiasm for music performance and made it easier for her to play different instruments. She believed herself to be very good at singing but had mixed feelings about the instruments she played.

Stephanie expressed that "life would be totally different if I hadn't joined this group." The reality that she met her fiancé (since married) in the present group attests to this as well as her reference to the members of the present a cappella group as, "my best friends, now." She described her overall enjoyment of the ensemble experience and added that taking direction from a good ensemble leader was part of its attraction. She was also involved in giving direction, having volunteered to teach a cappella singing to city school students, having directed a college a cappella group for two years, and, having directed the a cappella group that is the subject of this research for several years.

Stephanie described the conflict she felt between her career goals and her music performance goals. She was mindful of the practical nature of certain types of career versus the less predictable outcomes she was likely to achieve pursuing a musical career. She shared that these practical career interests eventually crowded out her musical interests although she never had aspired to be a famous musician. She explained that part of the reason she avoided a cappella was due to the fact that her career involved a considerable amount of public exposure and she, therefore, had to be mindful of any notoriety the a cappella group might generate.

Protocol questions were designed to elicit participant responses to Research Question Two: How have participants' beliefs about their own self-efficacy, shaped their ideas about their own personal success? Stephanie described having felt successful marking the incremental progress she made towards achieving large goals she has set for herself. She said that having a family with happy children, making a positive mark on life, and maintaining the desire and ability to learn and to help others would make her feel successful. She reported a long list of accomplishments of which she already felt successful including the progression of events that led to her current situation, beginning with her completion of graduate school, her present employment and the financial security that came with it, a good relationship with her significant other, and directing and being liked and respected as leader of the a cappella group under study. Stephanie described herself as being happy overall.

Stephanie conveyed that she regretted not having developed stronger musical instrument playing skills because she perceived such skills might have contributed to her songwriting ability. She lamented that she felt her musical compositions were "sappy, slow songs." She also expressed that she felt unsuccessful because, while she would have liked to

be a healthier person, she did not make good decisions regarding what she ate or how much she exercised. She was also frustrated because of her recurring tardiness to work and was also not happy with her sleeping schedule. She regretted subscribing to too many newspapers and magazines and barely reading them and she described her frustration with what she felt was a disconnect she felt between thinking and knowing what choices she should make and then acting upon them. Lastly, she derided herself for watching too much television.

Protocol questions were designed to elicit participant responses to Research Question Three: How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music? Stephanie reported having confidence in her musical ability and that music made her feel special even when she felt unsuccessful at other things. She said, "I do probably feel more consistently successful among this group of people than I do in the real world." She remembered that she always felt like she was a pretty good student but always felt very good at music, an area in which she said she was never afraid to do anything. She credited herself with a grasp and appreciation of music's rules and the ability to listen and blend well in an a cappella setting. Stephanie expressed the sentiment that you can be a successful musician more by understanding your role in performance than by being technically good at performing and that understanding the structure of music allows a good musician to make effective decisions. Referencing her group's success, she stated that, in performance, audiences responded positively to the group's high energy and individual group member solos even though she personally sometimes felt that the group's "backgrounds kind of fall apart." Stephanie expressed feeling successful by virtue of having risen to leadership positions in both her music and work lives.

For the things that I've wanted to do, I might give myself, you know, one through 10, you know, a seven, because I think, as I've enjoyed everything I'm doing and, if you judge success by getting to leadership positions, and I've done that.

In contrast, Stephanie felt regret for not having developed greater facility playing the piano or other instruments, music writing, or singing with a vibrato. As leader of the a cappella group, she felt that some of the accomplishments made at practice were not reproduced in performance and that on stage, she was frustrated being unable to remind them of what they worked on. Looking to her past, she pointed out that was never as "incredibly" good at academics or athletics as her older brother.

As the director of several a cappella groups, she said she has learned that, in leadership, acting in a positive manner yields far better results that acting in a negative way. She reminisced fondly about her middle school band director's leadership style and cited that it was at this time that she realized that she enjoyed both being directed by a good director and that she was drawn to ensemble experiences. She said that she carried this appreciation and understanding of good leadership to her leadership roles in both music and at work. Although she felt she was respected and liked as a director, there was a part of her that wished she could once again slip into the comfort of being led instead of leading the a cappella group. She noted that she gradually became more comfortable receiving compliments and mused that, after so many compliments, you begin to believe them.

Steven Judd is a white male who, at the time of the interview, was 34 years old, married, and employed as a full-time lab technician for a biochemical research firm. He was the salutatorian of his high school class and was named a National Merit Scholar, before going on to graduate college with a 3.6 GPA and earned a Deans Honors Award. During the

course of his education, he excelled in Math and Science, while struggling with Social Studies and History.

Protocol questions were designed to elicit participant responses to Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? Steven had a very important musical influence in his mother. From an early age, she directed him, his brother, and sister in their church choir. He was also encouraged, inspired, and his musical growth facilitated, by his piano teacher from whom he took lessons for six years. In middle school, two music teachers, a husband and wife team, introduced him to his first musical theater experience and helped foster a love for the medium in him. Another important influence in his life was a private vocal teacher who sang in his church choir and who encouraged him to audition for the nearby city's orchestral chorus the summer prior to his freshman year of college. He auditioned and was accepted that summer and he continued to sing with this group during the summers and school years throughout his next four years of college.

Steven started formal performance in church pre-school choir and continued chorus uninterruptedly through eighth grade. Spanning his middle school through college years Steven's music history included 10 years of chorus, 14 musical theater productions, and three years of private vocal instruction. Before college, he participated in a church choir for six years, had two years of piano lessons, and performed for four years with a hand bell choir. Once in college, he spent three years with an a cappella group, in addition to his four years with the city orchestra choir.

Growing up, Steven served as music section leader three to four times, performed three to four lead roles in musical theater productions, and performed six to eight solos in ensemble performances. In middle school, he auditioned for and was accepted into a very select, small group that performed at special functions and venues. He performed in the freshman choir in high school and joined the adult church choir during his high school years as well. Once he discovered there was a music theater group on his college campus, Steven participated for the remainder of his four college years, singing, acting, directing, and serving as a company officer for two years.

In addition to feeling success related to his music ability, Steven reported feeling successful intellectually. "I majored in Chemistry in school," he said, "and I've always been the guy who breaks the curve and, you know, helps people on their homework and, that was always me in school." At three different periods in his life as a student, he reported auditioning for and being accepted into three very exclusive singing groups.

Steven expressed that he felt the need to strike a balance between his own artistic and intellectual pursuits. He accepted that he needed to earn money but also that, due to a deep personal desire; he could not forego musical and creative outlets. Part of his need to be creative was satisfied by arranging music for the a cappella group. He said that he derived a great deal of pleasure in music performance. "I don't know that there's anything better than being on a stage singing your face off and knowing that people out in the audience are enjoying it." As for singing with the a cappella group, he commented, "It's been really great." He shared that he sings all of the time at work.

Steven articulated his belief that some of his music skills and dispositions transferred to other contexts. He expressed that the confidence he had gained in music performance

facilitated his willingness to take potentially, and in at least one case, ultimately, rewarding risks at work. He said that he developed a great deal of confidence—swagger he called it — (a requirement of a role he was playing at the time) performing at a restaurant/comedy club in what he described as a Vegas-style floorshow. He said that this opportunity compelled him to develop a commanding onstage persona that he was able to carry to other aspects of his life.

Steven made many comments regarding the social aspects of his music performance. He expressed than he was attracted to ensemble experiences and that he felt something special when singing in a group. "There's sort of a, uh, I don't want to say a safety in, you know, group music for me but it's, it's definitely . . . there's a level of comfort when I'm doing that." He described the relationships that accompany his involvement in music and a strong sense of responsibility to other members of whatever group with whom he was performing. He remarked that he had formed good and long-lasting friendships in the present group and that he had met his significant other in a theater production. He conveyed that he has shared both the limelight and a certain amount of rivalry with performance partners and that some of his best musical experiences have occurred during the intimacy of rehearsal.

Protocol questions were designed to elicit participant responses to Research Question Two: How have participants' beliefs about their own self-efficacy, shaped their ideas about their own personal success? Steven expressed his belief that goal setting and being able to support yourself financially were indicators of a successful person. He remarked that advocating for those you love and being able to surround yourself with people you respect are indicative of success in the social realm.

Although he stated the belief that success has nothing to do with money, Steven felt successful because he was able to make a decent living between his job, his singing and acting. He took pride in being an Eagle Scout and felt that contributing to, or perhaps reflecting this distinction, he believed himself to be a good problem solver, both creative and inventive. He said that he was insecure when he was younger but over time grew more confident and aware of his accomplishments. He expressed feeling success in having a very satisfying relationship with his wife with whom he enjoys spending a good deal of quality time doing simple things together. He took pride in being in control of his emotions, levelheaded, and prepared for what life may present him.

Steven did report a few areas in which he feels unsuccessful. Among them, he expressed that due to the relative ease with which so many things came to him, academic and otherwise, he did not develop the work ethic that he feels would have served him better. He also reported that, despite his perception of himself as being good at problem solving, he was so eager to solve problems, at times he rushed in to solve a problem rather than assessing it from multiple angles. He described feeling a lack of success evident in his discomfort with sharing his feelings and with what he described as the messiness of emotions. He also recalled not being one of the cool kids growing up.

Steven expressed his belief that music had changed him. "A lot of the successful aspects of my life are connected somehow to things that I've done musically or otherwise artistically."

Protocol questions were designed to elicit participant responses to Research Question Three: How do participants' musical experiences shape their perceptions regarding their

ability to achieve both in and out of music? Steven expressed confidence in his

musicianship.

> I'm a good musician. I know that. Um, I'm an excellent sight-reader. I can read,
>
> you know, basically, you know, you can hand me a piece of music and I can read it
>
> down which has really helped me especially in getting jobs as a musician.

He went on to say that his musical ability had been a great confidence builder across

the board and he became vastly more confident than he was years ago because he realized

that it didn't come as easily to everybody nor could everyone do it as well as he could. He

said that he had always felt successful academically and began to feel that this success was

related to his music success. He drew a distinction between the feeling of academic success

and music success, though, stating that the music success was more tangible somehow than

just getting a grade on a test. He expressed his faith in his music abilities and his overall

confidence in himself by stating the he felt if he wanted to be a fulltime musician, he

probably could. "I sort of feel like if I really focus on something, whatever it is, I can get it

done." Steven remarked that any success he has outside of music is somehow linked to his

music experiences.

> I sort of think about my musical self as a necessary part of my self, my whole self,
>
> you know. So, for the whole self to be successful I need to have these musical
>
> successes. I guess I don't know if I can really, I mean, I guess I can separate them but
>
> they're so highly intertwined. It is such an important part of my life that being
>
> successful at all sort of implies at least having some success as a musician for me.

Tony Bonnetti is a white male who, at the time of the interview, was 28 years old, single and worked in the film and television production industry. During his education, Tony did well in Science and enjoyed Biology and Music but was less successful at Math, particularly Algebra. He received a Bachelor's Degree in Music with a concentration in Vocal Performance, Music History, and Music Theory/Composition and graduated with a GPA of 2.5 – 3.0 (the participant did not remember his exact GPA).

Protocol questions were designed to elicit participant responses to Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? Tony reported that his family was very musical, singing and playing instruments and that he had musical mentors at an early age. He idolized and copied his next oldest sibling, his sister, and following in her footsteps, became involved in musical theater at age five or six. His exposure to music was augmented by middle school trips to Broadway as well as by having witnessed a burgeoning interest in, and number of, a cappella groups on his college campus. Compared with the format and style of music he was accustomed to performing, he reacted positively to, what for him seemed new and inspiring music.

In addition to his ongoing involvement in musical theater, Tony's active performance experiences also included singing in his middle school's choir and playing clarinet for several years. In a high school with a population exceeding 1,500 students, he reported that the chorus numbered less than 30 but, by his junior year, he and friends who were interested in singing, convinced his school administrators to expand the theater program to include a music theater component. By his senior year, he played a lead role in one of their musical theater productions and he continued his involvement in both musical theater and choir

through college. He performed in many ensembles including the college choir, concert choir, chamber singers, select choir, opera workshop singers, a Renaissance music performing group, the Chapel Choir that sang at chapel services on Sunday, and an a cappella group. He also performed in summer music theater productions while he was there.

Tony reported having had successful experiences auditioning for regional, state, and national regional choruses multiple times. He described bringing the confidence he gained in his music leadership and relationship skills to the workplace. He said he felt more comfortable and supported and became more assertive over time, a transformation to which he credits his music performance experiences.

Tony found music so all-consuming that he switched his declared major from science to music, he skipped classes, and stayed up all night to arrange music for his a cappella group. Of his performance with the a cappella group that is the focus of this research, he said that singing with it offered him a creative outlet that he has always needed. He described performances that rewarded him with attention, appreciation, and notoriety, citing a time during which he played a lead role in his hometown, high school music theater production. He remembered being recognized in the grocery store by local townspeople he didn't know. In college, he enjoyed being known on the campus for his performances in the elite singing groups. Over time, Tony credited his music performance experiences for a sense of success he said he felt, for recognition he received for his talent and ability, and for the camaraderie he enjoyed with people he not only felt very close to but also respected tremendously.

Tony also gave credit to music for playing an important social role in his life. He described arriving at college and being very unhappy.

I was really homesick and all I wanted to do was go back [home] even though I hated

it there, too. So . . . once I got into the [group], it was like, everything changed. I

found my tribe, I guess and just got very comfortable.

Tony said that his music performance experiences helped him to be more aware of others'

needs, to act compassionately, to recognize others for their hard work and achievements, to

nurture others, and to work to strengthen relationships. He described his fellow group

members as his best friends.

Tony experienced conflicts between his musical and other pursuits and reported that

eventually his interest in musical theater crowded out the time he had for sports.

Protocol questions were designed to elicit participant responses to Research Question

Two: How have participants' beliefs about their own self-efficacy, shaped their ideas about

their own personal success? Tony expressed his belief that success is completely personal in

nature, and that it is subject to incremental change over time. He said that, even when he

attains what he once believed was a measure of success, his standard of success may have

changed by then. It was therefore difficult for him to conclude whether or not he was

successful at the time of the interview because he didn't know what success meant to him.

He did however believe that if you are satisfied and happy with your life, then you are

successful. To him, this included having children and a measure of financial security. He

said that having a good set of social skills and being comfortable with social interaction were

components of being successful and that good leaders possessed these qualities. He also

added that success has no positive or negative connotation so one can therefore be successful

doing bad things.

Tony reported feeling he has "most always" been successful at singing, good at music in general, and that he could recognize when he was not as successful. He believed that, through the eyes of others, he would be considered successful and offered as evidence of his success, his performances with groups other than the group under study. He maintained that while there is an abundance of performers in the city, finding and performing with talented musicians reflects the quality or successfulness of the individual seeking such opportunities. He justified his feelings of success referencing the improvement of a singing group he directed and his production of a music video with which he was very satisfied. Tony felt successful receiving praise from people who have attended his performances, particularly praise from those he perceived as knowledgeable. He admitted that it took him some time to become comfortable accepting compliments but that his performance experiences have provided him with practice in doing so. He said he became more comfortable with social interaction but is still developing this capacity.

Tony described his performance experiences as being the greatest contributor to his feelings of success. In spite of the disdain he expressed for his job and not getting the recognition there that he felt he deserved, he said intrinsically he knew he was good at it and felt successful in this area. Music, though, he said had given him his greatest feelings of happiness and success and was a great source of pride for him. Tony reported feeling simultaneously successful and unsuccessful, a quality reflected in his ability to compartmentalize the realities in his life such as feeling successful at his job even though he was unhappy at it. Tony felt unsuccessful because of his credit card debt, his lack of ability to effectively manage his time, and his discomfort sharing his own feelings and speaking about himself.

Protocol questions were designed to elicit participant responses to Research Question Three: How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music? In response, Tony's reported that he felt successful in music. He attributed part of this musical success to being a good listener, being connected, and being aware, specifically referencing awareness of a composer's intentions. Tony believed this awareness resulted in a deeper connection to both the music he is performing and the audience for whom he is performing. He said he was very happy to have received positive feedback from one of his choir directors who described him as one of the most emotive singers in the choir. This was a quality he said he was aware he possessed but hadn't labored to achieve, stating rather, that it had occurred naturally. He felt a sense of validation of his self-perception having heard it from an external and reliable source. He said he felt successful in his musical arrangements, his composition ability, and his musical products, as he believed they reflected the same emotive quality, awareness, and connectedness that he brought to his singing. When these attributes are present in performance he said, the audience is more likely to feel what the performer is feeling, increasing the likelihood that they will appreciate the performance.

At the time of the interview, Tony was a member in what he described as two very good groups about which he felt happy and musically successful, but stated that he had no loftier musical aspirations. He acknowledged the love and support that he received from his mom, who he said was his biggest fan, and stated that, if he felt successful in his music life, he felt successful overall. "I think that my musical success is a big part of my personal success, in general because it's such an integral part of me."

As I said, I think [my music success is] completely intertwined with my own personal

success. There are obviously parts of it, um, like my job, like the credit card debt,

like other stuff. There are other moving parts, but I can, I can come home at the end

of the day and know that I have a job that I hate and that I have debt hanging over my

head but if I just had a gig that went really well, then I'm ok with my life.

Tony stated that, despite the fact that he doesn't deal well with failure and that he gets

very discouraged by it, music or creative setbacks, conversely, inspire him to work harder.

He said, in fact, that no matter how successful he feels in music, he is always motivated to be

better.

Coding and Analysis of the Interview Transcripts

Coding and analysis of the preceding interview transcripts rendered the accounts of

the participants' music experiences into 10 themes. The participants' accounts indicated that

music performance experiences provided an ongoing source of the four types of efficacy

information theorized by Bandura (1977). In fact, participants nearly universally reported

high levels of self-efficacy and perceptions of success both in and out of music and credited

their music performance experiences for some of the abilities and dispositions they brought

to other areas of their lives. It was also evident that social relationships were a key feature of

their music performance experiences that influenced them in profound and enduring ways.

Despite many conflicts arising from academics, work, and numerous other competing

interests, participants felt a strong compulsion to continue performing and overcame

obstacles to maintain their involvement. Figure 3 depicts the distribution of these themes

across the research questions.

RQ1 Themes

Musical Influences

Music Fills a Need

Barriers and Obstacles

RQ2 Themes

Success is Defined by the Individual

Perceptions of Own Success

Ways I am Not Successful

How Music Has Changed Me

RQ3 Themes

Music Experiences Influence Self-perception

Music Experiences Affect The Entire Person

General Motivation

Figure 2. Research Questions 1, 2, and 3 Themes
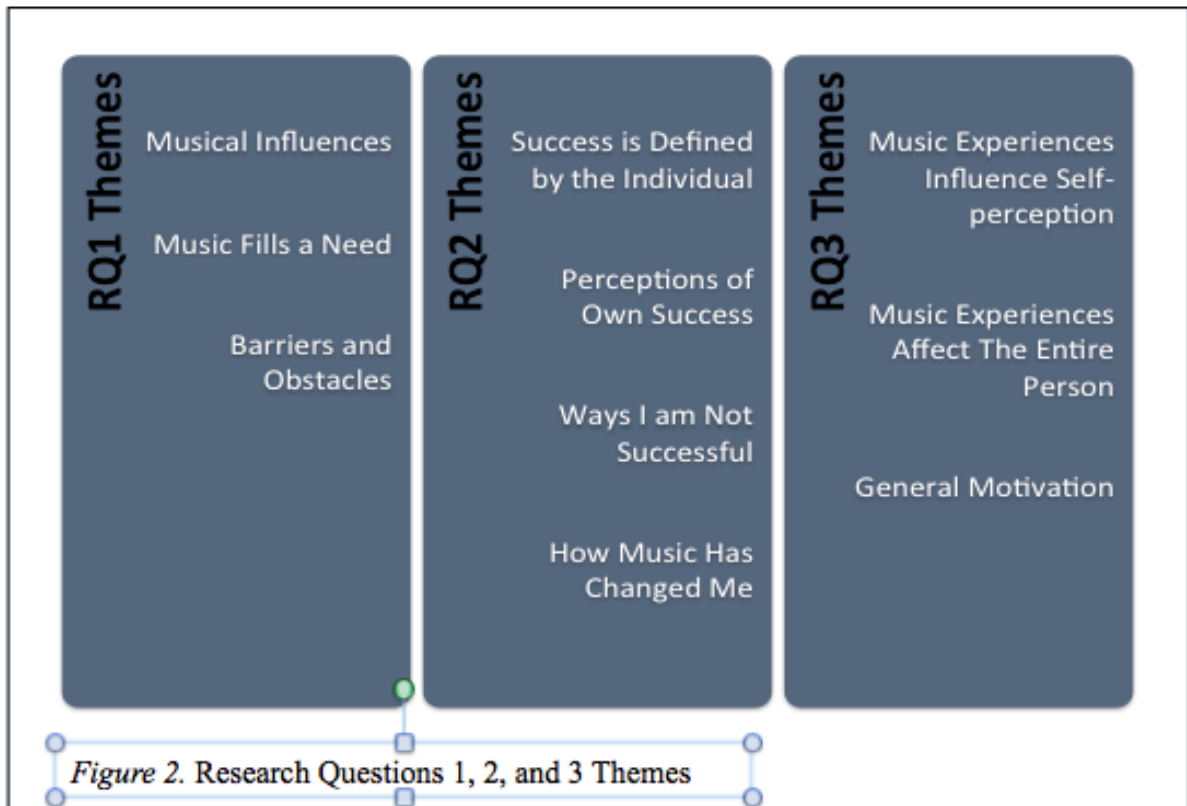
Research Question One: The Analysis of the Data and Its Relationship to the Literature

Research Question One and Related Protocol Items

Eight participants responded to the interview protocol that was designed to answer Research Question One: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? The following interview protocol was designed to answer this question:

1. Tell me about how you first became involved with music.

2. Tell me about your musical experiences:

   a. In middle school

       b. In high school

       c. In college

       d. In the a cappella group.

3. What attracted you to these musical performance activities?

4. Why do you continue to be involved with music?

5. How did these experiences make you feel?

6. What part did your music performance experience(s) play in shaping the person you are today?

Coding and Analysis of Research Question One Protocol Item Responses

The categories and subsequent themes (Table 2) that resulted from coding the participant responses to Research Question One protocol items reflected the participants' perceptions of their musical influences, their attraction to and involvement in music performance, and the obstacles they encountered as they pursued music performance. These accounts offer data that align with Bandura's (1977) four sources of efficacy information: Performance Accomplishments, Vicarious Experience, Verbal Persuasion, and Physiological States. A complete table of the codes, and related subcodes, categories, and themes is located in Appendix F.

Table 2

Research Question One Themes and Categories: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years?

Theme	Categories	Responses/ Theme	% Responses/ Theme
1. Musical Influences	1. Purposeful Mentoring	52	
	2. Exposure to Music (Exclusive of Mentors)	20	
	3. Active Performance	68	
	4. Cognitive and Affective Characteristics Contributing to and Resulting From Music Experiences	86	
	Total	226	46
2. Music Fills a Need	1. The Pull of Music	105	
	2. Music As a Social Experience	102	
	Total	207	43
3. Barriers or Obstacles	1. External	37	
	2. Internal	15	
	Total	52	11
Grand Total		485	100

Research Question One: Theme 1 – Musical Influences

The theme Musical Influences encompassed influences on the participants' musical involvement that arose out of 226 responses (46% of the total responses to Research Question One) whose related codes coalesced around the four categories represented in Table 2. Supporting examples for each category are explained below.

RQ 1, Theme 1, Category 1: Purposeful Mentoring

All participants spoke of individuals in their lives who had purposefully encouraged, facilitated, and/or inspired them to seek, initiate, or continue their involvement in music performance experiences. The resulting category, Purposeful Mentoring, consists of participant accounts of in-school or out-of-school private lesson teachers, directors of performing organizations, and family members who influenced them at various points in their lives and who provided verbal persuasion (Bandura, 1977). The verbal persuasion participants received from their mentors, especially, but not restricted to their private instructors, potentially increased their self-efficacy expectations by providing them feedback regarding their progress in achieving established short-term (proximal) goals (Bandura & Schunk, 1981; Schunk, 1989). Such increases in self-efficacy theoretically increased the likelihood that they would attempt to confront more challenging risks over time (Zimmerman, Bandura, & Martinez-Pons, 1992) and as a result, experience an increase in competency and intrinsic interest (Bandura & Schunk, 1981), as well as motivation to continue learning (Zimmerman, 2000). Instrumental study (typically guided by or facilitated by mentors) was shown to enhance work ethic, confidence, self-esteem, capacity for self-expression, and even physical health and well being (Hallam, 2010; Hallam & Prince, 2000).

Fifty-two responses (23% of Musical Influences responses) fell into this category. Four out of eight of the participants reported that their families were involved with music and shared music experiences with them. Five of the eight participants reported having received private instruction in either voice or piano at various points in their lives. Of the 55 total responses in the Purposeful Mentoring category, 14 of these related to private instruction.

RQ 1, Theme 1, Category 2: Exposure to Music (Exclusive of Mentors)

Reflecting participant accounts of many external influences, including exposure to live or recorded music performances or others who were influential musically but did not directly act as mentors, a second category designated Exposure to Music (Exclusive of Mentors) was established. These influences provided participants with sources of efficacy information in the form of what Bandura (1977) described as vicarious experience. Although not as great an influence on an individual's self-efficacy as performance accomplishments, the vicarious experiences participants had theoretically may explain some of the greater-than-normal levels of self-efficacy that the majority of them reported. Twenty total participant responses (9% of Musical Influences responses) populated this category. Participants reported that the combined influences of their mentors and their exposure to musical influences not involving mentors inspired them and played a role in their motivation to take part in the performance opportunities that were available to them.

RQ 1, Theme 1, Category 3: Active Performance

To be included in this research, all participants must have been actively involved in a middle school, high school, or undergraduate college music performance group, singing or playing an instrument, for a minimum of two years. The participants in the study, however, generally exceeded this two-year requirement by far. All of these activities provided participants with what Bandura (1977) believed to be the most important source of efficacy information—Performance Accomplishments—that predicted future actions (Zimmerman, 2000), including assuming more challenging goals (Zimmerman, Bandura, & Martinez-Pons, 1992).

The account of these activities was extensive and contained 68 musical activity subcode references (30% of Musical Influences responses) to the participants' music performance opportunities distributed across nine codes. Forty-four of these musical activity subcodes were nearly evenly distributed across three codes representing middle school, high school, and undergraduate college time periods. Another of the category's nine codes contained four musical activity subcodes referring to the post-undergraduate music performance experiences. Two of these referred to singing and arranging for the present group and two referred to extraordinary performance opportunities in the city in which the group is located. At the opposite end of the age spectrum were eight musical activity subcodes situated in the Early/Elementary Formal Performance code, five of which referred to vocal performance and three of which referred to instrumental performance. While both Post-College and Early/Elementary Performance Experience codes fell outside of the age range described in the title of this research as well as the criteria participants were required to satisfy for inclusion in the sample, these musical activity codes are nonetheless included in the analysis. This is partially justified by the first protocol item that asked participants to supply information describing how they became involved in music performance and the overarching research question that was designed to ascertain the lasting perception of the value of these music performance experiences. Reflecting this, participant transcripts include data that communicates their complete music history. The additional information is similar to, yet extends, that which was collected relative to their middle school, high school, and undergraduate college music performance experiences, and allows for a deeper understanding of the participants. Two of the remaining nine codes were age-related but required their own codes as they spanned the designated age brackets. Collectively, these

contained five activity subcodes referring to the participants' ongoing musical theater and instrumental performance experiences and were coded Early Through College Musical Theater and Elementary Through Middle School Formal Instrumental Performance. The final code of the nine category codes stands alone and refers to Elementary-age Exceptional Formal Performance.

The remaining six Active Performance subcodes generated the last code in this category: Took Advantage of Multiple Performance Opportunities. The underlying subcodes described a range of activities in which the participants were involved, including auditioning for or participating in multiple ensembles, participating in in-school ensembles, participating in regional ensembles, and in one case, attending a performing arts high school.

The code and subcode count show that at some point during their middle school or high school years, all participants had been involved in music performance and half of them reported participating as far back as elementary school or earlier. Without exception, all participants were involved in college vocal performance experiences and half reported participating in singing experiences uninterruptedly from their elementary through their college years. In all of the participants, this extensive involvement in music performance activities theoretically influenced their perceptions of self-efficacy and success (Bandura, 1977).

RQ 1, Theme 1, Category 4: Cognitive and Affective Characteristics Contributing to and Resulting from Music Experiences

Taking part in these music performances placed a variety of demands on the participants. Eighty-six total responses (38% of Musical Influences responses) reflected their descriptions of the challenges they encountered, what was required in confronting them, and

how they felt following the experiences. Participants entered into each of their music performance experiences with preexisting cognitive and affective characteristics (Figure 4) that may have influenced the outcome of the experiences, including changes in the same cognitive and affective characteristics with which they entered. These characteristics theoretically shed light on the efficacy expectations (Bandura, 1977) of participants prior to these experiences and the resultant changes to self-efficacy upon exiting.

Entry/Exit-level Cognitive and Affective Characteristics

Learning

Learning

Entry/Exit-level Cognitive and Affective Characteristics

Figure 4. Cycle of the effects of learning on entry- and exit-level cognitive and affective characteristics. Adapted from Bloom, 1976.
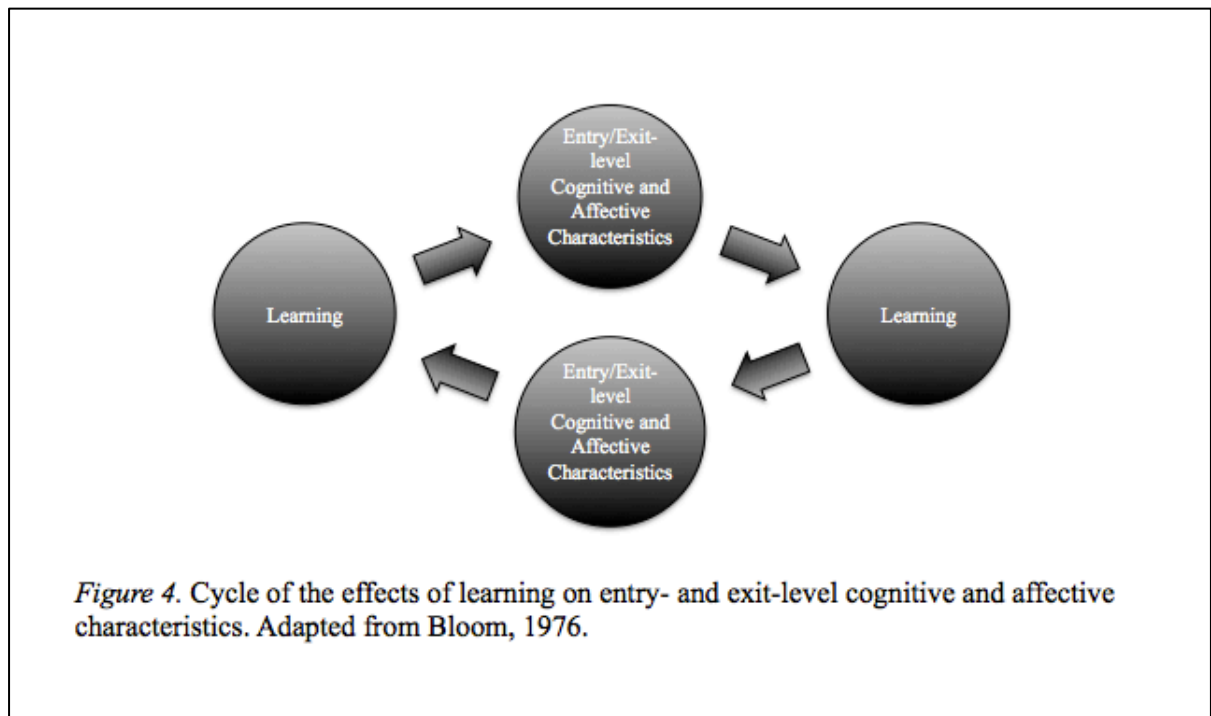
Reflecting the nature of these responses, a code designated Feels Successful was established within which 44 of these responses were placed. Subcodes were created that reflected the specific sources of these feelings. Fourteen participant accounts reported by five of the eight participants generated a subcode named Successful Audition Experiences.

Auditioning for a role or position typically requires a degree of positive efficacy expectations and belief that the potential for a successful outcome exists. As theorized by

Bandura (1977), successful performance accomplishments such as a successful audition experience result in increased efficacy expectations even while a temporary failure may ultimately have a positive effect on an individual's self-efficacy depending upon the timing of the failure. Several of the participants indicated that their initial failures only made them more determined to succeed, which several reported achieving.

Seven out of eight of the participants contributed the remaining 34 responses that fell under the Feels Successful code. One of the subcodes that was generated, designated Awareness of Musical Ability, chronicled participant reports of their own musical ability, including multiple references spanning their perceptions of their abilities in singing, reading or arranging music, their ability to comprehend advanced theoretical knowledge, and other related abilities. These reflect the self-efficacy perceptions of these seven participants.

Involving all of the participants, twenty-three of the responses in the category Cognitive and Affective Characteristics Contributing to and Resulting From Music Experiences generated the code Transformed by Musical Experiences. This code describes changes in the participants' outlook, skills, dispositions, or circumstances to which they credit their music experiences. The supporting subcodes that appeared most frequently were Liberated/Empowered by Music Experiences and Changes in Life Outlook and Values, at five and four responses, respectively. On feeling liberated and empowered, Carly expressed that she developed her ability to speak to groups while in the company of other passionate musicians. She said:

> Being in that kind of environment where everybody was passionate about the same
> thing and being able to do what we loved and be able to speak freely, that helped me
> a lot because I don't find it easy to speak so openly to a group of people.

Janet described a transformation that takes place in her during her music performances in her comment:

My personality tends to be more reserved, more laid back, sort of in the background. I may have given you thirty-four minutes of me talking but that is very atypical for me as a person in the world. I don't actually do much talking, especially in a group of people. I'm not usually the first one to offer my voice, so when I'm singing I feel the opposite. I feel, as I said, powerful. I feel like what I have to say matters. I feel that others are listening to me. So that is sort of . . . when I'm singing, when I am in a performance, is sort of when that switch goes off and I am a different person almost.

Brandon described Changes in Life Outlook and Values that he experienced simply as a result of joining the chorus. "It was definitely life-changing for high school and put me on a different path because, as soon as I was part of that, it was, you know, everything was more important."

Continuing under the code Transformed by Musical Experiences, two responses were placed in each of four subcodes that spoke of participant's increased confidence or assertiveness in a variety of areas. Contributing to the subcode Gained Confidence, Liza said that her music performance experiences improved her ability to work effectively in collaborative settings:

I like to do things on my own and all of that but you know, when you're in an ensemble, you have to trust other people. You have to work with other people and I find myself enjoying it. So it helps me remember in other areas of my life that you know, I need to . . . that trust can happen and you know, I'm not necessarily going to get let down.

Liza's reflection touched upon an aspect of music performance experiences that was shared by all of the participants: All of the participants reported deriving feelings of social connectedness and support from their shared experiences. Throughout the interview process, participants referred to their sense of belonging to a community of like-minded individuals. Broh (2002), Clift and Hancox (2001), Davidson and Good (2002), Harland (2000), Pitts (2007), and Young and Coleman (1979) all contributed research indicating that participation in musical performance activities facilitate the formation and strengthening of social networks.

Under the subcode Brought Out the Best in Me, Liza added that:

Musicians tend to be very empathetic and thoughtful and it's given me this great appreciation for how to better view the world as a more thoughtful and empathetic person, which is you know, something that I try to do. I mean, the long and short of that would be, you know, the people I've met especially through performing have made me try to be a better person as well because they're pretty great.

Continuing within the code Transformed by Music Experiences, Sheila contributed to the Gained Confidence subcode adding:

I think it's made me more confident just in my abilities, about myself, about putting myself out there. I don't really have any like, this sounds so strange, but I don't really have much fear of things and I think that having to perform, you know, starting so young, you kind of get over fear. Like, what's the worst thing that's going to happen if you mess up? Ok, no one's going to die because of it. You know what I mean? Like, I also don't really embarrass easy any more. It can take a lot for me to be embarrassed. Um, so I think that's actually helped me a lot professionally because

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I'm willing to take risks. I'm willing to try new things because I'm willing to put

myself out there. I think a lot of that has to do with what I learned through

performance.

Steven credited his experiences performing in a restaurant/comedy club for the

Gained Confidence he never knew he had:

I auditioned for this position at a downtown supper club slash restaurant slash

comedy club. And they had this Vegas style floor show. People would come have

dinner, they would see the show, and then they would go into the comedy room and I

was the single, the lone guy in a group of five singers. I had to sort of come out of

my shell, so to speak, to be able to do that. I'd always been sort of, kind of playing it

safe a little bit, you know, even with theatrical performances. I guess I never really

had any, like what you might call swagger, but for this performance, I needed it. I

needed to be able to sort of command through and be, you know, in the words of one

of the directors, the guy that every woman wants to take home. You know, that was

sort of the idea so I really had to build up a kind of confidence that I maybe never

realized I had. But I think through music and through like performing and sort of

creating this heightened version of myself, it taught me a lot about the things that I

can do. You know, like I don't always have to be second fiddle. I can put myself out

there and I can do it. Um, so, I think that's really important.

Within the Transformed by Music Experiences code, Janet provided a compelling

narrative of the awkwardness she felt in middle school, generating the subcode Saved by

Music Experiences:

I think as a young person, it gave me a lot of confidence in myself especially middle

school. Middle school is hard for everyone basically. It was a very awkward time in

my life. You just don't even know what to feel about yourself but I definitely think

there were times that music saved my life. It may have been literally, that could also

be figuratively but I don't know that I would be here or where I am today if it wasn't

for having music as an outlet.

It is clear that the participants perceived that the music performance experiences of

which they spoke transformed them in a variety of ways. It is difficult to distinguish whether

these transformations were the result of, or affected purely cognitive characteristics, affective

characteristics, or some blending of the two (Bloom, 1953). The relationship between

cognitive and affective processes is not the focus of this research however; engaging in music

performance activities clearly enlists both cognitive and affective processes. While it is

impossible to tease apart the changes that are the result of or affect cognitive or affective

characteristics, research by Jancke (2009), Moreno (2009), Moreno and Besson (2006),

Moreno et al.. (2009), and Wan and Schlaug (2010) supports that belief that music

performance experiences cause permanent changes in brain function. The potential effects of

these changes in brain function on cognitive and affective characteristics will be reported on

within the context of Research Question Three.

Eleven participant responses from five of the eight participants contributed to the

code Transference Of Music Skills and Dispositions To Other Contexts. It is important to

note that the code Transformed by Musical Experiences is closely connected with the code

Transference of Musical Skills and Dispositions to Other Contexts. It appears in many cases

that the *transformations* were followed by *transference* of the newly acquired or developed

skills and dispositions. These codes and the perceptions they represent are central to this research and appear across all three research questions.

Eight of the responses subsumed by the Transference code were placed within a subcode named Communication/Leadership Skills Carry to Workplace. Carly commented that:

> I usually wasn't one to say much in meetings or really to share my opinion, really but over time [the confidence I developed] really, really helped and I attribute that entirely to being a part of these [music] groups in the city.

For a time Tony dedicated himself to directing an a cappella group and achieved what he felt were vast improvements in the group's status. Reporting on how he felt about the experience, reminiscing on his perspective shortly after having left the group, he said:

> Look, this is what the group was like before, this is what it's . . . how it is now. I did that. Obviously, not just me but like, I directed them toward that. So that was, that was pretty formative I think, and it's transferred into professional adult life now. It's in, like I just said, I'm pretty confident in what I can do, what I'm worth, what I'm good at, what I'm not good at.

Tony also felt that, through his music performance experiences, he developed an appreciation for the importance of recognizing, appreciating, and acknowledging the hard work of others. He adopted this value and has attempted to elevate it as an important component in the culture of his workplace:

> I think, like I said, being in groups of people who are very talented and who I admire and am proud of, I think it's made me more aware of the good qualities in people around me and how important it is to recognize them for people's self-esteem, like

just to sort of solidify relationships with people, you have to be like, "I recognize that you worked really hard this, I recognize that you, you know, like you've improved so much on this and I really appreciate that, and it's helped, you know. It's helped the group and I just want you to know that it's recognized and it's appreciated." And that goes a really long way.

While these participant responses were coded and located within Category 4, Cognitive and Affective Characteristics Contributing to and Resulting From Music Experiences (Research Question One, Theme 1- Musical Influences), they expressed sentiments that were similar to many other responses that were placed in Research Question One, Theme 2 – Music Fills a Need, Category 2: Music Involves Relationships. Despite their applicability to two different themes within Research Question One, both sets of responses mutually expressed the strong connection participants felt between their music performance experiences and their social relationships in general.

Expanding upon her conviction that being involved in music performance so early accustomed her to taking risks, Sheila expressed her belief that she experienced Transference Of (her) Music Skills and Dispositions To Other Contexts, namely, her place of work:

I think [music performance experiences] actually helped me a lot professionally because I'm willing to take risks. I'm willing to try new things because I'm willing to put myself out there. I think a lot of that has to do with what I learned through performance.

The final code that evolved for this category was named Feels Unsuccessful within which only five responses were placed. Three of these responses pertained to not being good at playing instruments; two were contributed by Janet regarding her decision to turn away

from a music career path in college, and one final response referred to frustration with the present group's collective lack of commitment.

Research Question One: Theme Two – Music Fills a Need

Two hundred and seven responses (43% of responses to Research Question One) in which participants expressed the need or strong desire to maintain the presence of music or music performance in their lives (Table 2) were identified and analyzed for the presence of discernable patterns. While all participants in some fashion expressed an ongoing need or desire for music or music performance experiences, a distinction emerged that clearly divided the responses approximately in half. One hundred and five responses, or 51% of the responses within the category Music Fills a Need, referred to the participants' relationship with music itself while the remaining 102 responses, or 49% of the responses within the category Music Fills a Need, referred to the relationships people shared with others through their music performance experiences. No subcodes were present within these two groups of codes, which were established as the categories the Pull of Music and Music As a Social Experience, respectively.

RQ 1, Theme 2, Category 1: The Pull of Music

Entered 30 times, the code designated Positive Feelings for Music/Singing/Playing appeared with the greatest frequency in the category The Pull of Music. Participants described their positive feelings for music in terms of the satisfaction or enjoyment they found in performing, meeting the challenges of performance, or the satisfaction they felt when their hard work was rewarded in the form of exceptional performances. Most of the participants simply expressed a love of singing or playing an instrument alone, with others, with recordings, or enjoying music through composing, arranging, and similar activities.

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Brandon described the feeling of singing as euphoric, "that feeling of when a chord locks . . . it's you know, magical. It's . . . you have to keep coming back to it because it's hard to walk away, it's impossible to walk away." He further described the intense personal relationships, and pushing the boundaries of singing together as addictive. Several participants remarked on their enjoyment of the rhythmic, mathematical challenge, and organization found in reading, performing, or composing of music. Janet commented that the Jazz group in which she had been involved helped her develop musically:

I remember being really . . . What's the word I'm looking for? . . . challenged, sort of mixed with being challenged and still encouraged. It was difficult but it was rewarding, the music we had to do in the jazz choir. You know, it was crunchy harmonies, really . . . some really beautiful sounds that we created, so . . . I developed to really enjoy more intricate harmonies, more close singing.

Liza commented that, "I need to have music in my life in some way, whatever it is that I'm doing. It just, it needs to be there somehow" and Stephanie recalled how important singing was to her at school remembering that, "A cappella was like my life in college."

With reference to performance experiences, the code Enjoyment of the Attention, Appreciation, Notoriety, or Compensation occurred 11 times across six of the eight participants. This came in the form of attention and approval from both audiences and performing peers and theoretically, these instances represented sources of efficacy information that Bandura (1977) referred to as verbal persuasion.

Sheila described a successful singing experience she had very early in her public school education as the event that influenced her to continue her involvement in music performance:

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I think I started singing, I actually remember in my very, I guess in school, you know, like when you started elementary school singing. And I had my first solo when I was in first grade with a friend of mine, kind of a duet called Good Things Come in Small Packages and that was in front of like the whole school when I was about in like first or second grade and then I think I was hooked on wanting to be involved in music ever since so I was always in choir after that.

At her interview Sheila also confided that, "I'm kind of a center of attention type person so I really enjoy the act of performing." For others in the group, simply knowing that that their performances were being enjoyed, gave them pleasure. This attention, some participants reported enjoying, was both in the moment, on stage during performance, as well as afterwards when their performances were discussed. Tony enjoyed feeling "famous" in his own small hometown and another recalled taking pleasure in showing off as a youngster. Only a few of the participants reported being fortunate enough to have been compensated for their musical endeavors but those who did, reported that such monetary rewards were a source of great satisfaction.

Carly and Janet contributed nine instances to the Music Is An Emotional Conduit code, expressing that their music performance experiences provided them a way of expressing or feeling emotions that eluded them in other situations. Carly said, "work is extremely stressful for me and going to rehearsal and performing is really my one true release", while Janet expressed her emotional relationship with others through music performance in her comment:

There is a word called Ubuntu, which is to, it kind of means to live through others,
through other people, to experience through other people. And so that is sort of what
I experience when I'm singing, particularly with a group of people.

Liza, Brandon, and Tony contributed eight responses that were coded All-consuming
and referred to their admissions that music was the most important thing to them at certain
points in their lives, even taking precedence over other obligations they had. Liza said:

Middle school is when I just kind of really started focusing on music and nothing

else. I did shows and I did choirs and that was all I was interested in. That was it.

So, middle school is when that happened and high school multiplied itself. I just . . .

you know . . . that was it. That was all I did.

Brandon recalled that, "I was not driven to do anything besides play music."

Concentration of Study at College is a code that, despite occurring only five times,
described the life-changing desire in four of the eight participants to pursue music study in
college. While Stephanie had entered college with music as her secondary concentration and
Sheila pursued a dual major in music and German, Janet and Tony felt so strong an attraction
to music that, after starting college with concentrations in other areas, they switched to a
major concentration in music.

Each of the remaining codes occurred with less frequency but reflected a variety of
ways in which participants were attracted to music performance. For some, it provided a
creative outlet or a means by which to understand life. Another expressed feeling the desire
to sing all of the time. Tony contributed to the code Singing Makes Me Feel Good/Is Fun
with his statement:

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I guess it makes me feel um . . . successful . . . because I, or at least I would like to think that I'm good at it. So, it's nice to be recognized for talent and ability and it's nice to be able to share.

Sheila expressed her positive feelings for singing in her response that:

I think for me [singing] is a social outlet as well as a creative outlet. I just enjoy like the feeling of singing as well. It makes me happy. And having somewhere to be able to do that has been pretty rewarding.

She added that:

I think all the time that I've put in, it's nice to feel that it was for something, so you get this kind of proud feeling. It just also makes me feel happy. It's fun. I enjoy it. Um, yea, it's just like a general sense of accomplishment.

Also within the category of The Pull of Music, Tony added to the code Creativity with a description of his feelings regarding his drive to create:

I am the kind of person who needs lots of creative outlets whether it be singing, acting, writing, filmmaking. Just like, I like to do all of it and I want to be doing all of it all the time, at the same time, which isn't feasible, but that's just what I find. I just have, I always have like a lot of projects going on at once.

Several of the participants even reported that music healed them, generating the code Healing Power of Music - Music As Therapy. Liza shared a very moving story from her youth in which she described an injury she sustained and how music helped her recover from her trauma:

When I was a kid, um, I want to say around the age of one, I had eye surgery and then after that I refused to talk. I did not want anyone to touch me. I was . . . they just

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thought I had a communication disorder. Something went wrong with the anesthesia so maybe it was that, whatever. But the only thing that eventually pulled me out was a song. I didn't speak. I sat in a corner. I would like . . . take a pen and twirl it around and just stare at it for hours. I, you know, they thought maybe I was deaf. They didn't know what the hell was wrong with me and then, finally, one day I was listening to Aretha Franklin singing Freeway of Love and I started to sing along with it and those were my first words.

Steven described the necessity of finding a way to balance his need for music and other artistic pursuits with the practical demands of earning a living that required more of his intellectual strengths. This drove the creation of a code designated Life Requires Balance Between Intellectual and Creative Pursuits. The desire to participate in music performance and to survive financially will be more thoroughly addressed in the discussion of the Barriers or Obstacles theme. He explained:

So I have this technical right brain sort of side but I've always felt the need to balance that with something creative and typically that's been music. So, coming here, moving to [this city] . . . I actually, I met my wife doing a musical. She was the musical director and I was in the cast. Anyway, I was working as a research technician there but also doing some choral stuff. I had a really good friend who, who, after we graduated from college, he continued to direct [a] men's glee club so I sang with them for a while. So I always had this sort of dual-pronged approach, two-pronged approach to life, I guess, where I have something that I love where I make my money, most of my money, which, you know, is science. But I also need the performance aspect of it.

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Others also felt the Pull of Music and lived through periods in their lives during which they were uninvolved in music performance. Janet described such a void in her life that was included in the code Life Requires Music. She said:

It had been about a three year stretch actually I wasn't doing a cappella. I really felt that it was missing, you know, from my life at that point. So that was a really great experience getting into the group and singing with them now makes me like, I don't know what my life in [the city] is sort of without the group now. I don't know what it looks like without that. It's such a big part of what I do and who I am here.

RQ 1, Theme 2, Category 2: Music as a Social Experience

The remaining 102 codes, or 49% of responses populating the Theme Music Fills a Need, were placed in the category Music As a Social Experience because they referred to relationships with others that were the result of their music performance experiences. Collectively, all of the participants supplied 50 responses that were specifically coded Music Involves Relationships. The resulting codes represented their personal affirmations that performance experiences cemented the bonds of deep and lasting friendships and influenced affective outcomes in ways that align with the research of Broh (2002), Clift and Hancox (2001), Davidson and Good (2002), Harland (2000), Pitts (2007), and Young and Coleman (1979).

Carly expressed that her ability to feel and share emotions was greatly enhanced by her involvement with music. She shared that "Music has allowed me to be a very emotional person. I think that's also helped me to form very meaningful and intense relationships with the people that are closest to me."

By the time Stephanie moved to the city, she had already performed in many a cappella groups and missed singing. She heard from a friend who had auditioned for a group "so I knew that they existed and I really missed it so I thought, this would be a good way to make friends." She auditioned for the present group and said, "they're all my best friends and I met [my boyfriend] (now spouse)." In fact, five of the eight members in the group considered the other members their friends, their family of friends, or in the words of one, their "best friends ever." The group vacationed together and regularly socialized when not rehearsing or performing. Three of the participants met their spouses in music performance activities and two of the married couples (Stephanie and Brandon) and one other engaged couple (since married) met their spouses in the present group. Two of the participants used the word intimate or intimacy when describing the act of singing together.

Liza also felt strongly about the relationships that permeated her music performance experiences. She said:

> One of the things that I've always enjoyed about an ensemble is… you know, it's a bunch of people working together to do something that is intimately a part of themselves, to come together and make something and create something and that's awesome. That rocks. It's just, you know, especially when it's something that you've been working on a lot and then it just finally locks after all of that work. It's the best feeling ever. Why would someone not want to do that? It's a rush.

Of the relationships that were the result of Brandon's involvement in music performance, he shared that:

> I left college and took a break from singing and it was horrible (laughs) until I found these guys (the present group). I loved my college a cappella group in a way that . . .

it was sort of like a fraternity. That's how that system works now. It's like, there are a bunch of a cappella groups on campus and you spend all of your time together. You rehearse, you know, four or five times a week and you eat all your meals together, you party together, and as soon as we all graduated, it was done. It's tough to say goodbye to that. Then I found [this group], and it was, you know, you're welcomed with open arms. You know, come sing with us. It's a hobby but you immediately get 12 or 13 new friends and they like you unconditionally. Sure there's drama and stuff like that but you have another circle. So my music now for [the group] is just a chance really to, to like get back some of that one . . . the relationships that I, sort of, formed in college but couldn't continue. Um, so, like really close friendship that you can only have through music. It's an amazing experience when something that you've worked so hard at finally happens and everyone plays their part and everything comes together beautifully. It happens more easily in an a cappella group of our size where you can all look at each other and know exactly what everyone is thinking and make something happen without a conductor and it's something that just happens naturally. And that's an amazing experience but there's also a downside. You get frustrated and there are tons of emotions that go along with it.

Steven took his artistic relationships very seriously and these influenced his priorities. Striking a balance between meeting his college class load and directing a musical production was difficult and he ultimately chose to tend to his relationships with the people in the musical over his studies. "The show was more important because I had other people counting on me." As mentioned, Steven met his wife in a musical in which both worked and, like others in the group, he considers the group members his good friends. He said that:

Some of our best musical experiences happen in rehearsal where we have a decent, you know, acoustically decent space. We'll all be standing in a circle looking at each other, singing whatever it is that we're singing and there's, there's this bond there, um, where everybody's so in tune to each other, to one another, literally, musically and figuratively.

Tony found out how important relationships were when he left home for a college four hours away:

I was really homesick and all I wanted to do was go back [home] even though I hated it there, too. Once I got into the [group], it was like, everything changed. I found my tribe, I guess and just got very comfortable.

Tony and Janet both consider the people in the group some of their best friends. Janet added that, "singing with a group makes me feel safe . . . um, makes me feel grounded like um, connected as it were."

Sheila attended a performing arts high school and had much to say about the relationships she had at school. She spoke of experiences she shared with her fellow students that provided her a great deal of vicarious experiences (Bandura, 1977) and performance accomplishments of her own. She credited the interests and passions she shared with her fellow performers with providing a social context within which acceptance, including acceptance of one's self, supportiveness, and empathy were expected norms. Being surrounded by others who were confronting the same trials and tribulations also provided needed support:

Having gone to that performance arts high school . . . I think it made me not be afraid to express who I actually am. Not try and conform. It's ok to be kind of different and

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artistic and out there and I think learning that early was really important. And not be afraid to be who I was. And sometimes it takes people a little bit longer to come to that conclusion. I don't know, I think the people I met because of music early on . . . they were the ones who also helped shape me. Not just the music but the people who are also involved in the music. I think that seeing [my classmates] overcome their fears like . . . we were doing it together. It was like a collective I felt. I felt like we were at that kind of a young age where you think you have it all figured out and you really don't. But I think we were, we were collectively coming to those conclusions and we were feeling comfortable enough. Like, I found my people. I can be weird. Like we were supporting each other. I think that support, knowing that that support was available, knowing that I had it, it kind of lends itself for you to really take those risks and be yourself and be Hey! I don't care what other people think. So that was the big thing. You know, everyone always, when you're growing up, you always care what other people think. And so I think having that network, having my people who wouldn't judge me made me feel comfortable coming . . .

The second most generated code in the category Music As a Social Experience (RQ 1, Theme 2- Music Fills a Need) was Attracted to Ensemble Experiences and was contributed to by seven of the eight participants a total of 30 times. Fourteen of these responses consisted of assertions by participants that they simply felt a desire, or in some cases a compulsion, to seek ensemble performance opportunities. These included both singing and playing instruments. In describing this attraction, they used the words enjoyment, love, passion, preference (for ensemble over solo performance), want, need, and desire. Three members of the present group reported that they joined the group because they missed a

cappella singing terribly after leaving college. Two different participants spoke of life lacking ensemble performance as empty and another reported simply wanting to be part of something bigger. Several expressed being so drawn to ensemble performance that they took advantage of every available opportunity to do so.

Four different participants attributed part of their attraction to ensemble performance to the feelings of support, comfort, and even the safety they felt in the presence of their fellow group members. This highlights the difficulty in distinguishing the attraction to ensemble performance for music's sake from the desire for the camaraderie often shared by fellow musicians (Music Involves Relationships).

Despite her membership in an a cappella group that dissolved and a career trajectory that arguably conflicted with her participation in an a cappella group, Stephanie joined the present group when the opportunity presented itself. She both missed singing a cappella and thought that joining a group would be a great way to make new friends. She also commented that, especially with the saxophone, she enjoyed playing in an ensemble and taking direction.

Liza also was Attracted to Ensemble Experiences and seized upon every opportunity to participate in a great many choral ensembles:

I always especially loved ensemble singing. I was obsessed with choir when I, especially when I got to high school. There were, I want to say, ten choirs and one of them was an all male ensemble and the rest I was in. You know, I did regions, All-state, and I got to do All-Eastern because, like, I ranked well . . . because that's an arbitrary thing that happened and, yay . . . but yea, so that was just always especially what I was passionate about was ensemble singing.

Brandon was very Attracted to Ensemble Experiences and took part in a great many of them. He alone contributed 12 responses that received the code:

My dad played the trombone; my older sister played the trombone. I thought I should also play the trombone so in 5th grade, I picked it up and, you know, tried to learn how to play whatever elementary school band was playing and immediately became, you know, I fell in love with it. Or I fell in love with the, maybe not the idea of the trombone itself, but playing in a group like that. I think in middle school, it was more about being part of something bigger. I loved playing. I loved singing ensembles. Because of the choir that I was in in high school, I fell in love with [ensemble singing] and I fell in love with vocal music and I didn't want to give it up. [The University's] choir was not as serious and so I joined the a cappella group because I thought maybe this is a new type of thing. I was doing barbershop at the time and I thought, like, you know, why not make it more modern?

Brandon took a year off from group performance activities but continued to play on his own. "I still played but it wasn't the same because I wasn't in an ensemble", he said. He said his desire wasn't unique. "There are hundreds of us graduating every year that loved that experience in college and are looking to continue." Brandon contrasted being part of an ensemble with being part of a sports team:

I played soccer and basketball, and hockey but I never felt, you know . . . like in park leagues, you never feel like you're really part of a team all that much just cause you're . . . you're not playing that much, you know. But in band we were playing every day and we were creating something that was beautiful.

Steven also felt strongly about ensemble performance:

> I don't know that there's anything better than being on a stage, singing your face off, and knowing that people are out in the audience are enjoying it. It feels really good. It's exciting. You know, it also feels very comfortable to me. It's something I've done all my life and there's sort of a . . . I don't want to say a safety in, you know, group music for me but it's definitely . . . there's a level of comfort when I'm doing that. I would feel a little bit incomplete if I didn't have something like that in my life.

To say that Tony had a strong desire to perform in ensembles would be an understatement:

> I was in so many singing groups in college. I was in the college choir, the concert choir (that's like the big one), the chamber singers, the smaller, more like select choir. There was an opera workshop (they did it every other semester), there was this group called Calegia Musicum, which is Renaissance music. There was the chapel choir that sang at chapel services on Sunday, and then my a cappella group, the Dynamics. And I was in a couple musicals while I was there, too.

He found himself in the present group due to a chance meeting with existing members on the street but he was ready to seize upon the opportunity to join a group. "I was really missing a cappella in particular, but just singing in general because I had been here for a few months and I was just kind of needing to have a musical outlet."

> I guess what it boils down to is I really, I just really love singing and when I hear a group that is really good and I like how they sound and I like what they're doing, like what kind of music they're doing and what kind of group they are, I just want to sing

with them. So, I go and audition. I just gotta hope for the best. I don't know if it's

anything more complicated than that. I never really thought about it that much.

Tony continued:

I have to have a group to sing with. I don't know, I don't really know why. In

addition, I just love the act of singing. It's a special camaraderie with the group you

perform with. And it's similar but very different to the type of camaraderie on a

sports team. I don't know if it's like some kind of chemical is releasing in your brain

or whatever, but I feel like it's similar in that way.

Tony said that he would not leave the group unless he had to:

At this point it would take something very serious like me moving away or making

like some kind of career change or something that like really made it impossible like

scheduling-wise or something for me to not be in a group. That's pretty much the

only thing that could make me stop being in it.

Tony credited his ensemble experience with not being afraid to perform in front of

audiences:

Just being in groups like this and having a support system while I'm putting myself

out there and performing for people . . . has a lot to do with [my level of comfort]

because I started in musical theater and choirs and stuff. I started being in groups like

in casts and in choirs.

Completing the theme Music Fills a Need and the category Music As a Social

Experience embedded within, a code designated Leadership emerged. Ten instances in

which seven of the eight participants indicated having served in a leadership capacities in

music were reported. Fulfilling these leadership positions tested these individuals and

required that, to some degree, they possessed and developed certain key abilities. These included being able to lead a collaborative effort in considering, setting, and articulating attainable goals, organizing and facilitating the group's effort to achieve them, and motivating group members by recognizing their individual strengths and weaknesses and building upon the strengths and minimizing the influence of the weaknesses. The participants described a transfer of these leadership, organizational, and teamwork skills and dispositions that were honed in music performance to other contexts. Their accounts are in keeping with the research of Hallam (2010), Norton et al.. (2005), Salomon and Perkins (1989), and Schellenberg (2003) who maintained that such transfers are more likely to occur and to be stronger the more similar the shared cognitive processes are.

This specific code that was generated in this research was named Transference of Music Skills and Dispositions to Other Contexts and will be examined in greater detail within the discussion of transference in the findings related to Research Question Three.

Research Question One: Theme Three – Barriers Or Obstacles

Participant responses to Research Question One protocol items resulted in codes relating to barriers or obstacles they felt had impeded their involvement in music performance experiences. In this category named Barriers Or Obstacles, 52 participant responses (Table 2) indicated that these impediments were the result of either External or Internal forces. Thirty-seven (71%) responses were coded External and 15 (29%) were coded Internal.

One of the most striking findings in this research is the compulsion that participants felt to pursue music performance despite many impediments. Their accounts of a strong personal desire to be involved in performance revealed a variety of potential factors. While

these may be presented as a list of individual sources of motivation, in many cases they are interrelated and formed unique combinations that exerted various influences on each of the individuals. The first four of these align directly with Bandura's (1977) sources of self-efficacy information that, we have already seen is related to perceptions of success: the satisfaction each derived from their performance accomplishments or success, the verbal persuasion participants received from their mentors or any source that provided performance feedback, the motivation and belief in one's own ability to perform at or above the level of others that is a result of vicarious experiences, and the euphoric (or any) physical feeling experienced in performance that Bandura referred to as physiological states.

The following motivating factors are related to Bandura's (1977) theory but are difficult to attribute to any one particular source of efficacy information: the pleasure that the act of singing or performing on an instrument alone provided, the pleasure that the act of singing or performing on an instrument with others provided, and the attributes of social relationships that membership in a music performance group provided. Whatever the source of their motivation or its classification in theory, it is evident that, in spite of often daunting obstacles, participants felt a compulsion to maintain their involvement in music performance.

RQ 1, Theme 3 - Barriers or Obstacles, Category 1: External

Within the External category, instances of the codes Career Over Music and Lack of Access occurred with the greatest frequency, appearing seven times each. Only one of the eight participants is employed full-time in the music industry but this occupation does not involve his or her own personal music performance. Career Over Music described the conflict that three out of the eight participants reported between their desire to remain

involved in music performance and following their career paths. On pursuing her musical

interests at college Stephanie said,

> I remember I wanted to be a composer or like a big orchestra conductor in college but
>
> I was afraid my parents would think that was a, not a worthwhile thing to do. And so,
>
> for some reason, I was an English major thinking that would get me somewhere more
>
> productive. And [it] turns out, after I told them that, they were like, "No, that would
>
> be great if you were a composer. That would be amazing." So, I just didn't, didn't
>
> know that.

Attending graduate school for a year, and after having been completely immersed in a

cappella in undergraduate school, Stephanie felt the need to set some priorities. She reported

that,

> I was thinking, all right, you know, now I'm being serious. I'm starting my career.
>
> I'm focused on journalism. I'm not going to do this even though I was at a huge
>
> campus filled with a cappella.

At the time of the interview, Stephanie had to contend with a conflict with due to her

occupation as a journalist. It wasn't a pressing issue but she was mindful that any publicity

the a cappella group generated could complicate her life at work. She said, "I'm sometimes

on TV and I just don't want, you know, to be associated with something that's . . . "

Liza encountered External Barriers of a different kind. She was a phenomenal

musician (her aunts had been a famous vocal performing group) but her academic record

removed her from consideration at most of the colleges to which she applied. "When I

started applying to colleges, I started getting accepted musically and rejected academically

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because they, you know, I didn't hold myself to the same standard across the board and you know, they noticed that."

As do many college students, Lisa experienced a time where she lost her direction. I spent my entire life thinking that this is what I was going to do with my life [but] . . . a year into the major I dropped out of the college and I was just undeclared for a semester. It was several things. I hated the culture, which could have been fixed by going to another school but um, it was also just . . . a lot of voice lessons and like solo performing and the only part of it that I liked was I was in the advanced choir. It was interesting because the one thing I thought I was always going to do, I now was abandoning. So, I spent a semester where you just kind of don't really go to class much and you don't know what you're doing with your life and spending your time unwisely. I actually got put on academic probation after that semester and that was a really big slap in the face. I didn't know why I was even in school. I was trying to figure out like, am I even going to stay? Should I just try to be a performer and not go the academic route? When I got that probation letter and talked with my parents about it, I was like, I need to be serious. I can't live my life this way. Whatever I'm going to do, I need to do it seriously. So, you know, the one thing I had been interested in and had expressed any interest in outside of music and singing was writing so I took a couple of journalism courses and it was like finding one's soul mate. Like, as if this is what I'm meant to do. And I went from being on academic probation to making deans list. So, music very much became, you know, like an outlet and something to do that I love and not my career focus anymore. And I'm more than ok with that. I've gotten to do so many things, both in my career and with

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music. Like I've just kind of gotten to get a lot of the best of both worlds. My family was like, you know, every one was supportive, but it was like, well, what about singing? What about music? Don't you love music? Don't you want to do music? And I'm like, I can still do music and I'm not like saying I'm never going to sing again. I'm just not you know, as my main career.

Carly reported an external barrier that was coded Family Disapproval that could also have fallen within the code Career Over Music. She recounted the role her mother played in dissuading her from following the musical path she desired and instead, pursuing a degree in an area her mother thought was a better college and career choice. As reported, Stephanie and Liza contributed to this code but they themselves, rather than their parents, chose their own career paths based upon similar assessments of practicality. Stephanie and Sheila conceded that career interests or demands unhappily crowded out their musical interests. Sheila said, "I think time is always an obstacle. You know, with having a full time job which has a lot of after-hours commitments and weekend commitments is hard to, you know, be fully committed to something otherwise."

Like several other participants, high school sports conflicted with Sheila's involvement in music performance activities at the time but as an adult, and falling into the code External Barriers – Practicing/Instruction, finding time, space, and money for instruction and practicing became the factors that she felt held her back.

For other participants, the barriers and obstacles to involvement in music performance activities predominantly surfaced as conflicts between interests and responsibilities such as sports and academics. Steven became so obsessed with one college music theater production that, even though he aced the final exam in one of his courses, he failed the class.

For Janet, the initial barriers or obstacles that limited her involvement in music performance were Lack of Access. Until she attended high school, no vocal or instrumental ensembles were available. Once she was in college and decided that music education was the career path she wished to pursue, she was too far behind in her reading and technical skills to complete the program.

> This was my first time that I had to play an instrument and actually be judged on it. Um, so that might have been the steepest curve for me. I mean, not only musically, you know, trying to figure out what the notes on the page are but also just physically trying to get your hands to do what your head tells it to do. It's a very difficult thing.

She decided to withdraw from the program but is an enthusiastic member of the present group. To become a member in the group, she confronted another barrier to her admission when she submitted her first video audition and it was rejected. She reasoned away this first failure and, it is impossible to know about her efficacy expectations at the time, but it is interesting to consider the chain of events looking through Bandura's (1977) theory in terms of Janet's efficacy expectations and how her initial failure may have affected them.

> I threw in a video submission for their audition on line and I didn't make it. I didn't get in the first time I auditioned but you know, that's fine you know, that's cool. This is [the city] I mean; there's a lot of talented people here. Obviously not everybody is going to get in that auditions so you know . . . So another year came around and another round of auditions came around so I thought, well, why not try again and at that point I did, you know, I got a call back. I was like, ok, cool. So I'll go in and I'll sing for them and see how it goes. And so I did and you know, long story short, I

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made it into the group and it was intimidating because everyone in their group was sort of like . . . everyone in this group was sort of like the star of their college group.

RQ 1, Theme 3 - Barriers or Obstacles, Category 2: Internal

The second and final category in the Barriers or Obstacles theme received only 15 total responses, or 29% of responses within the category, across eight codes. Three participants were not represented in this category at all and only two codes received more that one contribution. One of these codes, resulting from six responses from four of the participants, was Divided Interests. Liza contributed four of these responses in which she related that, despite the presumption she and her family had made that a musical career was likely for her, and despite the need she clearly felt for a musical performance outlet, she felt inside that becoming a professional musician was not the right path for her and she, therefore, did not desire to pursue music performance as a career. At the time of the interview, she considered herself lucky to have the best of both worlds. As time passed, Tony's interest in playing the clarinet gradually waned and Sheila's involvement in social events increasingly consumed the time she had available for instrumental music pursuits.

Research Question Two: The Analysis of the Data and Its Relationship to the Literature

Research Question Two and Related Protocol Items

Eight participants responded to the interview protocol that was designed to answer Research Question Two: How have participants' beliefs about their own self-efficacy shaped their ideas about their own personal success?

1. What does it mean to be successful?

2. Do you consider yourself to be successful? Why or why not?

a. Describe some of the ways in which you think you are successful or unsuccessful.

b. Describe some of the things that other people would notice about you and lead them to believe that you are successful or unsuccessful.

3. Have you always considered yourself to be successful? Why or why not?

4. Has music shaped how you view yourself as successful?

Coding and Analysis of Research Question Two Protocol Item Responses

The categories and themes that resulted from coding the participant responses to Research Question Two protocol items (Table 3) reflected the participants' perceptions of success in general and perceptions of their own success or lack thereof. These perceptions were expressed in terms of achievement-orientations, social-orientations, and self-orientations. The codes that were generated also reflected that participants believed themselves to have been transformed by their music performance experiences and that the skills and dispositions they developed through music performance experiences transferred to other areas in their lives. A complete table of the codes, and related subcodes, categories, and themes related to Research Question Two is found in Appendix F.

Table 3

Research Question Two Themes and Categories: How have participants' beliefs about their own self-efficacy shaped their ideas about their own personal success?

Theme	Categories	Responses/ Theme	% Responses/ Theme
1. Success Is Defined By the Individual	1. Achievement-orientation	18	
	2. Social-orientation	7	
	3. Self-orientation	26	
	4. The Nature of Success	14	
	Total	65	27
2. Perceptions of Own Success	1. My Success: Achievement-orientation	61	
	2. My Success: Social-orientation	22	
	3. My Success: Self-orientation	21	
	4. Simultaneously Successful/Unsuccessful	6	
	Total	110	46
3. Ways I Am Not Successful	1. My Success Deficits: Achievement-orientation	34	
	2. My Success Deficits: Social-orientation	13	
	3. My Success Deficits: Self-orientation	6	
	Total	53	22
4. How Music Has Changed Me	1. Positive Effects	7	
	2. Negative Effects	4	
	Total	11	5
Grand Total		239	100

Research Question Two: Theme One – Success Is Defined by the Individual

Research Question Two was specifically framed to ascertain how the participants' beliefs about their own self-efficacy shaped their ideas about their own personal success. Bandura (1977) theorized that an individual's perception of his or her own success exerts an influence on their efficacy expectations and that, conversely, an individual's efficacy expectations influence the likelihood of their success. Transcript responses, particularly those coded Transference Of Music Skills and Dispositions To Other Contexts and Transformed By Music Experiences, in addition to the results of The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) and The Music Performance Self-Efficacy Scale (Zelenak, 2011) suggest that this reciprocal relationship does exist.

The first of four themes that emerged during coding of responses to Research Question Two protocol items (Table 3), Success is Defined By the Individual, received 65 responses, or 27% of responses to the theme, and produced four categories. The first three categories accounted for three success-orientations, Achievement, Social, and Self. The fourth category, entitled the Nature of Success, was established in answer to participant responses regarding qualities they believed described or contributed to success. The Achievement-, Social-, and Self-orientations of success expressed participant perceptions of success in terms of setting and achieving goals, in terms of relationships with others, and in terms of living life in keeping with one's own values, respectively. Supporting examples for each category are explained below.

RQ 2, Theme 1, Category 1: Achievement-orientation

Eighteen participant responses, or 28% of responses falling within the Success Is Defined By the Individual theme, received the code Ways to be Successful within the

Achievement-orientation category. These responses shared the unifying characteristic of setting and achieving goals. Ten of these reflected that participants felt that work success, financial security, and caring for one's family members were indicative of an individual's achievement and success. The remainder of the codes in this category expressed a variety of participant beliefs. Stephanie communicated her belief that even incremental progress towards achieving goals should be celebrated and is an indicator of success. This evokes Bandura and Schunk's (1981) research on proximal goals and self-efficacy. She purposefully conceived of or structured her goals in such a manner that she would receive performance accomplishment feedback at regular intervals, thereby increasing her self-efficacy expectations and feelings of and potential for success. Liza described one hallmark of success as being the ability to capitalize on opportunities, a capacity that theoretically may be impacted by an individual's self-efficacy. According to Bandura (1977), an individual with high self-efficacy expectations is more likely to seize upon opportunities than an individual with lower efficacy expectation. Tony believed that being a good leader was an indicator of success. Carly spoke of being a professional musician as an indicator of success but conceded that being successful sometimes required being practical and acknowledging the "financial realities" that exist. Liza said that being a professional musician was once what she considered success but she no longer felt that way.

RQ 2, Theme 1, Category 2: Social-orientation

Five of the eight participants gave seven responses (11% of responses falling within the Success Is Defined by the Individual theme) that received the code Ways to be Successful within the Social-orientation category. The codes in this category reflected participant beliefs that being able to live life with the people you respect, love, or otherwise have

positive feelings for, and who likewise feel positively towards you, is a sign of success. Being comfortable with social interaction and having a support system of family and friends who advocate for one another was also described as part of this success orientation.

RQ 2, Theme 1, Category 3: Self-orientation

Within this Success is Defined by the Individual theme, the greatest number of codes were situated within the Self-orientation category and received the code Ways to be Successful. Twenty-six codes (41%) across seven of the eight participants were recorded. Three participants were responsible for five of these codes that referred specifically to having a family. The remaining 21 codes reflected seven of the eight participants' opinions that a successful life is one in which you are able to define for yourself your own values and to live life accordingly. Spread across the participants, these values included but were not limited to, having a purpose in life, being happy and content day-to-day, having a job that positively impacted people, being confident in who you are and what you do, living within your means, finding out what it is you love and doing it, doing things that make you and others happy, and being thought of positively by others.

RQ 2, Theme 1, Category 4, The Nature of Success

This category resulted from 14 responses, or 20% of the responses falling in the Success Is Defined By the Individual Theme. These were collected from four participants who described the qualities they felt defined or contributed to success and were consequently named The Nature of Success and placed in a category sharing the same name. Two of these four participants contributed disproportionately to the category. One of them described success as being entirely personal and fluid, changing constantly, and stated that he was unable to answer questions as to whether he felt successful because he could not define

success at the time. He added that, even one's physical stature or presence might be interpreted by some as an indicator of success and that one could be successful at doing bad things. The other participant who contributed weightily to this category concurred that what constitutes success is a matter of personal opinion and that, through a particular lens, some measures of success are more attainable than others. Alluding to the tenacity required in attaining successful outcomes in difficult endeavors and germane to Bandura's (1977) theory on how an individual's self-efficacy might affect the amount of effort they expend in sustaining coping behavior, Sheila stated from first hand experience that one's sustained refusal to accept rejection makes eventual success sweeter. Referring again to Bandura, the timing of such failures and eventual successes may ultimately increase an individual's self-efficacy.

Research Question Two: Theme Two – Perceptions of Own Success

The second Research Question Two theme, Perceptions of Own Success (Table 3), received 110 responses (46% of responses to Research Question Two protocol questions) that yielded three categories mirroring the three success orientations seen in RQ 2, Theme 1, Success Is Defined By the Individual. These were My Successes: Achievement-orientation, My Successes: Social-orientation, and My Successes: Self-orientation. In this category however, participants reported on Perceptions of their Own Success rather than qualities they felt were indicative of success in general.

RQ 2, Theme 2, Category 1: My Successes- Achievement-orientation

The first of the four categories pertaining to the theme Perceptions of Own Success was named My Successes- Achievement-orientation. It contained 61 responses, or 55% of responses falling within the Perceptions of Own Success theme, across all of the participants.

These reflected a range of successful experiences participants had or perceptions they had of themselves as successful. Bandura (1977) theorized that all of these experiences bolstered the participants' efficacy expectations and increased the likelihood that they would accept and succeed at meeting future challenges. These included but were not limited to music activities such as performing, arranging or recording music, leading ensembles, taking advantage of musical opportunities, and possessing and developing their music skills. These music-related responses were augmented by another 21 Achievement-orientation responses, representing all eight participants that spoke more of general feelings of success. These were evident in comments participants made regarding having successfully made a new start in the city or seizing opportunities by taking risks, being a good problem solver, being innovative or creative, living where they wished, or feeling optimistic overall. Four participants contributed ten responses indicating that they felt successful at work.

RQ 2, Theme 2, Category 2: My Successes- Social-orientation

This category produced 22 responses, or 20% of responses falling within the Perceptions of Own Success theme, over six participants. Seven of these referred to social relationships that occurred within a musical context. Stephanie offered one such account of the success she felt through the relationships she enjoyed with the members of the group.

I feel successful in you know, in running our group. I'm the director of our group and I have been for more than 2 years. So, I guess I am gratified that, um, people like me as a leader. Or, not like me but, well, yea, like me and respect me and want me to keep doing the job, so . . . that makes me feel successful.

Liza also described feelings of both music and social success.

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I consider myself musically successful because I get to perform with people I love and I get to do interesting music and get that experience of working together with people to create something that is unlike any other thing in the world and so that's you know, that's successful. That's awesome.

Brandon, likewise felt that his musical experiences and the relationships that he developed through them were immensely important. He and Stephanie met through the group and their relationship culminated in their marriage.

So we [have] not only the experience of our current group but we have, you know, a past that seems intertwined because we have a shared college experience essentially because we sang in similar groups and we sang in high school and we know what it's like to lock in a chord and we know it's like to have that group of friends in college that you have to walk away from at the end.

Eight responses were contributed by four of the participants who reported feeling successful socially, specifically in having an extensive network of family and friends. Two of these commented that they felt very comfortable with and enjoyed social situations in general. Sheila reported that she enjoyed a strong social network that she could count on in good times and in bad.

I've always been pretty successful at like having a good network of friends whether they're old friends or I'm making new friends, I've always been a people person. So that's been something I feel like I've always been successful at. But you know, you face rejection, like even in music you've faced a lot of rejection and then, you know, job market rejections, so that's been kind of the constant, having people in my life who've been supportive no matter what.

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Four of the participants provided responses indicating that they enjoyed very good relationships with a significant other and four asserted that they believed others would think that they were socially successful. Two of the participants reported feeling appreciated on a personal level by their bosses and clients in the workplace.

RQ 2, Theme 2, Category 3: My Successes- Self-orientation

This third category to emerge within the theme Perceptions of Own Success, yielded 21 responses (19%) distributed across all of the participants. These entries predominantly described feeling successful, happy, and content with their situations in life. Liza said, "I have this very quiet, laid back like with my [now husband and fellow group member] and friends and family and, and it's very successful. It's wonderful." Steven also described his simple, happy life.

> I do consider myself to be fairly successful in what I've accomplished so far. I live with my wife in [a nice part of the city]. She's a full time musician and music director and teacher. I'm a part time musician and full time researcher, lab technician and we're able to support ourselves doing things that we both enjoy. We spend a lot of time together. To me, being able to be happy doing those simple kinds of things makes, you know, to me that's success.

Tony credited his music experiences in particular for his feelings of success. "I would say probably music, in general, has been what's made me feel most successful." Sheila also spoke of feeling successful but acknowledged that success ebbs and flows through a person's life.

> I think there's often times parts of your life you are more successful than others and it's always in flux. Right when you like, you've got one part of it figured out, then

something else will drop off. But right now, actually, you caught me at a good time cause I think I'm pretty successful. My job is awesome. I love it. It's going really well.

RQ 2, Theme 2, Category 4: My Successes- Simultaneously Successful/Unsuccessful

This final category of Theme Two, Perceptions of Own Success, was contributed to by only two of the participants. Their six responses (6%) received the code Simultaneously Successful/Unsuccessful that shares the same name as the category. Carly was responsible for one of the entries in which she simply made a distinction between being accomplished but not successful. Across five entries, Tony described being good, but unhappy at his job. He described being successful in terms of his accomplishments, but unsuccessful because he was not doing what he wanted to be doing.

<div align="center">

Research Question Two: Theme Three – Ways I Am Not Successful

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The third theme in Research Question Two (Table 3) was composed of 53 responses (22%) that were again distributed across the three, previously cited success orientations. Participant responses in this theme however, reflected feelings of a lack of success in the three orientations that were named My Success Deficits- Achievement-orientation, My Success Deficits- Social-orientation, and My Success Deficits- Self-orientation.

RQ 2, Theme 3, Category 1: My Success Deficits- Achievement-orientation

All participants contributed to this category, logging a total of 34 responses or 64% of responses that were placed within the Ways I Am Not Successful theme. Carly was responsible for, and disproportionately represented, having generated 14 of these responses. She distinguished herself as the sole participant in the study who reported being negatively

affected by certain aspects of her music experiences. In this particular instance, she spoke of her struggle fulfilling leadership positions in both music and at work.

There was that awkward point in time when I had stepped down as musical director. I had told them, I'm not looking forward to coming to rehearsal anymore since I stepped into this role. I really just want to enjoy the music and, being in this position has really taken away from that. That was the first point in my musical career here in the city where I just really felt like such a flop. I felt like everyone around me was just kind of like, oh, well, you're a great arranger, you're a great performer. If only you could blossom to do this role. At my job, it's the same thing. I get the same comments on my reviews. It's always, "she's great, she excels at doing A, B, and C but we just need her to open up a little bit more and be more engaging," so that's always something that's on there that's a constant reminder of the pitfalls in my character.

Because of these struggles with leadership, Carly considered herself unsuccessful and falling short of expectations in both areas. Along with Tony, she described feeling unsuccessful due to financial pressures. In her case, she felt unsuccessful due to her feelings that she could not care for her family financially. Tony, on the other hand, struggled with credit card debt.

Stephanie expressed her regret about what she perceived of as her lack of success in both playing instruments and composing.

One thing I'm kind of sad about [was] my limitation in writing songs. I never felt like I was very good at the instruments to accompany them. I always would have liked to have done instrumental music in writing my own music and kind of do the

singer/songwriter thing. I always liked the idea of writing but then I never really

liked any of the songs I wrote. They were always really sappy and because I wasn't a

very good piano player or guitar player . . . they were always very slow because it

was just easier to play slow songs than fast songs.

Brandon had unsuccessful feelings of his own.

In high school I had almost an inferiority complex with my sisters. I didn't think I

would ever be able to be anything like them and I couldn't really figure out what it

was that was holding me back from, like why couldn't I . . . why wasn't I interested in

school? Why didn't I like chemistry as much as [my sister] liked chemistry? It didn't

make sense to me. That wasn't a very successful time in my life. In college, I wasn't

as successful as I could have been at film school. I enjoyed the work and everything

but I didn't push myself as hard as I should have. I'll count that as not successful.

Steven felt unsuccessful for a completely different kind of reason.

One thing I've actually felt like I've not really ever been that great at is studying and

working really, really hard at something because it doesn't come easy to me. [This

is] because so many things come easily to me. I feel a little bit weird saying that, but,

you know, I've always been fortunate to have picked up on things relatively quickly,

um, both in an academic setting and . . .

Janet described feeling successful and enjoying a nice quiet life singing with the

group and enjoying time doing simple things but she is still occasionally dogged by feelings

of regret.

Part of me does feel like I maybe didn't try hard enough in terms of becoming a

professional performer. You know, I have a couple of friends who are doing

amazing, wonderful, incredible things with their music around the world and I see them and I think I could do that. I could have done that. So there is that tinge of regret like, hmm, maybe I didn't try hard enough. Maybe there was something else I could have done that would have led me on a different path.

When she moved to the city, Sheila went through a period during which she felt unsuccessful. Her account of her mother's illness—something over which she clearly had no control—played a role in her unsuccessful feelings. The events coincided and compounded her feelings of unsuccessfulness.

I've had some professional struggles, which was tricky getting going in the city. There was definitely a time where I felt pretty dejected on the career front. And then, you know, we've had some family things happen like my mom [got sick] and I feel like when that was all happening, I was pretty down. That was happening at the time the lack of job thing was happening so I think that was a pretty unsuccessful point and I think that was before actually I had found the a cappella group so I really hadn't had, leading up to that, a good musical outlet. So I think it was just like, you come to the city and then you pound the pavement trying to figure it out and for a while, you feel like, you know, you're never going to make it happen. So I think that was a pretty unsuccessful feeling time of my life.

The remainder of responses was distributed across a range of unsuccessful feelings stemming from a lack of motivation, perseverance, work ethic, time management skills, music skills, willingness to take risks, as well as random, unrelated circumstances over which the participants had no control.

RQ 2, Theme 3, Category 2: My Success Deficits- Social-orientation

Four of the participants described Success Deficits related to their Social-orientation within the theme Ways I Am Not Successful. There was a total of 13 responses (25%) in this category and the three males in the study were responsible for all but one of them. Brandon, Steven, and Tony all spoke of difficulties they had discussing their feelings. Brandon even reported occasionally having difficulty simply sharing his thoughts, and both Brandon and Tony admitted that they had difficulty in social situations. For Tony, this difficulty manifested as a lack of comfort receiving compliments from audience members after performances. Brandon mentioned feeling slightly jealous of his significant other with respect to the relative ease with which she was able to deal with large groups in social situations. He felt that, in these and other situations, people interpreted his lack of engagement as a lack of having anything to contribute. Liza, the lone female who reported a social-orientation deficit described herself as being unable to let go of negative feelings and holding grudges against people who she felt had wronged her or somebody she cared about.

RQ 2, Theme 3, Category 3: My Success Deficits- Self-orientation

The third and final category in Theme Three, Ways I Am Not Successful, received only six responses (11%) albeit from four of the participants. Steven described his feeling that his lack of ability to express emotion had held him back in his acting career. The remainder of the responses were seemingly unrelated, and ranged from sentiments such as not feeling prepared to have a family, being unsuccessful or lost when younger and less mature.

Research Question Two: Theme Four – How Music Has Changed Me

The final theme, How Music Has Changed Me (Table 3), developed in response to protocol questions related to Research Question Two and generated 11 responses (5%) that were distributed between two categories (a) Positive and (b) Negative effects. These responses are very powerful and relate to Bandura's (1977, 1997) seminal and subsequent work describing the relationship between an individual's self-efficacy and potential for success and are also central to the purpose of the present research. Within Positive effects, six participants provided seven entries, or 64% of responses falling within the How Music Has Changed Me theme, that indicated they believed themselves to have been either Transformed by their Musical Experiences or to have experienced Transference of Music Skills and Dispositions to Other Contexts. These codes also appeared in response to both Research Question One and Research Question Three, augmenting the accounts participants gave, relating to their perceived abilities to apply the benefits they reaped in music performance to other areas in their lives.

RQ 2, Theme 4, Category 1: Positive Effects

With reference to being Transformed by Musical Experiences, Carly believed that being a music director helped her to develop in areas in which she had previously felt her skills were weakest.

> For me to like, take a step back and to think more abstractly, has been a rather
> difficult process for me, which is why being in that musical director role I feel like,
> has helped me some.

Liza reported that music performance experiences taught her to improve and to be successful in general. She said,

I don't really have any you know, like come to Jesus moments as far as my musical

experience is concerned. It's more just like the overall experience has helped me

learn ways that I can be better and, through that, be a more successful person.

Brandon stated that music changed the entire direction his life would take.

Steven, Tony, and Sheila all voiced the belief that a Transference of (their) Musical

Skills and Dispositions to Other Contexts occurred that contributed to their overall success,

confidence, and social skills. Steven asserted that his situation and state of success at the

time of the interview were linked to changes in his perceptions of his abilities and the support

he could count on from others that were a result of his music performance experiences.

A lot of the successful aspects of my life are connected to somehow things that I've

done musically or otherwise artistically. I wouldn't be sitting right here right now if I

hadn't been in a show in [another city] seven years ago where I met my wife. I would

probably never have decided to move to [this city] and it was something that I sort of

thought, oh maybe someday I'll do that, but it took that connection with my now wife

to say, you know what? I think I'm actually going to do this. You know, having that

kind of support, being able to do these sorts of things. Moving to [the city] and

coming out and interviewing, you know a couple of months before we moved out

here and being able to come out here with a job already in place . . .

Sheila provided a response to protocol questions related to Research Question One

that was coded Transference of Musical Skills and Dispositions to Other Contexts that bears

repeating.

Um, so I think [my music performance experiences] actually helped me a lot

professionally because I'm willing to take risks. I'm willing to try new things because

I'm willing to put myself out there. I think a lot of that has to do with what I learned through performance.

RQ 2, Theme 4, Category 2: Negative Effects

A total of four responses, or 36% of responses falling within the How Music Has Changed Me theme, were generated in this category and they were all attributable to Carly who felt that she was Transformed By Musical Experiences for the worse, negatively affecting her ability to achieve success outside of music.

Music has indirectly shaped how I feel mostly unsuccessful in, in other aspects of my life. It has nothing to do with the music but I feel like music has made me, has made me the detail-oriented, emotional person that I am and just unfortunately, in order to feel successful, I need to be the opposite of that. So, it has caused me to view myself as being mostly unsuccessful in my current career path. And given my current definition of success, it's been difficult.

Analysis of Responses to Participant Self-efficacy Scales

In addition to the demographic information survey and the semi-structured interviews, participants completed two self-efficacy scales. The first of these, The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1), gathered information on each participant's perception of self-efficacy (Table 4). Since its introduction in 1995, the scale has been used in more than 1,000 studies in numerous countries and languages, involving a broad variety of populations. The mean score obtained in many such studies was 2.9 (Schwarzer, 2014; Appendix G). By contrast, the mean score for the entire a cappella group was 3.4, one half of a point out of a possible 4, or nearly 12% higher than the mean typically seen. These results indicate that the participants in this study felt more self-efficacious than

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the majority of others who had completed the instrument. In fact, only one of the eight participants in this sample, Carly, scored below 2.9 while six of the participants' means ranged from 3.5 to 3.9. These mean scores indicated that six out of eight participants in this study experienced perceptions of self-efficacy 12% to 13% higher than that which had typically been reported.

Table 4

General Self-efficacy Scale Participant Scores

	Participant								
Item	Brandon	Carly	Janet	Liza	Sheila	Stephanie	Steven	Tony	Mean
1. I can always manage to solve difficult problems if I try hard enough.	4	3	3	4	4	4	4	4	3.75
2. If someone opposes me, I can find the means and ways to get what I want.	3	2	3	2	3	3	3	4	2.88
3. It is easy for me to stick to my aims and accomplish my goals.	4	2	3	3	4	3	2	3	3.00
4. I am confident that I could deal efficiently with unexpected events.	4	2	4	3	4	4	3	4	3.50
5. Thanks to my resourcefulness, I know how to handle unforeseen situations.	4	2	4	3	4	4	4	4	3.63
6. I can solve most problems if I invest the necessary effort.	3	3	4	4	4	4	4	4	3.75

(continued)

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Table 4

General Self-efficacy Scale Participant Scores

Item	Participant								
	Brandon	Carly	Janet	Liza	Sheila	Stephanie	Steven	Tony	Mean
7. I can remain calm when facing difficulties because I can rely on my coping abilities.	4	2	4	4	4	3	4	4	3.38
8. When I am confronted with a problem, I can usually find several solutions.	3	3	3	4	4	3	4	4	3.25
9. If I am in trouble, I can usually think of a solution.	4	3	4	4	4	4	4	4	3.75
10. I can usually handle whatever comes my way.	4	2	3	4	4	4	4	4	3.50
Participant Means	3.70	2.40	3.50	3.00	3.90	3.60	3.60	3.80	
Total Mean									3.40

Note. Responses are reported on a range from 1 = Not at all true, 2 = Hardly true, 3 = Moderately true, and 4 = Exactly true. Adapted from "Generalized Self-Efficacy Scale," by R. Schwarzer and M. Jerusalem, 1995. In J. Weinman, S. Wright, and M. Johnston, Measures in Health Psychology: A User's Portfolio. Causal and Control Beliefs (pp. 35-37). Windsor, UK: NFER-NELSON.

As detailed in Chapter Three, participants taking The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) responded to 10 scale items using the following Likert-type scale: *one* for not at all true, *two* for hardly true, *three* for moderately true, and *four* for exactly true. Individual scores ordered from lowest to highest self-efficacy indicated that four of the five females felt the least efficacious, followed by the three males, and concluded with the remaining female participant at the other end of the spectrum, whose scores reflected the highest degree of perceived self-efficacy. This same female, Sheila, incidentally, shared the highest score of all eight participants on The Music Performance Self-Efficacy Scale (Zelenak, 2011) with Carly, the same female who scored lowest on The General Self-Efficacy Scale.

Carly, the only participant who scored below the mean typically seen in The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1), received an overall mean score of 2.4 on the instrument and entered responses of *two* (hardly true) for six out of the ten items expressing positive efficacy expectations. She did not respond with a *four* on any of the items. She distinguished herself in the interviews, The General Self-Efficacy Scale, and The Music Performance Self-Efficacy Scale (Zelenak, 2011) as an individual with very complex, at times contradictory, feelings regarding her music performance experiences and self-efficacy. This is further evident in the distinction she had of scoring lowest of all participants on The General Self-Efficacy Scale yet sharing the highest score on the Musical Performance Self-Efficacy Scale. Her interview also puts her complex relationship with music performance experiences in sharp relief.

As The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) does not make explicit reference to Bandura's (1977) theory, nor its four sources of self-efficacy

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information, it is difficult to align Carly's, or any of the participants' responses for that matter, with a particular sub-scale. The preponderance of items on The General Self-Efficacy Scale however, appear to tap the construct of mastery experiences while only one appears to obliquely reference Bandura's construct of physiological states. This single item prompted respondents to quantify their perception of their coping ability, specifically, to keep calm in the face of difficulties.

The Music Performance Self-efficacy Scale (Zelenak, 2011) was piloted on middle school and high school students and, for this reason, is used in this study for descriptive purposes only. The sample in the pilot study of this instrument however, was composed entirely of individuals who were known to be involved in in-school music performance activities. No claim was made, nor does evidence exist in the demographic surveys that were submitted as part of The Music Performance Self-Efficacy Scale study that attests to participants being involved with music performance experiences for the two or more years required of participants in this study. Nonetheless, participants in The Music Performance Self-Efficacy Scale study were involved in music performance experiences at the time they completed the instrument while those represented in The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) represent respondents whose experience with music performance is unknown. The Music Performance Self-Efficacy Scale was designed to tap Bandura's (1977) four sources of self-efficacy information. Tables 6-9 report the responses of the participants in this study disaggregated by these four subscales. For this reason, item numbers in each table do not appear in sequence, reflecting the intentional distribution of subscale prompts throughout the instrument. They are however, aggregated in the following tables for ease of analysis. The tables reflect the participants' aggregated

responses to subscale prompts regarding their Music Performance Mastery Experience,

Music Performance Vicarious Experience, Music Performance Verbal/Social Experience,

and Music Performance Physiological States Experience. Scores of the responses from all

but one of the participants in this study exceeded scores of the pilot study group. The mean

composite score of the participants (including this individual) on the Music Performance

Self-Efficacy Scale of 87 surpassed the mean composite score of Zelenak's pilot study group

of 77 (Table 5) by nearly 13%. An adaptation of Zelenak's original table of descriptive

statistics appears in Appendix D.

Table 5

Music Performance Self-Efficacy Pilot Study Descriptive Statistics for Sources of Self-Efficacy (N = 290)

Sources of Self-Efficacy	Number of Items	*M*	Mean Score Expressed as %
Mastery Experience	8	614.88	77
Vicarious Experience	5	361.40	72
Verbal/Social Persuasion	6	480.64	80
Physiological State	5	394.97	79
MPSES Composite	24	1851.89	77

Note. Responses are reported on a range from 1 = strongly disagree to 100 = strongly agree. Permission to publish results and republish the scale was granted by the author. Adapted from the "Self-efficacy in Music Performance: Measuring the Sources Among Secondary School Music students," by M. S. Zelenak, 2011, Doctoral dissertation, Retrieved from ProQuest Dissertations Publishing. (3466262)

Table 6

Music Performance Self-efficacy Scale Mastery Experience Participant Scores

Item	Participant								
	Brandon	Carly	Janet	Liza	Sheila	Stephanie	Steve	Tony	Mean
1. I have had positive experiences performing music in the past.	90	90	95	100	100	90	100	100	96
4. I have had positive experiences performing in large ensembles (more than 11 performers).	95	95	95	98	100	98	100	100	98
6. I have had positive experiences performing music solos.	70	90	95	85	100	90	90	100	90
8. I have had positive experiences performing simple music.	95	100	80	80	100	92	90	85	90
10. I have had positive experiences performing complicated music.	86	80	90	97	100	80	90	100	90
12. I have overcome musical challenges through hard work and practice.	90	95	90	85	90	75	80	50	82
14. I have used a practice routine to help me prepare for my performance.	97	100	70	70	70	25	70	20	65
16. I have had positive experiences performing music in a small ensemble (2-10 performers).	75	95	90	98	80	89	100	100	91
Mean Mastery Experiences	87	93	88	89	93	80	90	82	88

Note. Responses are reported on a range from 1 = strongly disagree to 100 = strongly agree. Permission to publish results and republish the scale was granted by the author. Adapted from the "Self-efficacy in Music Performance: Measuring the Sources Among Secondary School Music students," by M. S. Zelenak, 2011, Doctoral dissertation, Retrieved from ProQuest Dissertations Publishing. (3466262)

Table 7

Music Performance Self-efficacy Scale Vicarious Experience Participant Scores

	Participant								
Item	Brandon	Carly	Janet	Liza	Sheila	Stephanie	Steve	Tony	Mean
5. I have improved my music performance skills by watching someone I know perform well (parent, brother, sister, church member, etc.).	90	75	70	85	80	93	90	90	84
11. I have used other music students as models to improve my performance.	90	75	90	75	90	60	80	20	73
18. I have watched other students with similar music ability as me perform a piece of music, and then decided whether I could, or could not, perform the same piece of music.	100	90	100	30	80	96	70	0	71
20. I have compared my performance skills with those of other students who are similar in musical ability to me.	100	90	100	50	80	92	100	100	89
Mean Vicarious Experiences	91	84	86	62	84	87	86	60	83

Note. Responses are reported on a range from 1 = strongly disagree to 100 = strongly agree. Permission to publish results and republish the scale was granted by the author. Adapted from the "Self-efficacy in Music Performance: Measuring the Sources Among Secondary School Music students," by M. S. Zelenak, 2011, Doctoral dissertation, Retrieved from ProQuest Dissertations Publishing. (3466262)

Table 8

Music Performance Self-efficacy Scale - Verbal/Social Persuasion Experience Participant Scores

	Participant								
Item	Brandon	Carly	Janet	Liza	Sheila	Stephanie	Steve	Tony	Means
3. My friends think I am a good performer on my primary instrument/voice	87	90	100	95	90	88	90	100	92
7. Members of my family believe I perform well.	85	100	100	99	100	95	90	100	96
9. People have told me that my practice efforts have improved my performance	100	95	75	90	90	86	80	70	86
13. I have received positive feedback on music performance evaluations.	86	95	95	95	90	78	80	90	89
21. My music teacher has complimented me on my musical performance.	100	90	90	95	100	90	90	100	94
22. I have met or exceeded other people's expectations of being a good musician for someone my age.	90	90	80	96	90	85	100	100	91
Mean Verbal/Social Persuasion	91	93	90	95	93	87	88	93	91

Note. Responses are reported on a range from 1 = strongly disagree to 100 = strongly agree. Permission to publish results and republish the scale was granted by the author. Adapted from the "Self-efficacy in Music Performance: Measuring the Sources Among Secondary School Music students," by M. S. Zelenak, 2011, Doctoral dissertation, Retrieved from ProQuest Dissertations Publishing. (3466262)

Table 9

Music Performance Self-efficacy Scale – Physiological State Participant Scores

						Participant			
Item	Brandon	Carly	Janet	Liza	Sheila	Stephanie	Steve	Tony	Mean
15. I am learning, or have learned, to control my nervousness during a performance.	90	80	90	100	90	86	90	90	88
17. Performing with instrument/voice makes me feel good.	100	100	100	99	100	96	90	100	98
19. I do not worry about making small mistakes during a performance.	9	9	9	9	9	9	9	9	9
23. I enjoy participating in musical performances.	100	100	100	99	100	98	100	100	100
24. I have positive memories of most, or all, of my past music performances.	95	90	95	100	95	90	100	100	96
Mean Physiological State	89	78	82	77	93	83	84	82	85

Note. Responses are reported on a range from 1 = strongly disagree to 100 = strongly agree. All participants received a score of 9 on Item 19 as the item was determined by the scale's author to be confusing to respondents as it was the only item presented using negative syntax. Permission to publish results and republish the scale was granted by the author. Adapted from the "Self-efficacy in Music Performance: Measuring the Sources Among Secondary School Music students," by M. S. Zelenak, 2011, Doctoral dissertation, Retrieved from ProQuest Dissertations Publishing. (3466262)

Liza, who reported the second lowest overall response scores to The General Self-Efficacy Scale (Schwarzer & Jerusalem, 1995; Figure 1) scored third lowest on The Music Performance Self-Efficacy Scale (Zelenak, 2011). She received this ranking primarily by having entered the lowest response values, compared to all participants in this study, on items pertaining to *vicarious experience* (Bandura, 1977). Specifically, she responded to item 18—*I have watched other students with similar music ability as me perform a piece of music, and then decided whether I could, or could not, perform the same piece of music*—with a value of 30 out of a possible 100. On item 20—*I have compared my performance skills with those of other students who are similar in musical ability to me*—she entered a value of 50, an outlier on the lower end of the response range. Tony, who generated the lowest overall score on the Music Performance Self-Efficacy Scale also did so as a result of his responses to items pertaining to vicarious experiences. His response of zero to item number 18—*I have watched other students with similar music ability as me perform a piece of music, and then decided whether I could, or could not, perform the same piece of music*—was the lowest possible score and would have been an outlier in the absence of Liza's score of 30. Tony's entry of 20 points on item 11—*I have used other music students as models to improve my performance*—was also an outlier. It is important to note that scores of participants in this study were all changed to a value of nine on item 19 at the suggestion of the author, Zelenak. This was due to the fact that it was the only item expressed using negative syntax and was thought to have been confusing to respondents. Responses to this item were therefore considered unreliable.

Research Question Three: The Analysis of the Data and Its Relationship to the

Literature

Research Question Three and Related Protocol Items

Participants responded to the interview protocol that was designed to answer Research Question Three: How have participants' beliefs about their own musical self-efficacy shaped their ideas about their own personal success?

11. Do you consider yourself to be a good musician? In what ways?

    a. Why do you feel that way; what made you feel that way?

12. How successful do you feel in music now? Did you always feel this successful? Why or why not?

13. How have your successes (or failures) in music shaped how you think about your own personal success?

Coding and Analysis of Research Question Three Protocol Item Responses

This third and final research question probed participant's perceptions of how their music performance experiences may have shaped their ability to achieve both in and out of music. Bandura's (1977) theory posits that an individual's perceptions of success are related to their self-efficacy and may exert an influence on their future actions (Bandura & Schunk, 1981). He further theorized (1997) that the self-efficacy an individual perceived as a result of mastery experiences in a given area could generalize to other areas to the extent that certain processes are common to each. The research of Widmer, Duerden, and Taniguchi (2014), testing Bandura's work on generalizability, concluded that self-efficacy generalized from one domain to another. In the fields of cognitive science and neuropsychology, the potential for music performance experiences to generalize was demonstrated by Jancke

(2009), Moreno (2009), Moreno and Besson (2006), Moreno et al.. (2009), and Wan and

Schlaug (2010) in research indicating that prolonged exposure to music-related experiences

resulted in permanent changes in brain organization and function.

Three themes and related categories (Table 10) were generated in response to

Research Question Three protocol questions: Music Experiences Influence Self-perception

(51% of responses), Music Experiences Affect the Entire Person (39% of responses), and

General Motivation (10% of responses). Participant accounts align with Bandura's (1977)

four sources of efficacy information: Performance Accomplishments, Vicarious Experience,

Verbal Persuasion, and Physiological States. A complete table of the codes, and related

subcodes, categories, and themes is located in Appendix H.

Table 10

Research Question Three Themes and Categories: How have participants' beliefs about their own musical self-efficacy shaped their ideas about their own personal success?

Theme	Categories	Responses/ Theme	% Responses/ Theme
1. Music Experiences Influence Self-perception	1. Confidence in Music Ability	37	
	2. Dissatisfied With Music Status	28	
	Total	65	51
2. Music Experiences Affect the Entire Person	1. Music Linked to Whole Self	11	
	2. Transfer to Broader Contexts	9	
	3. Music's Capacity to Motivate	30	
	Total	50	39
3. General Motivation	1. Positive or Negative	7	
	2. General Confidence's Influence on Motivation	5	
	Total	12	10
Grand Total		127	100

Research Question Three: Theme One – Music Experiences Influence Self-perception

The first theme, Music Experiences Influence Self-perception*,* evolved from 65

responses (51% of responses to Research Question Three protocol questions) and produced

two contrasting categories in response to protocol questions designed to determine how

participants perceived the quality of their own musicianship and how successful they felt in

music. The first of these categories, Confidence in Musical Ability, received 37 of these

responses (57%) and reflected the confidence all eight participants expressed in their own

musical ability. Its counterpart, Lack of Confidence in Musical Ability, received 28

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responses (43%) and reflected six out of eight of the participants' lack of confidence. Appearing once again in this theme and its categories were codes and subcodes reflecting participants' feelings of success or the lack thereof. These again warranted assignment to the same codes My Success: Achievement-orientation or My Success Deficits: Achievement-orientation that were seen in Research Questions One and Two. As the protocol questions were directed specifically at music success, no Social-orientation or Self-orientation responses were given. Supporting examples for each category are explained below.

RQ 3, Theme 1, Category 1: Confidence in Musical Ability

Thirty out of the 37 coded responses placed in the Confidence in Musical Ability category received the code Feels Successful- Achievement-orientation. Seventeen of these responses reflected participant acknowledgement of their awareness of their own specific abilities in music while 10 expressed consistent feelings of general success in or because of music. Three of the participants referred specifically to their perceptions that other people liked their singing. The responses that received this code presented a wide range of sentiments similar to Stephanie's who confided that she felt she was not stellar at a great many things but always very good at music.

> I'd have to say I do probably feel more consistently successful among this group of people than I do in the real world, if that makes any sense. Even if things aren't going great at my job, I feel like I've accomplished a lot here so I always feel pretty good about that even if I'm not feeling good about other things. I understand music. I read music. I understand the theory behind it all. I like rules. I understand the rules of music and I like abiding by them. I think I'm pretty good at listening to the people around me and trying to make sure that I'm fulfilling the right space among them,

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which I think is important for being part of an ensemble, whether you're playing or

singing. Without music, I don't think I would feel as special. Music makes me feel

really special, that I'm really good at something.

Steven was also aware of and grateful for the musical abilities he possessed,

specifically citing his literacy in the area of music notation.

I'm a good musician. I know that. I'm an excellent sight-reader. I can read, you

know. You can hand me a piece of music and I can read it down which has really

helped me especially in getting jobs as a musician. The first audition I ever went to in

the city was for this caroling group that I now sing in and I got in because there was a

sight-reading element with four-part harmony like jazz chords and everything, and I

nailed it.

Carly also expressed favorable perceptions of her own singing ability when she

reported,

I consider myself to be a great singer, not technically [but] because I think that I

emote when I sing, sincerely. I really feel like I put it out there all the time and I feel

like, well, it's what I perceive, but I feel like I tend to draw the same emotion from

people who watch me perform so, in that regard, I think I'm a great singer.

RQ 3, Theme 1, Category 2: Dissatisfied with Music Status

Of the 28 responses that fell within the category of Dissatisfied with Music Status, 21

pertained to the code Feels Unsuccessful- Music. These 21 responses expressed that three

different participants were dissatisfied with the sound of their own voices or vocal ability.

Others expressed a variety of regrets about not having practiced enough or that they lacked

sufficient skills on certain instruments or in different aspects of music, or did not accomplish

the musical goals they had set for themselves. Five of these 21 responses pertained to the group's collective deficits. The most notable contribution to this category again came from Carly who described feeling that the success she felt in arranging and singing music negatively correlated to her successfulness at work.

Research Question Three: Theme Two – Music Experiences Affect the Entire Person

The second theme to evolve in response to Research Question Three was Music Experiences Affect the Entire Person. Fifty total responses, or 39% of responses to Research Question Three protocol questions, were coded within this theme and distributed among the following three categories: (a) Music Linked to Whole Self, with 11 responses receiving this code, (b) Transfer to Broader Contexts with nine, and (c) Music's Capacity to Motivate coded 30 times. Those responses that were coded Music Linked to Whole Self and Transfer to Broader Contexts offered further insight into ways that participants' self-efficacy expectations in music may have generalized to other domains.

RQ 3, Theme 2, Category 1: Music Linked to Whole Self

Within this first category, 11 responses, or 22% of responses falling within the Music Experiences Affect the Entire Person theme, were contributed by six of the eight participants. In these responses, participants described a connection between how they felt about their musical selves and how they felt about themselves in general. This sentiment was so strong in some cases that several participants expressed difficulty separating one from the other. Five of the eight participants' responses contributing to this category received the code Success or Failure in General Linked to Music Success. Responses that received this code reflect participant perception that a relationship exists between their musical successes and failures and their success and failures in general. Steven shared that,

I sort of think about my musical self as a necessary part of my self, my whole self,

you know. So, for the whole self to be successful I need to have these musical

successes. I don't know if I can really separate them but they're so highly

intertwined. It is such an important part of my life that being successful at all sort of

implies at least having some success as a musician for me.

Tony expressed that, despite other negative circumstance in his life, his music

experiences were far more important to him.

I think [my musical success is] completely intertwined with my own personal

success. There are obviously parts of it, um, like my job, like the credit card debt,

like other stuff. There are other moving parts, but I can, I can come home at the end

of the day and know that I have a job that I hate and that I have debt hanging over my

head but if I just had a gig that went really well, then I'm ok with my life.

Janet al.so characterized her music life as being completely intertwined with the rest

of her life. She said,

Overall, I think music has really made me a whole person. Whatever it is that I do, I

think somehow it always comes back to music. When I am successful at something

in music or unsuccessful, I internalize that, I think very much and I think that that has

definitely some bearing on the way that I view myself just in terms of self-esteem.

RQ 3, Theme 2, Category 2: Transfer to Broader Contexts

Nine responses, or 18% of responses falling within the Music Experiences Affect the

Entire Person theme, contributed by four participants composed this second category. These

participants described how they perceived their music performance experiences influenced

them in ways that transferred to other aspects of their lives. The category was populated by

two codes: (a) Transference of Music Skills and Dispositions to Other Contexts and (b) Transformed by Musical Experiences. Participants contributing to the Transference of Music Skills and Dispositions to Other Contexts conveyed that the work ethic, communication and social skills, and confidence they developed through pursuing their musical endeavors generalized to other contexts.

Appearing within the category of Transfer to Broader Contexts, two participants indicated that they were Transformed By their Musical Experiences. The Transformed By Musical Experiences code is a consistent thread that was woven throughout participant interviews and, in fact, all of the participants reported being transformed in their responses to at least one of the three Research Questions.

Stephanie expressed that her music experiences facilitated her growth as a leader in general by increasing her awareness and appreciation of the potential impact that good direction and attention to relationships may have on a group of individuals working together. She reported this transformation was a result of musical leadership she had encountered along the way that imbued her with an enduring understanding and respect for what she perceived are positive leadership qualities. She said these changes in her perception of leadership altered her behaviors as she attempted to emulate these role models. She said, "One thing I've really learned which I think is an important life skill, from running my college group is positive feedback gives you so much more than any negative words about anything. You have to be the cheerleader."

Liza also reported experiencing a transformation and transference of skills and dispositions she attributed to her music performance experiences, adding,

I wanted to be the best I could be for others, a more reliable member of the group. I think that very much carries over into certainly my professional life. I very much take it upon myself to be the responsible one. It's something that I always try to do and that is very much a skill and a principle that I learned through wanting to be a better ensemble musician.

Sheila reported that she was Transformed by her Musical Experiences in ways that prepared her to be a strong leader. "I think dealing with rejection early prepared me to be a strong leader and proactive and unafraid to take risks and be vulnerable. I think those are all things that are learned from music."

Her account of the role she believed her performance failures played follows Bandura's (1977) thinking that performance failures can ultimately increase self-efficacy depending upon the timing of the failures themselves. She also described developing the confidence to express herself freely, regardless of what others' perceptions of her may be and to be comfortable being herself through her music performance experiences. It was the self-expression required in her music experiences, she said, that gave her confidence to be herself.

I think people are so concerned with what people think and how they're perceived and at least for me, like, I just don't really care. I want to maintain an accurate image of myself but you know, I also, I want to make sure it's me and if people don't like it, then, oh well. So I think a lot of that also comes from performance and music and being able to express yourself which I think music makes you… it's a way that you're not so afraid to do it and I think that kind of transfers over to your, heightened up your personal life.

RQ 3, Theme 2, Category 3: Music's Capacity to Motivate

Within the theme Music Experiences Affect the Entire Person, Music's Capacity to Motivate is the third and final category. Thirty responses, or 60% of responses falling within the Music Experiences Affect the Entire Person theme, generated a wide range of codes, most compelling of these embodied in six responses from three participants that once again received the code Transformed By Musical Experiences. Of these six responses, five expressed the belief that the rejection participants experienced inspired rather than discouraged them. These sentiments again summon Bandura's (1977) seminal work Self-Efficacy: Toward a Unifying Theory of Behavioral Change, in which Bandura theorizes that an individual's perceived self-efficacy will influence "whether coping behavior will be initiated, how much effort will be expended, and how long it will be sustained in the face of obstacles and aversive experiences" (p. 191). Bandura stated that, "the effects of failure on personal efficacy therefore partly depend on the timing and the total pattern of experiences in which the failures occur" (p. 195). The accounts of these particular participants served as testimony that, in many cases, they perceived themselves as having become more efficacious as a result of their music performance experiences.

The remaining entries in the Music's Capacity to Motivate category reflect the many participant accounts of inspiration they derived from teachers or exposure to music, the internal drive to be the best in music, the desire to leave their own mark on a musical work, the commitment they feel to the group to which they belong, the emotional or visceral connection they may feel toward musical experiences, and the desire to affect change in those that attend their performances.

Research Question Three: Theme Three – General Motivation

The remaining theme to emerge in response to Research Question Three was named General Motivation and elicited 12 responses (10% of responses to Research Question Three protocol questions) from six of the eight participants. Five participants contributed to the first category named Positive or Negative Motivation and four responded to the second category that was named General Confidence's Influence on Motivation. Responses to the latter provided one participant account of feeling that his overall confidence imbues him with the belief that he can achieve his goals no matter what the challenge.

RQ 3, Theme 3, Category 1: Positive or Negative Motivation

Three of the responses in this category referred to participant perceptions of the leadership they had encountered. One participant contributed two responses that expressed the sentiment that those who get promoted in the work place often are not very good leaders and that being an expert in a given field does not automatically bestow the requisite qualities for being a good teacher or leader. The remaining four responses were personal and described generally non-musical positive and negative influences that participants felt motivated their life decisions.

RQ 3, Theme 3, Category 2: General Confidence's Influence on Motivation

This second and final category in the General Motivation theme again reports on the positive attitudes and accomplishments both in and out of music of four of the eight participants. Three of the five responses in this category were assigned the code Feels Successful- regarding the participants' Achievement-orientations and reflected the perception of two of the participants who, in addition to being successful musically, were also successful at work and academics. One cited having risen to leadership positions both in music and at

work and the other added being better than others in music to being very successful in academics. The same individual, Steven Judd, provided a response that received the Ability to Achieve Goals code by asserting that he can do whatever he sets his mind on doing. "I sort of feel like if I really focus on something, whatever it is, I can get it done."

CHAPTER FIVE: SUMMARY AND CONCLUSIONS

The mission of many educational systems is to equip students with, and facilitate their development of the skills and dispositions that will help them succeed in college and career. As supported in the literature, an individual's self-efficacy and perception of success play an important role in his or her ability to develop in these areas yet, for a variety of reasons, some systems inadvertently deprive students of the very experiences that may help them so develop. The present research was conducted to better understand how music performance experiences might affect an individual's self-efficacy and perceptions of success. The researcher examined the effects of music performance experiences occurring during the middle school, high school, or undergraduate college educations on eight participants and determined that these activities contributed to changes in self-efficacy and their perceptions of their own success.

This chapter is organized into the following sections: Summary of the Research Process, Summary of the Research, Implications and Recommendations for Future Research (Research Questions One, Two, and Three), and Conclusions

Summary of the Research Process

This case study, qualitative research involved eight purposefully-sampled, young adult professionals, who were involved for a minimum of two years of music performance education in middle school, high school, or undergraduate college and who were members of the same a cappella singing group at the time of the study. Data were collected through field notes recorded by the researcher during several observations of the group in its rehearsal setting and through participant completion of demographic information surveys, two self-efficacy instruments, and individual interviews. Field notes and interviews were coded,

analyzed, and compared with the surveys and self-efficacy instruments to answer the following research questions:

1. How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years?

2. How have participants' beliefs about their own self-efficacy shaped their ideas about their own personal success?

3. How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music?

A review of the literature was conducted that revealed that music performance experiences have been shown to affect music-related self-efficacy. Depending upon the extent to which cognitive, affective, and psychomotor processes are shared, efficacy expectations in one domain, such as music, may generalize to other domains for both psychological and physiological reasons. While engaging in music performance activities, individuals are often involved in group efforts that develop their social skills and provide them support through an association of friends and mentors.

Summary of the Research

Analysis of the data collected from all participants, respective of Research Question One, indicated that they felt the music performance experiences they had in middle school, high school, and undergraduate college had a profound impact on them and were valuable experiences. Seven of the eight participants credited these experiences with having played an appreciable role in their development into the successful young adults they believed themselves to be. The data collected in response to Research Question One protocol

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questions in many ways coincided or aligned with the data that were collected in response to Research Questions Two (How have participants' beliefs about their own self-efficacy shaped their ideas about their own personal success?), and Three (How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music?), as well as the self-efficacy instruments that were employed in this research. For this reason, the discussion of implications and recommendations for future research will, as necessary, incorporate relevant data garnered from all of the research questions and efficacy scales. Accordingly, tables 11 through 13 will also include some duplicate references.

Research Question One: Implications and Recommendations for Future Research

Musical Self-efficacy and Perceptions of Musical Success

The potential for an individual's music performance experiences to contribute to the development of greater music self-efficacy and heightened perceptions of musical success, is supported in the literature. Bandura's research (1977, 1997) provided a clear framework by which we can better understand the mechanics of self-efficacy and the relationship that exists between perceived success and efficacy expectations in general. Building upon Bandura's research, other scientists with, or independent of, Bandura (Table 11) have contributed to the body of literature that supports the expectation that successful mastery experiences in any area, including music, promote increased efficacy expectations in, and may therefore predict future actions of, individuals in that particular area. These studies examined the effects of the regular feedback attending the pursuit of short-term (proximal) goals on self-efficacy; how perceptions of self-efficacy, increased competencies, and intrinsic interest are influenced by proximal self-motivators; and the influence an individual's self-efficacy has on the level

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of challenge he or she is willing to assume.

Table 11

Findings, Implications, Recommendations for Future Research, and Related Literature for Research Question One

Findings	Implications	Recommendation for Future Research	Related Literature
High efficacy expectations and perceptions of success were observed in participants' interviews and self-efficacy instruments.	Involvement in music performance activities offers a pathway to increased self-efficacy and success in and out of music and should be facilitated.	Conduct research to determine the context of music performance activities that have the greatest impact on self-efficacy and perceived success.	Bandura (1977, 1997); Bandura and Schunk (1981); McCormick and McPherson (2003); Schunk (1989); Zimmerman (2000); Zimmerman, Bandura, and Martinez-Pons (1992)
The participants valued being part of a music performance group for social/emotional reasons.	Participation in group music performance facilitates the formation and strengthening of social networks.	Conduct research into the social nature of music performance and how it may influence areas outside of music.	Broh (2002); Clift and Hancox (2001); Davidson and Good (2002); Harland (2000); Pitts (2007); Young and Coleman (1979)
Despite conflicts between sports, academics, career, and other pursuits, participants kept music performance in their lives.	Individuals need more than one pathway to success. They need to explore multiple ways to feel successful.	Conduct research into the nature of multi-potentiality that assists individuals in balancing their cognitive and affective needs.	Bloom (1985)

The experiences of the participants in the current research and the effects of these experiences are consistent with the related literature. If, as these participants attested, and the literature suggests, music self-efficacy and perceptions of musical success can be positively influenced by music performance experiences, it can be reasoned that involvement in music performance activities offers pathways to increased musical self-efficacy and perceptions of success and should be facilitated. Going forward, research should be conducted to determine the contexts in which music performance activities that have the greatest impact on self-efficacy and perceived success. This might include a variety of populations such as those who play instruments versus those who sing or other demographic groups such as the elderly or special learners or those with social, emotional or other needs.

Social and Emotional Considerations

The influence that music performance experiences is believed to have on social structures is well documented (Table 11). Following the interview process, analysis of the data collected from participants in this study concurred with the literature. Sharing their histories, participants often returned to accounts of the social and emotional needs that their music performance experiences satisfied. They spoke of the friendship and support they enjoyed; some portrayed their music performance experiences and relationship with music as valuable in a therapeutic sense or described music as a beacon that guided them in their most desperate time of need. They repeatedly expressed how important belonging to a musical community was to them.

Our educational systems are tasked with preparing students for college, career, and ultimately for assuming active roles as citizens within our societal communities. Our professional community is increasingly embracing the concept that, to prepare students for

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these successful futures, we cannot overlook or ignore their social and emotional needs (U.S. Department of Education, 2014). As both the literature and analysis of this study's participants' accounts suggest, music performance may provide opportunities not only to address the social and emotional needs of our students, but to help them to take their place in larger communities as well.

In the music and increasingly in the academic setting, beyond individual achievement, a premium is placed on collaboration and teamwork. In a variety of contexts, producing group work is required and requires the ability and willingness of individual members to cooperate, collaborate, and function as an integral member of a team to achieve agreed upon objectives. Participants in this study reported that, as they worked and performed with fellow musicians in the pursuit of achieving shared objectives; their experiences helped them to form and fortify social networks and to develop social skills and strong social and emotional connections with others. If connectedness and increased capacity to effectively collaborate with others were byproducts of their music performance experiences, it is possible that others, through their own music performance experiences, might also develop their social skills and achieve greater social and emotional connectedness within their own respective social networks. It is important that we know more about the potential social and emotional benefits of music performance experiences to provide our students with the greatest likelihood for attaining successful futures. For this reason, research should be directed at acquiring a better understanding of the social nature of music performance and how it may influence areas outside of music.

Research Question Two: Implications and Recommendations for Future Research

On the surface, the responses to Research Question Two protocol questions can largely be summarized as a detailed list of the participants' perceptions of success in general and perceptions of their own personal success specifically. In reporting perceptions of their personal success, or the lack thereof; however, participants revealed specific personal characteristics or circumstances in their lives they felt contributed to these perceptions. In many cases, these were related to the Barriers or Obstacles they reported in Research Question One. For this reason Barriers or Obstacles are discussed within the context of Research Question Two.

Barriers, Obstacles, and Perceptions of Success

At the time of this study, all of the participants were gainfully employed in roles other than music but, occupied as they were with their careers and other aspect of their lives, they nonetheless felt compelled to seek membership in the a cappella group that is the subject of this research. The difficulty in maintaining this involvement represents a small segment on the larger continuum of challenges each confronted in some way, shape, or form in sustaining their involvement in music performance during their middle school, high school, and undergraduate college years. During these times, their musical interests intermittently conflicted with their other interests and demands, requiring ongoing prioritization. In some cases, this meant temporarily sacrificing musical pursuits altogether. Several of the participants also reported that changes in their perceptions of their own success coincided with changes in their music performance involvement.

Examples of individuals who felt the need to achieve success in multiple areas in their lives were described in *Developing talent in young people* (Bloom, 1985) that chronicled the lives of individuals who were talented in a particular area, who possessed unrealized potential in other areas, and who ultimately developed their other talents. The active performance histories of the participants in the present research indicate that they not only exceeded by far the performance experience required to qualify for inclusion in the study but that, despite periods during which some were not involved in music performance activities, their commitment to performance endured, ultimately bringing them to the a cappella group. At least one participant reported having overcome an initial rejection in order to finally be accepted in to the group.

It has been shown that many individuals have both the persistent desire and the potential to achieve success in a variety of domains and that fulfilling these aspirations is often fraught with difficulty. If, as is not uncommon, success in one area is not enough to completely satisfy one's need for personal fulfillment, an individual may need guidance in balancing multiple priorities, talents, and interests. To address this need, research should be conducted into the nature of multi-potentiality that will assist individuals in balancing their cognitive and affective needs (Table 12).

Table 12

Findings, Implications, Recommendations for Future Research, and Related Literature for Research Question Two

Findings	Implications	Recommendation for Future Research	Related Literature
Despite conflicts between sports, academics, career, and other pursuits, participants kept music performance in their lives.	Individuals need more than one pathway to success. They need to explore multiple ways to feel successful.	Conduct research into the nature of multi-potentiality that assists individuals in balancing their cognitive and affective needs.	Bloom (1985)

Research Question Three: Implications and Recommendations for Future Research

The code Transference of Music Skills and Dispositions To Other Contexts was contributed to by seven of the eight participants and occurred in response to each of the three research questions, most prominently to protocol questions related to Research Question Three. The code was situated in Theme Two of Research Question Three—Music Experiences Affect the Entire Person—within the category Transfer to Broader Contexts. That an individual is able to transfer or otherwise apply an ability or particular skill he or she possesses from one context to another is not unexpected. Nor does it come as any great surprise that the same disposition or attitude that characterizes an individual's behavior in one context is consistent in others. What is extraordinary is the certainty that some individuals possess that, whatever the task at hand, there is a strong likelihood that they will successfully complete the task. As Bandura (1977, 1997) theorized, this self-efficacy is more likely to generalize from one domain to another the more common the underlying tasks and associated cognitive processes are.

Research has been conducted (Table 13) that has contributed considerably to our understanding of the mechanics of self-efficacy and the circumstances that are most likely to facilitate its generalization. In the field of neuropsychology, researchers have reported permanent physiological changes in the organization and function of the brain that are the result of prolonged music performance, inferring that the cognitive and affective changes the participants in this study accredited to their music performance experiences may to some degree be physiological in nature. Research should be conducted that further explores the physiological impact of prolonged music performance experiences, particularly the generalizability of outcomes in other domains.

Table 13

Findings, Implications, Recommendations for Future Research, and Related Literature for Research Question Three

Findings	Implications	Recommendation for Future Research	Related Literature
Participants described lasting positive changes in their lives that they attributed to their music performance experiences.	Music performance experiences may result in positive outcomes that extend beyond musical activities.	Research should be conducted that examines the types of music performance activities whose positive outcomes are most likely to generalize.	Bandura (1977, 1997); Broh (2002); Clift and Hancox (2001); Davidson and Good (2002); Hallam (2010); Hallam and Prince (2000); Moore et al. (2003); Pitts (2007); Schlaug et al. (2005)
Participants credited music experiences with changes in their outlook, skills, dispositions, or circumstances. They reported that some of these attributes carried over to other part of their lives.	Prolonged music performance experiences may result in permanent physiological changes that also affect cognitive and affective domains other than music.	Research should be conducted that explores the physiological impact of prolonged music performance experiences, particularly the generalizability of outcomes in other domains.	Jancke (2009); Moreno (2009); Moreno and Besson (2006); Moreno et al. (2009); Wan and Schlaug (2010)
Participants reported that skills or dispositions they developed or acquired through music performance experiences carried over to other domains.	Transfer of learning will be stronger and more likely to occur the more similar the shared cognitive processes are (i.e., leadership, organization, and teamwork).	Research should be conducted to determine optimal conditions for generalization of specific music-related social skills to occur.	Hallam (2010); Norton et al. (2005); Salomon and Perkins (1989); Schellenberg (2003)

The findings associated with Research Question Two relating to the impact of music performance experiences on the social and emotional characteristics of participants are also considered here in the discussion concerning generalizability, an important finding related to Research Question Three. The music performance experiences of the participants in this

research involved more than their musical ability. Beyond their executive music skills, a blending of their social and emotional capacities with their cognitive skills occurred in such ways that participants developed, among other qualities, their abilities in the areas of the establishment and communication of goals, consensus building, organization, leadership, and working as a collaborative team member towards the realization of an established goal or goals. These characteristics and capacities are prized in other collaborative endeavors as well and align with characteristics we seek to cultivate in students to facilitate their college and career readiness. Research should therefore be conducted to determine the optimal conditions for the generalization to other settings of specific music-related social skills and dispositions.

Without exception, participants in this study regarded these skills and dispositions as valuable assets. They were cognizant of, and with the exception of one participant, considered the influence these music performance experiences had, both cognitively and affectively, in their lives as unquestionably and wholly beneficial. There is every reason to believe that other middle school, high school, and undergraduate college students who are involved in music performance might reap the same or similar benefits. For these reasons, future research should be conducted that not only examines the types of music performance activities whose positive cognitive and affective outcomes are most likely to generalize to other domains but that also explores the underlying physiological changes that are most likely to result in such generalizability.

Conclusions

The preponderance of data collected from the participants in this study indicated that music performance experiences positively influenced their self-efficacy expectations and

perceptions of their own success as adults. As detailed in both the literature and in participant accounts, there are many plausible explanations for why these changes occurred. The opportunities the participants enjoyed were provided by educational and other institutions that believed such experiences were valuable for young people. The value of these experiences though, has not been universally understood or acknowledged. Consequently, not all those who govern the education experiences young people receive in school have universally offered music performance education. As reported, there is pressure, for a variety of reasons, on many educational communities to displace or reduce music performance education programs with other curricula that, in the eyes of some, are more cost effective or offer the promise of more successful or predictable outcomes in college, career, and beyond.

It is incumbent upon all who make or implement educational policy, and those who inform them, to be knowledgeable of, and current with, research in all areas that offer the greatest promise of positively affecting student educational outcomes. This research concludes that music performance education offers important benefits that must be further studied and considered as educational leaders endeavor to design and deliver curricula that are believed to maximize these outcomes. A thorough command of this knowledge is imperative in acting in an informed and enlightened manner when weighing and prioritizing the courses of study that are judged by an educational system to be most beneficial and worthy of financial and other support. Changes in priorities will continue to be driven by a variety of influences both inside and outside of local control. This research suggests that the potential influence of music performance opportunities on self-efficacy and perceptions of success should be considered on a broader educational scale. The social and physical

sciences are producing ever more research affirming and validating the anecdotal evidence that many practitioners have long been inspired and guided by yet have lacked the scientific evidence to forcefully and compellingly argue their convictions. For those who, bereft of such concrete evidence, have nonetheless resolutely articulated their belief in the potential for involvement in music performance to positively change the lives of each and every man, woman, or child, it is a welcome development that science is mustering its forces.

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Appendix A

Demographic Information Survey

Demographic Information Survey

Any and all information that you provide herein or at any other point in this study will remain strictly confidential.

PART I   Demographics:

Please print your name in the boxes provided.

1. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐ ☐☐☐☐☐☐☐☐☐☐☐☐☐☐

     First Name   **Last Name**

Please enter your demographic information below.

2. Gender: ☐   ☐

              Male   Female

3. DOB: ☐☐ / ☐☐ / ☐☐☐☐   mm/dd/yyyy

4. Ethnicity: **Check any boxes that apply.**

☐ Arab   ☐ Asian/Pacific Islander   ☐ Black   ☐ Caucasian/ White   ☐ Hispanic

☐ Indigenous or Aboriginal   ☐ Latino   ☐ Multiracial   ☐ Would rather not say   ☐ Other

5. Marital Status: ☐ Married   ☐ Single   ☐ Other

PART II   Employment:

6. Please check any boxes that apply. You may leave blanks.

Y ☐   N ☐   Are you currently employed?

FT ☐   PT ☐   If employed, full or part time?

7. Occupation: _____

_____

_____

_____

PART III   Education:

8. Please indicate the highest degree you have earned and your GPA.

		GPA
	High School Diploma	
	Associate's Degree	
	Bachelor's Degree	
	Master's Degree	
	Doctorate or equivalent	

9. Please list any special academic recognition you received in school.

_____

_____

_____

10. Please supply your secondary and undergraduate college grades.
You may check more than one box per row.

	A's	B's	C's	D's	F's
Middle School					
High School					
Undergraduate College					

MIDDLE SCHOOL:

11. Which class(es) were you the most successful in MIDDLE SCHOOL?
Why? _____

_____

_____

_____

12. Which class(es) were you the least successful in MIDDLE SCHOOL?

_____

_____

_____

_____

HIGH SCHOOL:

13. Which class(es) were you the most successful in HIGH SCHOOL? Why?

_____
_____
_____
_____
_____

14. Which class(es) were you the least successful in HIGH SCHOOL?

_____
_____
_____
_____
_____
_____

COLLEGE:

15. Which class(es) were you the most successful in COLLEGE (UNDERGRADUATE)? Why?

_____
_____
_____
_____
_____

16. Which class(es) were you the least successful in COLLEGE (UNDERGRADUATE)? Why?

_____
_____
_____
_____
_____
_____

17. Music Education (School)
    Please check any boxes that apply and indicate the number of years or number of productions you participated in your school music programs. Space will be provided for private instruction.

☐ Middle School Chorus   ☐ Number of years participated
☐ Middle School Band   ☐ Number of years participated
☐ Middle School Orchestra   ☐ Number of years participated
☐ *Middle School Musical Theater   ☐ Number of productions
☐ *Other   ☐ Number of years or productions
☐ *Other_____   ☐ Number of years or productions
 * singing or playing an instrument

☐ High School Chorus   ☐ Number of years participated
☐ High School Band   ☐ Number of years participated
☐ High School Orchestra   ☐ Number of years participated
☐ *High School Musical Theater   ☐ Number of productions
☐ *Other   ☐ Number of years or productions
☐ *Other_____   ☐ Number of years or productions
 * singing or playing an instrument

☐ Undergraduate Chorus   ☐ Number of years participated
☐ Undergraduate Band   ☐ Number of years participated
☐ Undergraduate Orchestra   ☐ Number of years participated
☐ * Undergraduate Musical Theater   ☐ Number of productions
☐ *Other_____   ☐ Number of years or productions
☐ *Other_____   ☐ Number of years or productions
 * singing or playing an instrument

18. Special Music Recognition you received:
   Please check any boxes that apply. Please indicate the number times you received this recognition. Space will be provided for private instruction.

☐ Served as section leader or the equivalent in my school music programs
How many times? _____

☐ Performed a lead role in school music theater performances
How many times? _____

☐ Performed a solo in school ensembles or musical theater
How many times? _____

☐ Auditioned and accepted in regional or statewide music festival
How many times? _____

☐ Other _____
How many times? _____

☐ Other _____
How many times? _____

19. Private Music Instruction:
   Please check any boxes that apply. Indicate the number of years you received private music instruction during your middle or junior high school years.

☐ Voice _____ Years of instruction ☐

☐ Instrument 1. _____ Years of instruction ☐

☐ Instrument 2. _____ Years of instruction ☐

☐ Instrument 3. _____ Years of instruction ☐

☐ Instrument 4. _____ Years of instruction ☐

Appendix B

Semi-Structured Interview Protocol

Semi-Structured Interview Protocol

Research Question 1: How do participants in an adult a cappella group perceive the value of their musical performance experiences during childhood and adolescence?

1. Tell me about how you first became involved with music.

2. Tell me about your musical experiences:

    a. In middle school

    b. In high school

    c. In college

    d. In the a cappella group

3. What attracted you to these musical performance activities?

4. Why do you continue to be involved with music?

5. How did these experiences make you feel?

6. What part did your music performance experience(s) play in shaping the person you are today?

Research Question 2: How have participants' beliefs about their own self-efficacy shaped their ideas about their own personal success?

7. What does it mean to be successful?

8. Do you consider yourself to be successful? Why or why not?

    a. Describe some of the ways in which you think you are successful or unsuccessful.

b. Describe some of the things that other people would notice about you and lead them to believe that you are successful or unsuccessful.

9. Have you always considered yourself to be successful? Why or why not?

10. Has music shaped how you view yourself as successful?

Research Question 3: How have participants' beliefs about their own musical self-efficacy shaped their ideas about their own personal success?

11. Do you consider yourself to be a good musician? In what ways?

a. Why do you feel that way; what made you feel that way?

12. How successful do you feel in music now? Did you always feel this successful? Why or why not?

13. How have your successes (or failures) in music shaped how you think about your own personal success?

Appendix C

Consent to Participate in Doctoral Dissertation Research Study Form

Consent to Participate in   **Doctoral Dissertation Research Study**

Hello,

My name is Rod Doble. I am a graduate of Berklee College of Music (1982) and I teach band at Bethel Middle School in Connecticut. I am also a doctoral student at Western Connecticut State University (WCSU) and would like your help in my study entitled, The Influence of Individuals' Middle School, High School, and Undergraduate College Music Performance Experiences on Their Self-efficacy and Perceptions of Their Own Success as Adults. I would like to include you as a participant in the study because you are a member of an adult a cappella group and have a history of involvement in music performance experiences.

Participation in this study is completely voluntary. It will involve the completion of a brief demographic information questionnaire—this will require approximately 10-15 minutes of your time. You will also be asked to complete two additional surveys that will provide information regarding how you feel about your ability to be successful at certain tasks, including tasks in music. These surveys will require about 20 minutes of your time to complete. Finally, I may ask you to complete a 60-90 minute interview regarding your ideas about personal success and your music experiences. The demographic information questionnaire and the surveys will be completed immediately following the rehearsal; the interview will take place at your convenience, in person or via phone or video conference call.

This research project has been reviewed and approved by the WCSU Institutional Review Board. If you have questions concerning the rights of the subjects involved in research studies please contact the WCSU Assurances Administrator at irb@wcsu.edu and mention Protocol Number 1314-06. This study is valid until October 1, 2014.

Your identity will not be shared—a pseudonym will be created for you.   All information that is collected will be kept strictly confidential. You have the right to terminate your participation in the study at any time, for any reason, and without consequence. Results of the study will be shared with my dissertation committee and may help the educational community to better understand how music performance experiences influence individuals' views of personal success.

Thank you in advance for your willingness to contribute to this research. I look forward to meeting you soon. If you have any questions, please contact me via email. If you would like to participate in the study, please complete the information on the page that follows and return it to me.

Sincerely,

[signature]   _[signature]_

Gerard T. (Rod) Doble   Dr. Nancy N. Heilbronner,

EdD Candidate   Primary Advisor

Western Connecticut State Unversity   Western Connecticut State University

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Before proceeding, you agree to the following:

- I am 18 years of age or older.
- I have read and understand the above consent form and agree to participate in this study.

_____   _____

Signature   Date

_____

Printed Name

Appendix D

Descriptive Statistics of The Music Performance Self-Efficacy Scale Pilot Study

Table 5

Descriptive Statistics for Sources of Self-Efficacy (N = 290)

Sources of Self-Efficacy	Number of Items	*M*	*SD*	Min.	Max
Mastery Experience	8	614.88	122.88	193	800
Vicarious Experience	5	361.40	91.41	6	500
Verbal/Social Persuasion	6	480.64	101.72	132	600
Physiological State	5	394.97	87.98	24	500
MPSES Composite	24	1851.89	328.60	821	2400

Note. Responses are reported on a range from 1 = strongly disagree to 100 = strongly agree. Permission to publish results and republish the scale was granted by the author. Adapted from the "Self-efficacy in Music Performance: Measuring the Sources Among Secondary School Music students," by M. S. Zelenak, 2011, Graduate Theses and Dissertations. http://scholarcommons.usf.edu/etd/3419

Appendix E

Code Frequencies for All Themes and Categories Related to Research Question One

Code Frequencies for All Themes and Categories Related to Research Question One

Theme One: Musical Influences

Category	Code- Subcode	*n*
1. Purposeful Mentoring		
	Private Instruction	14
	Family Involvement in Music	7
	Adolescent Musical Influences	6
	Positive Feelings for a Teacher	4
	Family Approval or Disapproval	4
	Early/Elementary Musical Influences	3
	Early/Elementary Advanced Formal Performance	2
	Early Informal Performance	2
	College-level Musical Influences	2
	Early Interest In/Or Aptitude For Music	2
	Middle School Musical Influences	2
	Exceptional Music Performance Experiences	1
	Middle School Advanced Formal Performance	1
	Middle School Outside-Of-School Formal Performance	1
	Support For Music As An Adult	1
	Category Total	52

Note: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? The total number of responses to this theme is 226. Code frequencies related to each category are ranked from greatest to least.

2. Exposure to Music (Exclusive of Mentors)		
	Adult Musical Influences	3
	Early/Elementary Musical Influences	3
	Adolescent Musical Influences	2
	College-level Music Education	2
	Expanding Horizons in Music	2
	Family Involvement in Music	2
	Middle School Musical Influences	2
	Access to Performance Opportunities	1
	Early Predisposition or Expectation of Becoming a Professional Musician	1

(continued)

Code Frequencies for All Themes and Categories Related to Research Question One

Theme One: Musical Influences

Category	Code- Subcode	*n*
2. Exposure to Music (Exclusive of Mentors)		
	Exposure to An Eclectic Variety of Music	1
	Exposure to Influential Music or Role Models Prior to Middle School	1
	Category Total	20

Note: Code frequencies related to each category are ranked from greatest to least.

3. Active Performance		
	Post-college-	
	Exceptional Music Performance Experiences- Vocal Performing on World-famous Stage	1
	Exceptional Music Performance Experience- Vocal in Prestigious City Choir	1
	Formal Performance- Vocal and Arranging for Previous Group	1
	Formal Performance- Vocal in Present group Plus Church Choirs	1
	Sub Total	4
	College-	
	College Formal Performance- Vocal	11
	Range of Performance Contexts- Vocal Soloist and Ensemble Member	2
	Exceptional Formal Performance- Vocal in Prestigious City Choir	1
	Formal Performance- Musical Theater	1
	Sub Total	15
	Took Advantage of Multiple Performance Opportunities-	
	Auditioned for Multiple College Groups	1
	Attended Performing Arts High School	1
	Joined Several Singing Groups in High School	1
	Multiple Choirs in High School	1
	Multiple Ensembles in Middle School	1
	Regional Competitions	1
	Sub Total	6

(continued)

Code Frequencies for All Themes and Categories Related to Research Question One

	Theme One: Musical Influences	
Category	Code- Subcode	*n*
3. Active Performance		
	High School-	
	Formal Performance- Vocal	7
	Advanced-level Formal Performance- Vocal in Select Choirs	6
	Formal Performance- Piano	1
	Sub Total	1
	Middle School-	
	Formal Performance- Instrumental	5
	Formal Performance- Musical Theater	4
	Advanced Formal Performance- Vocal in Select Choir	2
	Formal Performance- Vocal	2
	Advanced Formal Performance- Piano Recitals	1
	Formal Performance- Vocal and Instrumental	1
	Sub Total	15
	Early/Elementary Formal Performance-	
	Vocal	5
	Instrumental	3
	Early Through College in Musical Theater	3
	Elementary Through MS Formal Performance in Instrumental	2
	Elementary-age Exceptional Formal Performance Experience in County-wide Singing Festival	1
	Sub Total	14
	Category Total	68

Note: Subcode frequencies related to this category are ranked from greatest to least within code groups organized in reverse chronological order.

4. Cognitive and Affective Characteristics Contributing to and Resulting From Music Experiences		
	Feels Successful-	
	Successful Audition Experience	14
	Musical Ability in Music Reading	7
	Musical Ability in Singing	4
	Musical Ability in Arranging	3
	Music Ability In Extensive Theoretical Knowledge	3

(continued)

Code Frequencies for All Themes and Categories Related to Research Question One

	Theme One: Musical Influences	
Category	Code- Subcode	*n*
4. Cognitive and Affective Characteristics Contributing to and Resulting From Music Experiences		
	Feels Successful-	
	Hard work paid off	2
	Confident and Doesn't Get Nervous	1
	Confident and Unconcerned With Performance Failures	1
	Musical Ability Facilitated Being Self-taught	1
	Musical Ability Facilitated Willingness to Compete for	1
	Musical Ability in Having a Good Ear	1
	Musical Ability in Music Classes	1
	Musical Ability in Satisfaction Singing for Own Self (No	1
	Musical Ability in Singing and Playing an Instrument	1
	Musical Ability on Piano	1
	Musical Ability Participant Described as Natural	1
	Sense of Pride and Accomplishment	1
	Sub Total	44
	Transformed by Musical Experiences-	
	Liberated/Empowered by Music Experiences	5
	Changes in Life Outlook and Values	4
	Felt More Comfortable and Supported	2
	Gained Confidence in Collaborative Settings	2
	Gained Confidence Removed Inhibitions	2
	Gained Confidence to Perform in Any Area	2
	Saved by Music Experiences	2
	Brought Out the Best in Me	1
	Exposure To Musicians Broadened Horizons	1
	Gained Confidence in General	1
	More Assertive	1
	Sub Total	23
	Transference Of Music Skills and Dispositions To Other	
	Communication/Leadership Skills Carry to Workplace	8
	Learned to Embrace Risk-taking at Work	2
	Skills and Dispositions Learned In Music Performance More Important at Work Than Those Learned At College	1
	Sub Total	11

(continued)

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Code Frequencies for All Themes and Categories Related to Research Question One

<table>
<tr><td colspan="3" align="center">Theme One: Musical Influences</td></tr>
<tr><td>Category</td><td align="center">Code- Subcode</td><td align="center"><i>n</i></td></tr>
<tr><td colspan="3">4. Cognitive and Affective Characteristics
Contributing to and Resulting From
Music Experiences</td></tr>
<tr><td></td><td>Feels Unsuccessful-</td><td></td></tr>
<tr><td></td><td>Instrument</td><td align="center">3</td></tr>
<tr><td></td><td>Being A Music Major Ceased Being a Comfortable Option</td><td align="center">2</td></tr>
<tr><td></td><td>Present Group Not Living Up to Potential</td><td align="center">1</td></tr>
<tr><td></td><td align="right">Sub Total</td><td align="center">6</td></tr>
<tr><td></td><td>Early Interest in Acquiring a Variety of Music Skills</td><td align="center">1</td></tr>
<tr><td></td><td>Simultaneously Successful/Unsuccessful- Comfortable
Performing but Not Speaking</td><td align="center">1</td></tr>
<tr><td></td><td align="right">Sub Total</td><td align="center">2</td></tr>
<tr><td></td><td align="center">Category Total</td><td align="center">86</td></tr>
<tr><td></td><td align="center">Theme Total</td><td align="center">226</td></tr>
</table>

Note: Code frequencies related to this category are ranked from greatest to least. Subcode frequencies are ranked from greatest to least within their respective codes.

<table>
<tr><td colspan="3" align="center">Theme Two: Music Fills A Need</td></tr>
<tr><td>Category</td><td align="center">Code- Subcode</td><td align="center"><i>n</i></td></tr>
<tr><td colspan="3">1. The Pull of Music</td></tr>
<tr><td></td><td>Positive Feelings for Music/Singing/Playing</td><td align="center">30</td></tr>
<tr><td></td><td>Enjoys or Enjoyed Attention, Appreciation, Notoriety, or
Compensation</td><td align="center">11</td></tr>
<tr><td></td><td>Music Is An Emotional Conduit</td><td align="center">9</td></tr>
<tr><td></td><td>All-consuming</td><td align="center">8</td></tr>
<tr><td></td><td>Concentration of Study at College</td><td align="center">5</td></tr>
<tr><td></td><td>Singing Makes Me Feel Good/Is Fun</td><td align="center">5</td></tr>
<tr><td></td><td>Ever-present</td><td align="center">4</td></tr>
<tr><td></td><td>Finding Music's Place</td><td align="center">4</td></tr>
<tr><td></td><td>Creativity</td><td align="center">3</td></tr>
<tr><td></td><td>Healing Power of Music When Music Is Therapy</td><td align="center">3</td></tr>
<tr><td></td><td>Musical Aspirations</td><td align="center">3</td></tr>
<tr><td></td><td>Personal Dedication to Music</td><td align="center">3</td></tr>
<tr><td></td><td>Planning On A Career In Music</td><td align="center">3</td></tr>
<tr><td></td><td>Gravitated to Music</td><td align="center">2</td></tr>
</table>

(continued)

Code Frequencies for All Themes and Categories Related to Research Question One

Theme Two: Music Fills A Need

Category	Code	*n*
1. The Pull of Music		
	Life Requires Balance Between Intellectual and Creative Pursuits	2
	Life Requires Music	2
	Music As a Means of Understanding Life	2
	All-Engrossing	1
	Control Of Own Future	1
	Musical Priorities	1
	Musical Regrets (Wishes Played More Instruments)	1
	Singing Primary Means of Musical Expression	1
	Sings All of the Time	1
	Category Total	105
2. Music As A Social Experience		
	Music Involves Relationships	50
	Attracted To Ensemble Experiences	30
	Recognizes and Respects Talent in Others	11
	Leadership	10
	Role of the Individual	1
	Category Total	102
	Theme Total	207

Note: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? The total number of responses to this theme is 207. Code frequencies related to each category are ranked from greatest to least.

Theme Three: Barriers Or Obstacles

Category	Code	*n*
1. External		
	Career Over Music	7
	Lack of Access	7
	Practicing/Instruction	5
	People	5
	Sports/Music Conflict	3

Code Frequencies for All Themes and Categories Related to Research Question One

<div align="center">Theme Three: Barriers Or Obstacles</div>

Category	Code- Subcode	*n*
1. External		
	Musical Difficulties	3
	Academic/Music Conflict	2
	Rejection and Perseverance	2
	Academic Setbacks	1
	Family Disapproval	1
	Music Reading Skills Capable of By Group Not Good	1
	Category Total	37
2. Internal		
	Divided Interests	6
	Uncertain About Future	2
	Practicing/Instruction	2
	Audience Composition and Size	1
	Career Over Music	1
	Lack of Involvement	1
	Lack of Motivation	1
	People	1
	Category Total	15
	Theme Total	52

Note: How do participants in an adult a cappella group perceive the value of their musical performance experiences during their middle school, high school, and undergraduate college years? The total number of responses to this theme is 52. Code frequencies related to each category are ranked from greatest to least.

Appendix F

Code Frequencies for All Themes and Categories Related to Research Question Two

Code Frequencies for All Themes and Categories Related to Research Question Two

Theme One: Success Is Defined By The Individual

Category	Code	*n*
1. Achievement-orientation	Ways to Be Successful	18
2. Social-orientation	Ways to Be Successful	7
3. Self-orientation	Ways to Be Successful	26
4. Nature of Success	Nature of Success	14
	Theme Total	65

Note: Research Question Two- How have participants' beliefs about their own self-efficacy, as they relate to their musical experience, shaped their ideas about their own personal success? The total number of responses to this theme is 65.

Theme Two: Perceptions of Own Success

Category	Code	*n*
1. Achievement-orientation	Feels Successful	61
2. Social-orientation	Feels Successful	22
3. Self-orientation	Feels Successful	21
4. Simultaneously Successful/Unsuccessful	Simultaneously Successful/Unsuccessful	6
	Theme Total	110

Note: The total number of responses to this theme is 110. Categories are ranked by greatest to least frequency of codes represented.

(continued)

Code Frequencies for All Themes and Categories Related to Research Question Two

Theme Three: Ways I Am Not Successful

Category	Code	*n*
1. Achievement-orientation	Feels Unsuccessful	34
2. Social-orientation	Feels Unsuccessful	13
3. Self-orientation	Feels Unsuccessful	6
	Theme Total	53

Note: The total number of responses to this theme is 53. Categories are ranked by greatest to least frequency of codes represented.

Theme Four: How Music Has Changed Me

Category	Code	*n*
1. Positive Effects	Transference of Musical Skills and Dispositions to Other Contexts	4
	Transformed by Musical Experiences	3
	Category Total	7
2. Negative Effects	Transformed by Musical Experiences	4
	Category Total	4
	Theme Total	11

Note: The total number of responses to this theme is 11. Categories are ranked by greatest to least frequency of codes represented.

Appendix G

Everything You Wanted to Know About The General Self-Efficacy Scale

But Were Afraid to Ask

Everything you wanted to know about the

General Self-Efficacy Scale

but were afraid to ask by Ralf Schwarzer, May 30, 2014

There is no other manual of the GSE. This is the only documentation. Don't send eMails asking for more!

There are currently scale versions adapted to 33 languages. See:

http://userpage.fu-berlin.de/~health/selfscal.htm

The purpose of this FAQ is to assist the users of the scales published at the author's web pages http://www.ralfschwarzer.de/ Here you find lots of other resources.

Before attending to the questions below you might want to study our web pages. You might not have any questions after reading the web pages.

Do I need permission to use the general perceived self-efficacy (GSE) scale?

For a permission letter, see page 9.You do not need our explicit permission to utilize the scale in your research studies. We hereby grant you permission to use and reproduce the General Self-Efficacy Scale for your study, given that appropriate recognition of the source of the scale is made in the write-up of your study.

The main source is attached to this FAQ:

Schwarzer, R., & Jerusalem, M. **(1995)**. Generalized Self-Efficacy scale. In J. Weinman, S. Wright, & M. Johnston, *Measures in health psychology: A user's portfolio*. *Causal and control beliefs* (pp. 35- 37). Windsor, England: NFER-NELSON.

An additional source for the German version is: Schwarzer, R., & Jerusalem, M. (Eds.). (1999). *Skalen zur Erfassung von Lehrer- und Schülermerkmalen: Dokumentation der psychometrischen Verfahren im Rahmen der Wissenschaftlichen Begleitung des Modellversuchs Selbstwirksame Schulen*. Berlin: Freie Universität Berlin.

I am not sure whether I want to measure general perceived self-efficacy (GSE) or specific health-related self-efficacy.

You have to decide which one fits your research question. If you intend to predict a particular behavior you are better off with a specific scale. You might be best off by designing your own items, tailored to your study, such as: "I am certain that I can do . . . xy . . . , even if . . . zz . . . " (1 2 3 4).

Health-specific self-efficacy scales can be found at:

http://userpage.fu-berlin.de/~health/healself.pdf

For the English version of the teacher self-efficacy scale, see Schwarzer & Hallum (2008).

If you are interested in other health behavior constructs, consult the NCI Health Behavior Constructs Website: http://cancercontrol.cancer.gov/constructs

What is the scoring procedure for the GSE?

Add up all responses to a sum score. The range is from 10 to 40 points. Or use a mean score, such as:

COMPUTE SEFF = Mean (SE1, SE2, SE3, SE4, SE5, SE6, SE7, SE8, SE9, SE10).

In many samples the mean had been around 2.

Documentation of the General Self-Efficacy Scale 2

Occasionally, someone will not respond to some of the items. What do you recommend to do with missing data?

Our rule of thumb is to calculate a score as long as no more than three items on the ten-item scale are missing.

In SPSS, this is done by :

COMPUTE SEFF = Mean.7 (SE1, SE2, SE3, SE4, SE5, SE6, SE7, SE8, SE9, SE10).

However, there are also other methods such as regression, hot deck, or multiple imputations techniques (ask your advisor).

How can I categorize persons as being high or low self-efficacious?

We do not endorse the view that people should be categorized this way. There is no cut-off score. One could, however, establish groups on the basis of the empirical distributions of a particular reference population.One could do a median split, which is to dichotomize the sample, for example, at the cut-off point of 30 (if this is near the median in your sample).

Can I use some original data to compare with my own data?

Yes, there is an international data set as an SPSS SAV file that includes about 18,000 respondents. Available for free download at: http://userpage.fu-berlin.de/~gesund/gesu_engl/world_zip.htm

Appendix H

Code Frequencies for All Themes and Categories Related to Research Question Three

Code Frequencies for All Themes and Categories Related to Research Question Three

Theme One: Music Experiences Influence Self-perception

Category	Code	*n*
1. Confidence in Musical Ability		
	Feels Successful	30
	Transformed by Musical Experiences	3
	Family Approval/Disapproval	2
	Positive Feelings for Music/Singing/Playing	1
	Exceptional Music Performance Experiences	1
	Category Total	37
2. Dissatisfied with Music Status		
	Feels Unsuccessful	21
	Teaching/Teachers/Managers/Leaders	3
	Simultaneously Successful/Unsuccessful	2
	Musical Regrets	1
	Differing Perceptions of Success	1
	Category Total	28
	Theme Total	65

Note: Research Question Three- How do participants' musical experiences shape their perceptions regarding their ability to achieve both in and out of music? The total number of responses to this theme is 65. Categories are ranked by greatest to least frequency of codes represented.

Theme Two: Music Experiences Affect the Entire Person

Category	Code	*n*
1. Music Self Linked to Whole Self		
	Success or Failure in General Linked to Music Success	9
	Nature of success	1
	Ever-present	1
	Category Total	11
2. Transfer to Broader Contexts		
	Transference Of Music Skills and Dispositions To Other Contexts	6
	Transformed by Musical Experiences	3
	Category Total	9

(continued)

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Code Frequencies for All Themes and Categories Related to Research Question Three

Theme Two: Music Experiences Affect the Entire Person		
Category	Code	*n*
3. Music's Capacity to Motivate		
	Transformed by Musical Experiences	6
	Feels Successful - Music	5
	Dedication to Group	3
	Musical Aspirations	3
	Nature of Success	2
	Adolescent Music Experiences	2
	Ways to be Successful - Music	2
	Music is an Emotional Conduit	2
	Singing is an Integral Pat of Life	1
	Simultaneously Successful/Unsuccessful	1
	Ever-present	1
	Creativity	1
	Control of Own Future	1
	Category Total	30
	Theme Total	50

Note: The total number of responses to this theme is 50. Codes per category are ranked from greatest to least frequency.

Theme Three: General Motivation		
Category	Code- Subcode	*n*
1. Positive or Negative Motivation		
	Teaching/Teachers/Managers/Leaders	3
	Work Challenges	1
	Not Interested	1
	Family Differences	1
	Day Job	1
	Category Total	7

(continued)

Code Frequencies for All Themes and Categories Related to Research Question Three

	Theme Three: General Motivation	
Category	Code- Subcode	*n*
2. General Confidence's Influence on Motivation		
	Ability to Achieve Goals	1
	Affects of Successes/Failures and/or Acknowledgement	1
	Feels Successful- General	1
	Feels Successful- Work	1
	Feels Successful- Music and Academics	1
	Category Total	5
	Theme Total	12

Note: The total number of responses to this theme is 53. Categories are ranked by greatest to least frequency of codes represented.

Appendix I

Permission to Use The General Self-Efficacy Scale, Publish the Results From This Study,

and Reproduce the General Self-Efficacy Instrument in the Dissertation

Schwarzer, Ralf <ralf.schwarzer@fu-berlin.de>   8/3/16 ☆ ↩

to me, health ▾

Dear Rod Doble,

In addition to using the General Self-Efficacy Scale in your study and publishing the results you obtained through its use as a data collection tool, I also grant you permission to reproduce the General Self-Efficacy Instrument itself in your dissertation.
Regards
Prof. Dr. Ralf Schwarzer
Freie Universität Berlin, Psychology
Habelschwerdter Allee 45
14195 Berlin, Germany
Email | ralf.schwarzer@fu-berlin.de
WEB | http://my.psyc.de
ORCID | http://orcid.org/0000-0002-0069-3826
Twitter | https://twitter.com/schwarzer1
BLOG | https://theemeritus.wordpress.com/

Appendix J

Permission to Use and Publish the Music Performance Self-Efficacy Scale and

the Results Its Use in this Research Generated

Rod,

I'm glad to hear that you are getting closer to completing your dissertation. In addition to using my Music Performance Self-Efficacy Scale in your study and publishing the results you obtained through its use as a data collection tool, I also grant you permission to reproduce the Music Performance Self-Efficacy Instrument itself in your dissertation.

In your references section, my dissertation is listed as unpublished. It is available, however, through ProQuest Dissertations and Theses. You should make that change.

Good luck in your defense and I would appreciate it if you would send me a copy or link to your dissertation. I would like to read it in its entirety.

Best wishes,
Michael

Michael S. Zelenak Ph.D., NBCT
Assistant Professor of Music Education
915 S. Jackson St
Department of Music
Alabama State University
Montgomery, AL 36104

Student: Gerard T. Doble   Date: February 26, 2018

Dissertation Title: THE INFLUENCE OF INDIVIDUALS' MIDDLE SCHOOL, HIGH

SCHOOL, AND UNDERGRADUATE COLLEGE MUSIC PERFORMANCE EXPERIENCES

ON SELF-EFFICACY AND PERCEPTIONS OF THEIR OWN SUCCESS AS ADULTS

Dissertation Committee Members: See attached Dissertation Approval Page

For Office Use Only.

Nora Marrinan, EdD   2/26/2018
Primary Advisor   Signature   Date

Marcia A. B. Delcourt, PhD   2/26/18
Program Coordinator   Signature   Date

Maryann Rossi, PhD   03/05/2018
Dean, School of Professional Studies   Signature   Date

Christopher Shankle, EdD   9 March 2018
Associate Director, Division of Graduate Studies   Signature   Date

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