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Former High School Music Students' Motivation To Persist Through Yearly Adjudicated Music Festivals

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FORMER HIGH SCHOOL MUSIC STUDENTS' MOTIVATION TO PERSIST THROUGH
YEARLY ADJUDICATED MUSIC FESTIVALS

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FORMER HIGH SCHOOL MUSIC STUDENTS' MOTIVATION TO PERSIST THROUGH YEARLY ADJUDICATED MUSIC FESTIVALS

ABSTRACT

The purpose of this qualitative intrinsic case study was to understand what motivated former high school music students who failed an adjudicated festival audition, their perseverance to improve, and their return to the audition process in following years. In direct connection, this study fills a gap in literature regarding why students remain motivated throughout their high school years of music festival auditions. A focus on what motivated these students to persist through challenging music auditions was guided by the theoretical framework of self-determination theory. Data analysis was conducted on Intrinsic Motivation Inventory evaluations and in-depth student interviews. Through this case study, three primary themes of relationships, audition, and persistence/rejection emerged with 10 emergent subthemes. The primary supports in motivation for learning music were positive attitudes, an interest in learning to play music, and external factors such as relationships with their music educator and their course of study. When educators create systems to support students through autonomy, positive relations, and a focus on the process of learning, students develop intrinsic motivation and build a level of persistence. Findings from this study may be useful for festival organizers, K–12 school systems, high school music students, music teachers, and teachers in general.

Keywords: concert festival, music adjudicator, student motivation, persistence, music festival audition, and self-efficacy

University of New England

Doctor of Education
Educational Leadership

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DEDICATION

As an educator, we hope that in the brief amount of time students are with us, we can impact their lives and give them the tools necessary to achieve great things. In this hope, I dedicate this study to the many students I have had, currently have, and will have. Your courage, strength, passion, and the amazing individuals you are have and always will be a guiding star for me as an educator. In full circle, this is also dedicated to every teacher that has helped and guided me along the way, especially Mrs. Ann Harris, who believed in me when no one else did. I would not be here at this turning point in my life if it were not for your unwavering support! I hope one day I can be the same guiding star to my students, as you have done for me.

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CHAPTER 1

INTRODUCTION

To understand student motivation, specifically those motivated to study music, several

motivational theories include Maslow's (1943) hierarchy of needs, McClelland's (1985) needs

theory of motivation, Porter and Lawler's (1968) expectancy theory, based on Vroom's theory,

and Ryan and Deci's (2017) self-determination theory (SDT). However, previous researchers

showed that many factors play a role in how and what motivates people to succeed as students,

especially music students (MacIntyre, Schnare, & Ross, 2018; Maslow, 1943; McClelland, 1985;

Porter & Lawler, 1968; Ryan & Deci, 2017). Throughout the last 2 decades, many researchers

have examined and identified what motivates students to want to study music (MacIntyre et al.,

2018). Students access the following individual motivators: student individuality, faith and belief

systems, aptitude, socioeconomic status, class curriculum, goal structures, and overall academic

achievement (Asmus & Harrison, 1990; Austin, 1991; Dibben, 2006; Gaunt & Hallam, 2016;

Johnson & Memmott, 2006; MacIntyre, Potter, & Burns, 2012; MacIntyre et al., 2018; Winter,

2004).

Whether during school class time, a private one-on-one lesson, or at a festival audition,

young students who study a musical instrument or vocal performance receive feedback from

instructors and fellow peers on a daily basis. Generally, this feedback plays a critical role in how

students continue to progress in their studies of music or could drive students to withdraw from

their studies (Asmus & Harrison, 1990; Austin, 1991). Teachers conduct formative assessments

in the classroom using the present performance to decide how instruction will continue or inform

the next lesson (Black & William, 2009). For many students in the New England region and in

other schools across the United States, formative and summative assessments add weight to their

school grade or progress in the class. Music educators use formative assessments to monitor the progress of the students immediately, and correct and guide the students on a successful path. Summative assessments in the music classroom aim to gather data on students' progress against a standard or rubric, and although not providing immediate feedback, help guide student and teacher over time (McMillan, 2012).

Performance assessments, similar to summative assessments, are an integral part of a musician's development and many students frequently participate in auditions for festivals and honors ensembles (Geringer, Allen, MacLeod, & Scott, 2009). The outcomes of musical auditions are often consequential in a student's musical education to students, parents, teachers, and administrators (Geringer et al., 2009). Pope and Mick (2018) questioned conductors and educators to discern the benefits to all stakeholders of the students' musical education and found progress and problems in student auditions. Receiving high scores can foster support from the educational and local community, serve as a boon for teachers, boost enrollment, and increase students' self-esteem.

A festival audition in the Solo and Ensemble Festival of the New England Music Festival Association (NEMFA) is an annual event that provides instrumental and vocal music performance adjudications for high school musicians in New England (NEMFA, 2014). According to the *Solo and Ensemble Festival Handbook* (NEMFA, 2014), the purpose of the event is to offer a performance opportunity with a music professional, such as a teacher or professional performer, and the chance to be evaluated against a set criteria. The processes through which high school students perform and are adjudicated is a step-by-step process (NEMFA, 2014, 2019). After students arrive and warm-up in a designated room, the students are expected to arrive in their performance room at least 10-minutes prior their scheduled

performance time. Students then have the opportunity to perform live in front of a professional: the adjudicator. The adjudicator analyzes the student against set criteria and concludes with a one-on-one workshop between the performer and adjudicator (NEMFA, 2014, 2019). Negative aspects of a festival audition are the reliability and validity of the scores received, students receiving continuously high scores, and that all students may not attain positive grading-ratings. Furthermore, if the festival adjudication process did not include reliability and validity tests, students could receive false or overinflated scores (Pope & Mick, 2018).

Although not specific to music, a need exists for some people to lose. If everyone receives a trophy, it does not build students' self-esteem, instead providing a sense of "I am fantastic, because I showed up" (Sigman, 2012, p. 1). Inappropriately high ratings diminish the accomplishments of those who earned high scores and result in a technique mirage (Pope & Mick, 2018). In addition, if the rubric ratings are unattainable or students never receive scores that reflect their skill and technique, students may prepare for subsequent failure. After an adjudicated festival, potential outcomes include high ratings that continue to motivate students to be successful. Although inappropriate high ratings may boost self-esteem at this time, they may have an adverse effect over time. In contrast, those students who receive low ratings may accurately identify areas that need improvement, although these assessments may diminish students' motivation to continue studying music (Pope & Mick, 2018).

Statement of the Problem

Every year, high school music students audition for an adjudicated festival in hopes they will gain access to a concert festival or high-honors performance: specifically, the NEMFA. Some students fall short of receiving an acceptable score (Parker, 2018). Of the 1,200 students who auditioned for the NEMFA's 2018 concert festival (Parker, 2018), 440 students were

accepted to participate. Of the 760 students who were not chosen to participate in the festival, 532 returned to audition the following year for the 2019 festival auditions (S. Parker, personal communication, December 14, 2019). S. Parker (personal communication, November 9, 2019) noted various reasons, but it is unclear why students do not participate from year-to-year or why they choose not to audition again. S. Parker (personal communication, December 14, 2019) indicated that tracking a single student from year to year is nearly impossible because this information is not kept in any NEMFA database, nor can this data be computed, given the size of the database.

Each year at these adjudicated music festivals for high school students, meetings are geared toward the music educator or sponsoring teacher of the participating students as a way to gather information or to vote to improve the audition process and festivals, and to elect officers for the organizations. Frequently during these meetings, the membership—the sponsoring teachers of these students—express concern about the retention and dropout rate of students participating in the festival audition process from year-to-year; potential numerous variables may explain why students continue or leave the program (Reynolds, 2017). Although the present study did not focus on ways to directly increase student involvement overall, this intrinsic case study focused on the gap in the literature regarding the understanding and knowledge of what motivates students to continue to audition year after year, despite not having received adequate scores to participate in the festival.

Purpose of the Study

The purpose of this qualitative intrinsic case study was to understand what motivated former high school music students who failed an adjudicated festival audition to persevere to improve and ultimately return to the audition process in the following years. This study fills a

gap in the literature regarding why students stay motivated through their high school music career festival audition. Literature reviewed presents information regarding what motivates students to pursue music, connected to SDT (MacIntyre et al., 2018).

Although researchers have sought to understand student perseverance in general (Bray, 2014; DiNapoli, 2018; Gregory & Kaufeldt, 2015), a gap persists in the literature in understanding how students remain motivated in these instances. The instruments used for this study included data analysis, a participant-recruitment survey, and in-depth interviews with participants. The projected sample of 10–12 student participants came from a shared connection of having participated in high school music all 4 years. These students have auditioned for an honors festival all 4 years of high school, received scores unacceptable to achieve festival performance at least twice between Grades 9 and 12, graduated from high school, and are between the ages of 18 and 20. The purpose of these interviews was to collect data to potentially add to the field of music education while understanding a broader topic of what motivates students to persevere.

Research Questions

In seeking to fill a gap in the literature with elements from SDT as the foundation, the present study examined what motivates students to continue to audition year after year, despite receiving scores unacceptable to achieving festival acceptance, to answer the following research questions:

RQ1.   How do former high school music students perceive their experience of participating in an adjudicated music-festival audition?

RQ2.   How do former high school music students describe their motivation to persist to re-audition at an adjudicated music festival?

During the course of 4 years in high school in New England, and dependent on which festivals teachers prefer to participate (the music educator will pick and choose participation in some festivals over others), students have a variety of festivals for which they can audition. Some festival auditions are easier than others, depending on the caliber of the festival (e.g., a national festival versus a state festival and the number of students who audition). Each festival is different in audition requirements, the audition process, and how results are displayed or how participants receive notification; however, the festival audition process is the same. For consistency of all the variables that exist in a festival process, all participants in the present study were former auditionees of the NEMFA.

Conceptual Framework

Self-determination theory (SDT) comprises six mini theories or sub theories (Ryan & Deci, 2017, 2019). SDT rests on the concept that "people have a small number of core psychological needs (specifically autonomy, competence, and relatedness) that are satisfied to different degrees" (MacIntyre et al., 2018, p. 700). SDT links personality, human motivation, and optimal functioning while focusing on intrinsic and extrinsic forms of motivation (Ryan & Deci, 2008). The mini theories of SDT were "developed to explain a set of motivationally based phenomena that emerged from research; each, addresses one facet of motivation" (Ryan & Deci, 2017, para. 1). The six mini theories are (a) cognitive-evaluation theory (concerns intrinsic motivation), (b) organismic-integration theory, (c) causality-orientation theory, (d) basic-psychological-needs theory, (e) goal-content theory, and (f) relationships-motivation theory (Ryan & Deci, 2019).

Mini theories that were critical parts of the theoretical framework for the present study are (a) cognitive-evaluation theory, (b) organismic-integration theory, and (c) goal-content

theory (Ryan & Deci, 2000b). Cognitive-evaluation theory concerns intrinsic motivation, highlighting critical roles in education, arts, sports, and many other domains (Ryan & Deci, 2017). This theory addresses the effects of social contexts on intrinsic motivation and how factors such as rewards and ego involvements play a role in the interests of the individual (Ryan & Deci, 2000a). Organismic-integration theory concerns extrinsic motivation, addressing areas of social contexts that enhance or stall internalization of external regulation, introjection, identification, and integration (Deci & Ryan, 2000). Goal-content theory focuses on the distinctions between intrinsic and extrinsic goals and how these influences and affect motivation and overall wellness (Deci & Ryan, 2000). Ryan and Deci (2019) more recently explained that goal-content theory focuses on "extrinsic goals such as financial success, appearance, and popularity/fame … specifically contrasted with intrinsic goals such as community, close relationships, and personal growth, with the former more likely associated with lower wellness and greater ill-being" (p. 1).

Motivation to persist is the conceptual framework for this study, specifically in direct connection to Ryan and Deci's (2019) theoretical framework of self-determination theory. I explored other conceptual and theoretical frameworks through the literature review of this study including motivation (intrinsic and extrinsic), adjudicated festivals, assessment stress, and the former high school students themselves. However, because the conceptual framework becomes the lens of the study, it was appropriate to connect all elements using Ryan and Deci's (2019) SDT.

Assumptions, Limitations, & Scope

Assumptions and biases of the study are inherent in my professional work in the field of music education. In conjunction with this study, I assumed former students would be able to

recall their past high school music career effectively; their inability to do so might have limited the scope of the study and failed to accurately reflect a historical trend. To address this possible concern, I selected students who had graduated from high school at least 2 years earlier. This study relied on the positive and negative memories and experiences of past high school music students and relied heavily on their ability to recount not only the experience, but also what factors caused them to keep auditioning, despite receiving low scores. However, as a further limitation, I selected students to participate who had graduated from high school no longer ago than 2 years.

Personal biases may present a limited scope to the study because of the personal connection to festivals, especially the NEMFA, as an adjudicator. To mitigate this possibility, I took extra steps to ensure I was not the adjudicator for participating students and had no personal connection with them outside of the festival association. Every study has limitations to its research design; identifying the weaknesses in the research is a way for a researcher to undertake a subjective reflective process (Bloomberg & Volpe, 2016). The research design of this study included the limitations of the small population and access to the information needed to garner the population for the study.

Significance

I developed this study in line with my personal interest in the development and continuation of music festivals to provide high-quality educational opportunities for studying music students (Reynolds, 2017). Although this study primarily focused on the motivation to persevere through an adjudication process, this study may have elicited what motivates students to preserve in other areas such as sports, art, and theater (as in Macintyre et al., 2018). Using SDT as a primary guide, this research begins to fill a gap in understanding what motivates

students to participate in high-stakes assessment opportunities while providing insight into how an educator can cultivate an environment of motivation to encourage more participants to audition. Last, in this research, I aimed to help other music organizations provide a high-quality educational experience at auditions sites while boosting audition numbers to ensure the opportunity continues for future students.

Definition of Key Terms

Adjudicator: A professional musician who clarifies expectations and standards of quality in various aspects of performance; provides constructive comments and suggestions for improvement on student performance; encourages students to continue their musical development and participation; assists students in understanding the relationship between festival and other music experiences, and verifies the music to be performed is on the current Festival Music List and is the original publisher-printed version of the matching edition (Wisconsin School Music Association, 2019).

Auditions: A trial hearing or performance of an actor or singer (Audition, 2019).

Concert festival: A festival where accepted students are invited to participate based on their adjudication rating, rehearse in a music ensemble under the direction of a nationally renowned conductor; and perform in a concert featuring the ensemble(s) on the final day of a festival (NEMFA, 2017b).

Motivation:

The (conscious or unconscious) stimulus for action towards a desired goal, esp. as resulting from psychological or social factors; the factors giving purpose or direction to human or animal behavior. Now also more generally (as a count noun): the reason a

person has for acting in a particular way, a motive. (*Oxford English Dictionary,* 2019, para. 1)

New England Music Festival Association (NEMFA): An association of schools and teachers that fosters a high level of music education through the adjudication and participation in the solo and ensemble festival, as well as a concert festival (NEMFA, 2014).

One-on-one lessons: Private individual lessons between a music teacher and student; this may include festival preparation and audition preparation (Lynch, 2001).

Self-Efficacy: Self-efficacy refers to an individual's belief in his or her capacity to execute behaviors necessary to produce specific performance attainments (Bandura, 1977, 1986, 1997).

Self-esteem: Respect for oneself; this includes personal beliefs, emotional status, and outlook on situations that include personal connectivity (Tafarodi & Swann, 1995).

Solo festival: The Solo and Ensemble Festival is an annual event that provides instrumental and vocal music performance adjudications for high school musicians in New England. These performance adjudications serve two purposes: (a) To offer a true performance situation with a professional, subjective adjudication, and (b) To be evaluated using a set of criteria so that the adjudication ratings can be used, if desired, as criteria for invitation and acceptance into the Concert Festival Orchestra, Band, or Chorus (NEMFA, 2014).

Conclusion

Motivation, in general, is a topic that is vast and quite cumbersome to understand. For many years, researchers have developed theories and conducted research to understand human motivation (Maslow, 1943; McClelland, 1985; Porter & Lawler, 1968; Ryan & Deci, 2017). Auditioning for a music festival provides a high school music student with an opportunity to

receive critical feedback, helping to improve their skills and techniques. However, many times, students who audition for an adjudicated festival who receive low scores do not return to the audition process the following year. In contrast, a small pool of students who, despite receiving low or unacceptable scores, do return year after year to improve their skill, in hopes of gaining an acceptance to the concert festival. This identified population of students may never be accepted to a festival or be accepted only once. In working through the lens of SDT (Ryan & Deci, 2008) this research study provided insight into the critical motivators of these students who continuously return, year after year, to an audition, to understand student motivation in general. Through a series of interviews, based on SDT, I explored the research questions to provide knowledge that may benefit the field of music education, fill a research gap, and find ways to inspire and motivate future high school music students, to ensure longevity in the beneficial educational opportunities afforded through audition and festival participation.

I present the study in five chapters, a reference section, and appendices. The remaining chapters of the study follow: Chapter 2 provides a review of the literature, Chapter 3 describes the methodology and design of the research, Chapter 4 contains an analysis and discussion of the results, and Chapter 5 concludes and summarizes the research project.

CHAPTER 2

LITERATURE REVIEW

The concept of human motivation dates to ancient Greek and Roman periods (McInerney, 2019). Since then, researchers have wanted to understand the cumbersome topic of human motivation and what causes people to be motivated (Maslow, 1943; McClelland, 1985; Porter & Lawler, 1968; Ryan & Deci, 2017). Several researchers created theories guided by the overarching idea of motivation in general, such as Maslow's (1943) hierarchy of needs, McClelland's (1985) human motivation, and Porter and Lawler's (1968) individual motivation; however, in particular, Ryan and Deci's (2017) Self-determination theory (SDT) divides understanding of human motivation into multiple segments and branches of the broader theory of human motivation (Deci & Ryan, 2008b). SDT also addresses the social understanding of human motivation (Deci & Ryan, 2008b).

McInerney (2019) reviewed seven articles about motivation in general, finding a diverse pool of research surrounding that topic of motivation, and more specifically, that of motivation cultivated in educational institutions. Positive learning environments can lead to overall well-being and ultimately a system that builds student motivation on intrinsic values rather than external factors such as grades, awards, and recognition (Street, 2018). An adjudicated festival is an opportunity for the learning musician to gain critical feedback from another professional musician or educator (NEMFA, 2014). In a lesson or music classroom, students gain feedback immediately and can judge how well they are doing or where they need to improve; however, after an adjudicated festival, students' sense of achievement may be distorted because of the stress that a high-stakes performance can cause. Although grades have little or no effect on the motivation of students, grades have a negative side effects by increasing anxiety and overall

stress for students (Chamberlin, Yasué, & Chiang, 2018). If students are stressed, their likelihood of performing at their peak ability will diminish, and ultimately their intrinsic motivation to perform the task would decrease as well (Lepine, Podsakoff, & Lepine, 2005).

Whether during school class time, a private lesson, or a festival audition, high school students who study a musical instrument or study vocal performance receive two types of regular performance assessments: formative and summative. Although this study did not focus on methods and assessments alone, it is through a musician's study assessments that they receive feedback for improvement (Ivaldi, 2019). Assessments are a way for educators to provide students with critical feedback to assist in the learning process. Formative and summative assessments are an integral part of any classroom, providing students with immediate feedback (formative) or long-term cumulative feedback (summative) (Black & William, 2009; McMillan, 2012). In the music classroom, private lessons, rehearsals, and teacher verbal feedback are examples of formative assessments.

Formative Assessments

Formative assessment in the music classroom, specifically high school ensemble classrooms or private lessons, provide in-the-moment feedback based on data instantly collected through interactions to guide the teacher about where to direct the student next (Black & William, 2009). Formative assessments for the music educator give instantaneous feedback to the music student during a class or lesson to help the student decide what to do next to further develop learning (Fautley, 2010; Holt & Jordan, 2008). Educators need to give students formative assessments in a positive manner while correcting the student and guiding them to improve their musicality and skill (Holt & Jordan, 2008). Music educators use formative assessments to monitor students' progress and immediately correct and guide students on a

successful path, either by again explaining a concept or by giving direction for further practice of the music or task (Fautley, 2010).

Summative Assessments

Summative assessments in the high school music classroom provide a way to gain data on students' progress against a standard or rubric. Although not classified as immediate feedback, the information gained from summative assessments is intended to help guide students and teachers over time (McMillan, 2012). Summative assessments provide an avenue for a teacher to impart information in a concrete way that explains and certifies a student's current achievement against a set criterion, such as standards, rubrics, and district-level assessments (Fautley, 2010). A strategy to effectively influence student motivation positively, rather than a competitive placement, is the use of rubrics (Tucker, 2018). Rubrics can help protect students' motivation and perceptions of themselves by critiquing students against a prescribed evaluation tool, rather than comparing one student to the next (Tucker, 2018). In a performance situation, adjudicators use summative assessments to audit the development of mastery and skill acquisition in connection to a predetermined set of skill levels (Fautley, 2010).

Geringer et al. (2009) examined performance assessments as an integral part of a musician's development and noted that many students frequently participate in auditions for festivals and honors ensembles. Geringer et al. also found that the outcomes of musical auditions are often deemed consequential among stakeholders in a student's musical education; stakeholders include students, parents, teachers, and administrators. Similarly, Pope and Mick (2018) questioned conductors and educators to discern the benefits and personal gains to all stakeholders in students' musical education. Pope and Mick noted positive and negative aspects of student auditions. In a positive way, high scores can foster support from the educational and

local community, serve as encouragement for teachers, boost enrollment, and increase students' self-esteem. However, negative aspects of an audition are reliability and validity of the scores received, continuously high scores, and that acceptable ratings may not be attainable by students. Furthermore, if the festival-adjudication process did not include reliability and validity, students could receive false or overinflated scores (Pope & Mick, 2018).

An example of a festival-adjudication process is participation in the solo and ensemble festival that is part of the NEMFA. The NEMFA *Solo Ensemble Festival Handbook* (2014) explains that the purpose of the event is to offer a performance opportunity for high school music students with a professional and to evaluate students against a set criterion (p. 1). The process in which a high school student performs and is adjudicated as part of the solo and ensemble festival begins with students arriving 45-minutes prior to the start of their audition time. Students then arrive in their performance room at least 10-minutes prior their scheduled performance time. After the performance is completed in front of a live professional who is the adjudicator, the adjudicator critiques students against a set criterion. The process concludes with a private workshop between the performer and adjudicator (NEMFA, 2014, 2019).

Although festival audition-process assessments can be summative and formative, the majority are summative. The audition process becomes formative when the adjudicator provides verbal feedback to the student; the rubric used is a form of summative assessment. It is imperative that a music educator practices assessments. Although the student is learning music, assessments given to students help music classrooms survive in data-driven school environments (Shuler, 2011). These assessments provide information on the professional effectiveness of an educator, help the educator guide student learning, and provide an avenue to advocate for excellence in the music program (Shuler, 2011).

Although not specific to music, some people must lose, because if everyone receives a trophy, student self-esteem does not increase, instead leaving a sense of "I am fantastic, because I showed up" (Sigman, 2012, p. 1). If the adjudicator does not want to render low scores to prevent diminishing a learning musician's self-esteem, they may provide false scores or ratings, indirectly leading to reporting all high scores. Inappropriately high ratings diminish the accomplishments of those who earned them and provide the student a technique mirage if the student did not earn the score (Pope & Mick, 2018). In addition, if the ratings on the assessment rubrics are unattainable because they have not been tested and made reliable, or because students never receive scores that reflect their skill and technique, students may experience failure in the future. After an adjudicated festival, potential outcomes may include high ratings that continue to motivate students to become successful, and although inappropriate high ratings may boost self-esteem, they may have an adverse effect over time. In contrast, students who received low ratings may accurately identify areas that need improvement but may lose motivation to continue studying music (Pope & Mick, 2018).

Statement of the Problem

Every year, high school music students audition for an adjudicated festival in hopes they will gain access into a concert festival or high-honors performance, specifically at NEMFA. Some students do not receive an acceptable score (Parker, 2018). As explained earlier, various reasons exist as to why students do not participate from year to year or why they choose to not audition again. Although this study did not focus on ways to directly increase student involvement overall, this study provides an intrinsic case study that focuses on the central problem of a gap in the literature regarding understanding and knowledge of what motivates

students to persist in continuing to audition year after year, despite having received scores excluding them from performance.

Organization of the Literature

In this chapter, I highlight the current research on the benefits of music education, psychological and social aspects of music education, motivation (motivation in music), and music assessments and adjudicated music festivals. The review of the literature took place through the University of New England's online database, through Google scholar and Google searches, and through organizational archives such as the NEMFA. I conducted searches using keywords and phrases such as music education, motivation in music, auditioned festival, adjudicated music festivals, music assessments, and assessment in music. In reviewing the current literature, it is evident that further research is needed to understand what motivates students to persist in response to the outcomes of an adjudicated festival (Geringer et al., 2009; Koh, 2011; Pope & Mick, 2018).

Conceptual Framework

Conceptual frameworks are the building blocks of a study, explaining graphically or in narrative form the main issues to be studied (Miles, Huberman, & Saldaña, 2020). "The conceptual framework grounds itself in the local elements of a particular, unique study" (Miles et al., 2020, p. 15). Researchers use the conceptual framework and theoretical framework interchangeably (Roberts & Hyatt, 2019), however, together they create the pattern for the research project and structures of the study (Grant & Osanloo, 2014).

Using earlier research as a beginning framework about the topic of persistence, the theoretical understanding of SDT and the case-study design conceptually guided the research in this study. Factors of intrinsic and extrinsic motivators surround the general topic of student

motivation (Ryan & Deci, 2019). Specifically, when considering motivation among high school music students during or after an adjudicated music festival, identified differences include the adjudicator and the teacher, as well as other intrinsic and extrinsic factors. To better frame this study, I narrowed the search on the broader topic to a simpler set of selective factors that played a central role in the study (Miles et al., 2020). The main central factor in this study was documenting and interpreting former high school students' motivation to persist year after year during the audition process.

Motivation to persist is the conceptual framework for this study, specifically in direct connection to Ryan and Deci's (2019) theoretical framework of SDT. I explored other conceptual and theoretical frameworks through the literature review of this study including motivation (intrinsic and extrinsic), adjudicated festivals, assessment stress, and the former high school students themselves. However, because the conceptual framework becomes the lens of the study, I determined it was appropriate to connect all elements using Ryan and Deci's (2019) SDT.

Discernment Statement

An educator should always reflect, evaluate, and refine their teaching craft. In doing so, the educator can begin to find challenges in the classroom they face, such as students who need more instruction or personal time and can evaluate the progress of their instruction method as a whole (Street, 2018). Another way an educator can evaluate their instruction or gain new techniques is to discuss their students with fellow educators to gain insight and expertise from other teachers who have experienced similar situations. However, educators face challenges in the classroom with the students they teach (Street, 2018). Motivating students to participate in an adjudication process can be challenging; encouraging and motivating learning musicians can be

difficult if they have received low scores in the past (Liu, 2016; Statar, 2015). In conducting this research, I anticipated that critical information would emerge as to what motivates high school music students to return to compete in adjudicated festivals, following their unsuccessful attempt(s). Study results may benefit music-festival organizations to provide a high-quality educational experience for students, better support those students who do not receive sufficient scores to perform, and provide understanding for the music community as to how to motivate students to continue to strive, despite receiving a setback.

Theoretical Framework

The theoretical framework provides the pattern for the study, giving the researcher a lens to examine the problem (Grant & Osanloo, 2014). The theoretical framework also provides grounding to explain the phenomenon under study, providing a high level of conceptual organization (Roberts & Hyatt, 2019). Following the review of literature, one theory provided the theoretical framework to understand what factors motivate students to persist after an adjudicated process: Self-Determination theory (SDT). Although I initially analyzed two theories for the theoretical framework, it became evident that SDT (Ryan & Deci, 2008) fit the structure for assistance in understanding students' motivation through their persistence. The second theory, which I did not use, was the conservation-of-resources theory (Hobfoll, 1989). Although more data are needed to support and defend conservation-of-resources theory, humans are motivated externally to retain what they have internally (Halbesleben, Neveu, Paustian-Underdahl, & Westman, 2014).

Self-Determination Theory

SDT rests on the concept that "people have a small number of core psychological needs (specifically: autonomy, competence, and relatedness) that are satisfied to different degrees"

(MacIntyre et al., 2018, p. 700). SDT links personality, human motivation, and optimal functioning while focusing on two main types of motivation: intrinsic and extrinsic (Ryan & Deci, 2008). As explained earlier, SDT builds on the six mini theories of cognitive-evaluation theory (concerns intrinsic motivation), organismic-integration theory, causality-orientation theory, basic-psychological-needs theory, goal-content theory, and relationships-motivation theory (Ryan & Deci, 2019).

The three mini theories selected for this dissertation are cognitive-evaluation theory, organismic-integration theory, and goal-contents theory (as in Ryan & Deci, 2019). I used these three mini theories to consider intrinsic motivational factors (cognitive-evolution theory), extrinsic-motivational factors (organismic-integration theory), and the relationship between intrinsic and extrinsic factors in motivation to move oneself toward final goals (goal-content theory; Ryan & Deci, 2019).

Weakness of self-determination theory. A weakness of SDT is that it can be affected by the individual using self-defeating responses when recognizing they are adjudicated or examined (Ryan & Deci, 2008). In addition, SDT is a relatively new theory. Jang, Reeve, Ryan, and Kim (2009) sought to explore SDT and the ways it connected to different cultures and how high school students connect to their culture. Each culture identifies experiences differently, making it difficult to generalize SDT across cultures (Jang et al., 2009). Horn (2008, as cited in Essays, 2018) said SDT assumes humans have an innate tendency to "assimilate their ongoing experiences into a unified and integrated sense of self" (p. 134). Further, "SDT places emphasis on humans' natural intrinsic tendencies to explore, develop, learn and create without reward. This attitude is in stark contrast to the operant ideas purported by Skinner, who insisted that all behavior is motivated by reward" (Essays, 2018, p. 1).

Strengths of self-determination theory. SDT has inherent strengths through the differentiation of types of motivation (Deci & Ryan, 2008b). Historically, motivational theories have been gathered under the assumption that human motivation is just motivation. In connection, SDT divides the theory of motivation into multiple segments and branches of the broader theory of human motivation. SDT addresses "the social conditions that enhance versus diminishing these types of motivation, proposing and finding that the degrees to which basic psychological needs for autonomy, competence, and relatedness are supported versus thwarted effect both the type and strength of motivation" (Deci & Ryan, 2008b, p. 182). SDT also focuses on the individual rather than an overarching whole, allowing for self-initiation and self-understanding (Vansteenkiste, Lens, & Deci, 2006).

Conservation-of-Resources Theory

Although I did not use this theory in direct connection with understanding what motivates students to persist, I initially considered it because the audition process can be a stressful experience for learning musicians. Conservation-of-resources theory connects when the student is receiving failing scores or fails to be accepted, as this plays into how students protect themselves from depleting their motivation to continue. Conservation of resources is a motivational theory that relies on the notion that individuals seek to obtain, retain, foster, and protect resources (Hobfoll, 1989). Stress occurs under the following conditions: key resources are threatened with loss, resources are lost, and a person fails to gain resources (Halbesleben et al., 2014). Burnout as stress forms from the process of a slow draining of resources without replenishment or the ability to maintain the status quo by counterbalancing resource gain (Halbesleben et al., 2014). Conservation-of-resources theory is defined through objects,

conditions, personal characteristics, and energies, but fails to define stress management fully to determine if the motivation to achieve more resources plays a role (Hobfoll, 1989).

Review of the Literature

The importance of the arts in the development of a child has been a topic of research for many years (Arts Education Partnership, 2011a; Art Works, 2011; L. L. Brown, 2012; Kelstrom, 1998; National Association for Music Education [NAFME], 2018). The inclusion of arts (art, music, dance, and theater) into instructional curriculum increases the overall health of the school system (Foster & Marcus Jenkins, 2017; Rhein, 2017; Semos, 2013). The arts provide a strong intellectual foundation for students to succeed and improve the overall social and emotional health of the school (Foster & Marcus Jenkins, 2017; Rhein, 2017; Semos, 2013). Arts also increase attendance (Rhein, 2017). Of the arts, music has been the most extensively studied (Foster & Marcus Jenkins, 2017). Music classes, in particular, enhance learners' experiences in other classrooms and music improves the overall academic success of students (Kelstrom, 1998). Music can enhance the school system and can have a significant positive effect on the students studying it (NEMFA, 2017a).

Cabedo-Mas and Díaz-Gómez (2013) researched positive musical experiences of music education over time and noted its evolution in public schools since it became a formal topic of study. Music education is a subject for all levels of learners and establishes global access. The majority of music education focuses on improving a student's musical ability and artistic training, focusing a majority of time on music theory, playing, or singing, thereby ignoring the effects of music on people. In the classroom, teachers may focus little time on the inherently social aspect of music and instead focus on the technical skill of reading and playing music. Music educators should seek a positive musical experience that develops interpersonal

competencies. Music is a social exercise that encourages the creativity cycle and brings to light personal expression through which music can become a social setting and place to share work (Cabedo-Mas & Díaz-Gómez, 2013; Sheek, 2007). Every experience people have with music is either inherent or intersonic (Green, 1988).

Participating in music and performance in the arts influences the growth and development of a child; when participating in the arts or music at a young age, children are likely to continue music or art studies later in life (Foster & Marcus Jenkins, 2017). Participation in music at a young age is critical because full engagement in this activity aligns with overall performance, persistence, and overall well-being across life stages (Deci & Ryan, 2000; Foster & Marcus Jenkins, 2017). Engaging in an activity can facilitate one's intrinsic desire to learn and aligns with long-term overall well-being from the beginning of engagement in the activity (Deci & Ryan, 2008a). Engagement assists a child in developing life-long skills that will give them an understanding of persistence and dedication (Foster & Marcus Jenkins, 2017). Music education can be a tool to keep students involved in the school, community, and overall culture of the area in which that child lives (Ojukwu, 2017). Music education enhances a child's social development (Green, 1988).

Psychological and Social Aspects of Music Education

Music education is a social praxis in which children not only learn the skills needed to perform but learn how to interact and connect with other individuals in the ensemble (Cabedo-Mas & Díaz-Gómez, 2013; Green, 1988). Music education has the potential to build connections with other members of the ensemble, which in return enables people to strengthen and enhance interpersonal and social relationships outside of music (Cabedo-Mas & Díaz-Gómez, 2013). When a student begins musical studies, it is essential for them to have meaningful and positive

experiences in and outside the classroom while they develop their learning and understanding (Cabedo-Mas & Díaz-Gómez, 2013).

The educator in the classroom plays a significant role in the development of a child and their ability to play an instrument (Cabedo-Mas & Díaz-Gómez, 2013; Honneth, 1997). The role of the educator is to understand the student as a whole (Honneth, 1997). It is essential that the educator understands and develops a culture in the classroom that offers students a positive experience (B. Brown, 2018; Street, 2018). When the learning environment is positive and understanding of students' challenges, the educator can play a more central role in facilitating understanding rather than directly imparting knowledge through lectures (Cabedo-Mas & Díaz-Gómez, 2013). When educators encourage students to have input into the process of education, students become the central stakeholders in their education (Cabedo-Mas & Díaz-Gómez, 2013). Students should have autonomy in their education.

Although the effects of removing music from a school curriculum are not easily seen in the present, subsequent effects can be dramatic, leaving students without an outlet for expression of their emotion and creativity (Dickerson, 2015). Drawbacks of the loss of music programs are more evident in schools with high populations of children from low-socioeconomic backgrounds, especially in the area of student participation and attendance rates (Mascareno, 2018). The importance of the arts has been noted as a benefit to students and their educational careers (Arts Education Partnership, 2011a, 2011b; Art Works, 2011; L. L. Brown, 2012; Kelstrom, 1998; NAFME, 2018). Common among researchers is the notion that the arts have a place in the U.S. education system. As mentioned earlier, the arts increase the overall health of the school system, provide a stronger intellectual foundation for students to succeed, and improve the overall social and emotional well-being of the school (Rhein, 2017). In particular, having music classes

enhanced learners' experiences in the other classrooms and improved the overall academic success of students (Kelstrom, 1998). Some school districts are reversing adverse effects from the No Child Left Behind Act by reviving arts programs.

Students who study fine arts achieve success in core academic subjects (Respress & Lutfi, 2006). Inclusion of fine arts is a way to improve the overall quality of education and the overall success rate for all students. Administrators of Chicago Public Schools sought to change the climate of the schools and increase the availability of all arts across the public-school system (Rhein, 2017). In schools in low-income areas, each child had an opportunity to take some form of arts class: art, music, dance, or theater. Over the course of a 5-year study, the overall school climate improved along with academic grades students received in their other classes, student social and emotional health, and attendance (Rhein, 2017).

Motivation

Motivation is a topic that has intrigued researchers and scholars for many years; the topic itself is vast, comprehensive, and quite cumbersome to understand (Maslow, 1943; McClelland, 1985; Porter & Lawler, 1968; Ryan & Deci, 2017). As mentioned earlier, several researchers over the years have created theories and speculations about what motivates humans.

Manganelli et al. (2019) researched motivation in Italian students while analyzing the SDT, self-regulation (intrinsic and extrinsic motivators), and whether the connection to pretests predicted academic performance. McInerney (2019), citing Manganelli et al. (2019), discussed that "The findings are in line with extant research, autonomous motivation and critical thinking are predictive of academic performance, while students with more controlled motivation have lower academic motivation" (p. 428). Manganelli et al. (2019, as cited in McInerney, 2019)

provided generalizability by creating a shared understanding of the need to continue developing new perspectives based on new theories of motivation.

In connection with the different areas of motivation—intrinsic and extrinsic motivators—extrinsic motivators may be an easier area to evaluate to understand student motivation in a specific subject or overall performance in school (Holt & Jordan, 2008). Relationships, grades, and behavioral corrections are extrinsic motivators that affect and play an essential role in a student's motivation. Teacher–student relationships play an essential role not only in how well students do, but in how well the teacher can motivate students; also, parental influence plays a smaller role in these factors (Bernaus & Gardner, 2008). Schiefele and Schaffner (2015) concluded (a) that teacher motivation does not influence whether students become motivated or increase their overall motivation, (b) that relationships between student and teacher are healthy and present, and (c) that more research should be conducted over an extended period of time to see whether teacher motivation plays a role in the motivation of students.

A major external motivator for students can be their grades for each class; sometimes for students, grades can be a form of motivation. However, Chamberlin et al. (2018) concluded that grades had little or no effect on the motivation of students. Rather, grades generally caused negative side effects. Grades can cause social comparison, anxiety, and stress (Chamberlin et al., 2018).

Motivation in music. Since the conception of the Mozart effect (Rauscher, Shaw, & Ky, 1993), modern research in music and its effects on brain development have continued (Collins, 2014). In music, too many variables cause scientists to shy away from studying the effects of music on the brain; however, researchers have conducted many studies on neuroscience and music. Many studies used qualitative research to argue that the physical setting and social

dynamics of a music-making experience are equally important in brain development. Brain development and music education correlate significantly (Collins, 2014). Adjudicated festivals serve as a social setting that exposes students to other students as they are learning and developing their skills as a musician.

Self-efficacy. Self-efficacy for students in music relies on music educators to understand and determine effective methods and approaches to help students achieve high self-standards (Hendricks, 2016). Four sources of self-efficacy have implications for music and growing students: (a) enactive mastery experiences, (b) vicarious experiences, (c) verbal and social persuasion, and (d) physiological and affective states (Bandura, 1997; Hendricks, 2016). Students who can persist in the face of difficulty through experiences and challenges that match their skill have achieved mastery, but it is up to the educator to find an appropriate way to balance challenge and skill development (Hendricks, 2016). Vicarious situations of social comparison and peer observations are only valid when peer skill levels are the same. In social contexts, where a student observes skill sets higher than their own, students are more reactive than positive. When the educator gives feedback to students, the feedback needs to be genuine, at an appropriate level, and not excessive or superficial, as it may be ineffective or detrimental to a student's intrinsic motivation and performance progress. Through physiological and affective states, self-efficacy perceptions can be enhanced by the continual development of positive thought processes to improve mental and bodily states. Each of these domains affects the main areas of a student developing musical skill and understanding (Hendricks, 2016).

Performance anxiety. Performance anxiety is another aspect of a student's development that is vital when discussing self-efficiency (Hendricks, 2016). During the process of learning to play and perform music, anxiety of any is kind is common, and the most stressful anxiety is the

anxiety felt prior, during, and after a performance of any kind (Spahn, Walther, & Nusseck, 2016). Music auditions are the most stressful kind of performance because they combine the pressures of adjudicator evaluation with social comparison. Students who are experiencing external forces of perfectionism may experience increased performance anxiety rather than self-motivated perfectionism. When performance anxiety increases, students may experience a lower sense of self-efficiency; however, higher levels and understanding of self-efficiency can develop to reduce fears and anxieties about auditions (Hendricks, 2016).

Influence of music educators. Music teachers play a significant role in the development of self-efficiency of students. Effective educators must understand their students to know what is needed for them to succeed (Cheng & Southcott, 2016). Cheng and Southcott explored a small-scale phenomenological case study of three piano teachers and their influence on their students' intrinsic motivation. Music teachers who approach their students individually (differentiation between the students), who are organized (each lesson is built on the last and the teacher is prepared for the following lesson), who respect their students (students have self-worth and voice in piano lessons), and who approach each lesson with a positive attitude, can foster lifelong learning in music making. One emerging theme from Cheng and Southcott's (2016) study was the concept of student self-worth and commitment from students. Students felt they had a stake in their piano lessons when they were able to choose their repertoire of study.

In the process of formal music education and preparation for a music-festival audition, the educator is central to the preparation of the student's musicality and mentality. Music teachers play a central role in the progress of their music students (Biasutti & Concina, 2018); teachers also play a role in the knowledge of a student's ability and skill level and could motivate or demotivate students, depending on personality features, teaching method, beliefs, and their

own skill level in music. Music teachers have a positive influence on the outcome of a student's self-perception and motivation to study music (Tucker, 2018). The secondary music teacher's influence on motivation and self-perception links to performance experiences, intrinsic motivation, word choice, and environments (Tucker, 2018).

MacIntyre et al. (2012) researched the motivational aspects of those studying instrumental music in a high school band to gain new insights into what motivates music students to learn music. Several descriptors of internal and external factors emerged: relationships, intrinsic and extrinsic motivators, attitudes, anxiety, and support from others. The researchers were able to connect Gander's socioeducational model with fundamental motivational structures in studying music during high school. The primary support in motivation for learning music was positive attitudes, an interest in learning to play music, and external factors such as the music educator and the course of study (MacIntyre et al., 2012).

Evans (2015) used the SDT to understand motivating factors behind learning to play and study music. Using two critical factors of SDT—personal growth and self-support through internalized motivation—Evans described the interconnection to fulfill basic psychological needs. Educators need to find ways to help students generate their own passions, love of learning, and internal motivation. Learning music requires an immense amount of internal motivation (Evans, 2015). The SDT can be an avenue to understand the motivational factors of why students want to study music (MacIntyre et al., 2018).

New England Music Festival Association and the Audition Process

Music requires great discipline and practice. A significant part of a student's journey into studying music is the preparation for an adjudicated festival or a solo and ensemble festival (Geringer et al., 2009). During any adjudicated opportunity, such as the NEMFA, a student either

selects a musical work of their own to perform or must perform a work of music already selected for them. This adjudicated process can affect developing student musicians, conductors, teachers, and music programs for a short or long period of time, following the adjudication process (Pope & Mick, 2018). At NEMFA auditions, the adjudicator is not the same person as the teacher from the student's sending school. NEMFA hires adjudicators to assess students based on a performance rubric designed by the membership of the NEMFA (R. Gattie, personal communication, November 10, 2019). During the audition process, the NEMFA adjudicator records and scores a rubric first, then provides a short workshop to assist the student to try a new skill (NEMFA, 2014). Adjudicators have the ability to set aside personal bias only if the rubrics are not subjective (Latimer, 2010). Generally, the organization in which the audition process takes place will design the rubric to allow adjudicators to score based on objective measures rather than personal bias that would skew results from one room to the next. Subjective measures would not provide students with fair adjudication (Latimer, 2010).

Stegman (2009) researched revising the choral adjudication process in the state of Michigan and concluded that the audition process should provide student-centered learning while maintaining established performance standards provided by the membership. During the process of an adjudicated festival, the adjudicator should balance the rubric assessment with the understanding and guidance of a developing musician. The adjudicator should have the understanding that performing and learning are the most crucial aspects of the audition process. Aspects of adjudication include knowledge and an ability to articulate positive performance outcomes while providing insightful information for growth and musical development and should impart inspiration for students and teachers to return year after year. The adjudicator plays a central role in the development and completion of the adjudicated festival but must

maintain fairness and equity. The adjudicator should remain bias-free and have an understanding of how to impart inspiration to keep the student motivated and maintain teacher interest year after year (Stegman, 2009).

Student Perspectives

The literature reviewed does not discuss the perceptions students have toward adjudicated festivals and high school student participation in the adjudication process (Lowe, 2018). Whitener (2016, as cited in Lowe, 2018), "reported competition negatively affects retention" (p. 82). Students from uncompetitive programs score significantly higher in music-aptitude testing. State-based festivals should review the educational purpose of these adjudicated festivals and the value they have for students participating in the audition process (Lowe, 2018, p. 90). In contrast to the negative aspects of the audition process and competitiveness, students have a positive experience participating in the festivals themselves (Gouzouasis & Henderson, 2012). The festivals have a positive psychological impact on students, aid in the motivation of students, and enhance the social aspects of music (Gouzouasis & Henderson, 2012). However, to participate in a festival, students must receive an acceptance score or invitation to participate in the festival (NEMFA, 2014).

Luthar, Cicchetti, and Becker (2000) defined psychology as the individual adaptation to significant adversity or trauma. The audition process, schoolwork, and overall experience in school can be stressful; if students are stressed, their likelihood of performing at their peak ability will be diminished, and ultimately their intrinsic motivation to perform the task would decrease as well (Lepine et al., 2005). For example, if students are able to articulate and understand the complexity of a given subject, specifically computer engineering, students are more likely to persist through times of trial and defeat (Bédard, Lison, Dalle, Côté, & Boutin,

2012). Students' stress-management systems and coping mechanisms play a role in whether students persist through tasks and trails (Bédard et al., 2012).

Regarding first-year college students and persistence, Ferrante (2016) explored the level of motivation to persist in correlation to task and social aspects of students. Those students who were more socially motivated lacked the persistence to excel in coursework tasks and were less academically concerned compared to extreme concern about fitting in. Family relationships and aspirations played a role in how students stay motivated (Ferrante, 2016). Teachers who can provide students with opportunities to experience many activities and create safe environments in which students feel competent can foster intrinsic motivation for students to actively engage in other activities (Li, Lee, & Solmon, 2005).

Conclusion

Music education has evolved to be available to all students, making it a more globally accessible subject to learn (Cabedo-Mas & Díaz-Gómez, 2013). Assessments have been an integral part of students learning whether in class as a formative assessment or in a festival adjudication, as a summative assessment. Adjudicated festivals for ensemble consideration and solo evaluation have been an essential aspect of a student's career for a long time (Geringer et al., 2009; Pope & Mick, 2018). After each adjudicated festival, a certain number of students are not invited to take part in the honors ensemble or next level of the festival because of cutoff scores and levels that organizations set before or after the audition. Music educators have the difficult task of telling students they were not accepted into the festival and must find ways to motivate the students.

Through the literature review, research emerged regarding motivation in music students and aspects of the educators' job to continue to motivate students in their studies of music.

Despite research on preauditions, postauditions, and students who are accepted into the festival, more research is needed to understand the after-effects of students who are not accepted into the festival. Music educators need to understand better how teachers can motivate students to continue to gain musical skill. The educator plays a central role in the education of the student and can be the main factor in success (Cabedo-Mas & Díaz-Gómez, 2013). The adjudicator plays a central role in a student's motivation during and after the music audition. Through SDT, I examined intrinsic and extrinsic motivation in correlation to personal resources to discern how learning musicians can stay motivated through trial and failure. This research fills a gap in the music-education field by seeking ways to continue to motivate students through a failed music audition.

CHAPTER 3

METHODOLOGY

Every year, high school music students audition for an adjudicated festival in hopes they will gain access to a concert festival or high-honors performance, specifically with the NEMFA. Some students fall short of receiving an acceptable score (Parker, 2018). As mentioned earlier, only 440 of the 1,200 students who auditioned were accepted to participate. Of the 760 students who did not successfully make it into the festival, 532 returned to audition the following year for the 2019 festival auditions (S. Parker, personal communication, December 14, 2019). Each year at these adjudicated music festivals for high school students, music educators and sponsoring teachers gather to vote, to improve the audition process and festivals, and to elect officers for the organizations. Frequently during these meetings, the membership expresses concern over the retention and dropout rate of students participating in the festival audition process from year to year for unclear reasons (Reynolds, 2017). This intrinsic case study focused on answering the gap in the literature regarding the understanding and knowledge of what motivates students to persist in continuing to audition year after year, despite having received scores that excluded them from the festival performance.

Through a series of interviews, selected participants recounted their audition experience and reflected on what motivated them to persist in auditioning throughout their high school music career. I designed this study as an intrinsic inquiry of why this small population of students kept returning, despite not being accepted for performance. Through the interview process, coding and memoing, I uncovered deeper understanding and transferability of student motivation. Chapter 3 is organized in the following sections: problem, purpose, research

questions and research design, site information and population, sampling method, instrumentation, data collection and analysis, limitations, ethical issues, and a conclusion.

Purpose of the Study

The purpose of this qualitative intrinsic case study was to understand what motivated former high school music students who failed an adjudicated festival audition, their perseverance to improve, and their ultimate return to the audition process in the following years. This study filled the gap in understanding why students stay motivated through their high school music-career festival audition. The literature reviewed in Chapter 2 presented information regarding what motivates students to pursue music through the use of SDT (MacIntyre et al., 2018).

Although researchers have sought to understand student perseverance in general (Bray, 2014; DiNapoli, 2018; Gregory & Kaufeldt, 2015), a gap persists in the literature on understanding how students remain motivated in these instances. The instruments used for this study included a participant-recruitment survey and an in-depth interview protocol. The projected sample of 10 to 12 student participants came from a shared connection of having participated in high school music all 4 years of high school. They auditioned for an honors festival all 4 years of high school and were not accepted for participation in the festival at least twice between ninth and 12th grades, graduated from high school, and were between the ages of 18 and 20. The purpose of these interviews was to collect data to augment the field of music education, discerning what motivates students to persevere.

Research Design

The primary research design selected for this study was an intrinsic case study. An intrinsic case study "is a type of qualitative case study in which the researcher studies the case itself because it is of exceptional interest" (Creswell, 2015, p. 618). The intrinsic case study

allowed me to focus on the case itself (Creswell & Poth, 2018), which was the small population of students who audition year to year, despite receiving low scores. Creswell and Poth (2018) explained that the case itself presents an unusual or unique situation. The case study allows a researcher to explore real-life situations (Creswell, 2015). An intrinsic case study is the study of a specific case (e.g., a person or a particular group), which was the primary interest in this exploration (as in Mills, Durepos, & Wiebe, 2010). The population of students that fits the description of students continuing to audition despite receiving low scores is small (S. Parker, personal communication, December 14, 2019). The qualitative intrinsic case-study design was used to fully develop an understanding of the complexity of high school music students and what motivates them, through detailed conversations with the individuals selected (Creswell & Poth, 2018). To acquire participants, a participant-recruitment form was sent through a social-media posting to members of the official NEMFA Facebook page and my personal Facebook page. An email was sent to the teachers of NEMFA. To explore this unique case, Figure 2 illustrates the study design (see Appendix J; Yin, 2018).

Research Questions

To study what motivates students to continue to audition, despite receiving an inadequate score, the following research questions were used:

RQ1. How do former high school music students perceive their experience of participating in an adjudicated music-festival audition?

RQ2. How do former high school music students describe their motivation to persist to reaudition at an adjudicated music festival?

Site Information & Population

Although the NEMFA does not have a physical location, it provided data for this study and therefore acted as the site for this study; the population of participants is connected through a series of events. Students who audition for the concert festival at the NEMFA created the common thread among participants. Several organizations use high-stakes audition formats to select students to participate in a high-level honors ensemble. For this study, the NEMFA provided the audition processes, thereby creating consistency in processes and protocols of a music audition because each organization and festival runs its audition processes differently. Thus, too many variables are available to compare festival auditions with each other to discern why or how students stayed motivated through their high school career.

The students who met established criteria were eligible to participate in this study. Participant criteria for this study follow:

1. Student participation in music classes all 4 years of high school.

2. No longer in high school.

3. Between the ages of 18 and 20 at the time of the study.

4. Auditioned for the NEMFA all 4 years during their high school career.

5. Received scores at an adjudicated music festival two or more times, failing to admit them to performance during their 4 years in high school.

Sampling Method

I used purposive and convenience sampling and snowball/social-media methods to recruit participants. To avoid personal bias, I excluded my former students. The snowball/social-media sampling was done through an email sent through the organization's and social-media platforms of the NEMFA. All participants completed a participant-recruitment survey that asked questions

related to the criteria selected for participation and presented the consent form to participate in the interview portion of the study.

I sent a participant-recruitment survey (see Appendix C), containing the consent form through an email blast and social-media posting to the membership of the NEMFA and my personal Facebook page to recruit potential participants for the study. The participant-recruitment survey contained a consent form and a notice stating that all data collected would remain anonymous, if the person selected not to participate in the interview process. All participant information is kept confidential whether they elected to participate in the interview process. All participant-recruitment survey responses are maintained on the online platform REDCap. At the end of the recruitment survey, if the participant elected to participate in the interview process, they were directed to another section that provided them the opportunity to consent and provide their contact information. Participants who volunteered for interviews were contacted through individual email and reminded them they would no longer be anonymous, but their information would remain confidential.

Through the online participant-recruitment survey, I directed participants to a consent form explaining the study (see Appendix B). All participants remained anonymous unless they chose to participate in the study. If they chose to participate in the study, they supplied their contact information to be randomly selected for an interview. Interview participants were told that all information would remain confidential and data would be kept on my personal devices. I also told participants that only I would have access to the data through encrypted codes and a fingerprint.

Last, data received from the NEMFA was strictly archival data; that is, it contained no personal information tied to a student who had auditioned in the past. These data were

conversation-based with the data manager of the NEMFA, because the data tracking students

from year to year is not kept in any NEMFA database, nor can these data be computed, given the

size of the database (S. Parker, personal communication, December 14, 2019).

<div align="center">**Instrumentation & Data Collection Procedures**</div>

I developed three points of instrumentation in this research. I used the initial recruitment

survey (see Appendix C) to gather potential participants for the interview process and to collect

information regarding whether they met the criteria for participation; participants were asked a

series of questions tied directly to the requirements for participation to qualify them for the

study. The second instrument was a semi structured interview guide. I developed the interview

questions to specifically target knowledge and understanding of this research through the lens of

SDT by looking at motivational factors. The last instrument, tied directly to the SDT, is the

Intrinsic Motivation Inventory (IMI). Using the IMI after the interview provided an assessment

of the "participants' interest/enjoyment, perceived competence, effort, value/usefulness, felt

pressure and tension, and perceived choice while performing a given activity, thus yielding six

subscale scores" (Deci, Eghrari, Patrick, & Leone, 1994, p. 1). Using this instrumentation aided

the development of the set of questions to use in interviews (see Appendix D) to gain an

understanding of whether a student continued with the audition process. Factors may have

included external factors such as social and peer influence, teacher influence, and family

influence.

Field Study

A pre study (field test) is a valuable tool to help refine the process of the research

(Williams-McBean, 2019). Before conducting the interviews with selected participants, a field

test was performed to (a) refine interview questions, (b) test the questions, and (c) provide in-

depth practice of the interview process in an informal way before conducting the research for this study. I chose former high school students who fit the same criteria using convenience to participate in a field test. These students were not eligible to participate in the research for this study. Using this process helped refine and modify the questions before conducting the research (as suggested by Williams-McBean, 2019). Also, field testing allowed me to bracket or exclude personal prejudices regarding the phenomenon of what motivates a student to persist from year to year (aligned with Creswell, 2015).

Data Collection & Analysis

The data to be analyzed for the research project was collected through two data points. The first collection of data was through a semi structured interview (see Appendix D), whereas the last data point followed the interview, when participants completed the IMI (see Appendix F). I conducted the study by first sending out a link to a participant-recruitment survey to recruit participants for the interview. Once potential participants volunteered to participate in the interview, they were selected to be invited to interview at random, based on their responses, if they met the criteria enumerated earlier.

After the participation-recruitment survey was completed, I reviewed the data set and compiled a list of participants who met the criteria. I (a) assigned a number to potential interview participants, (b) figured the range of numbers, (c) input the range of numbers to a computer program to randomly select a number set of 10 to 12 random numbers from the list, and (d) used this randomly computer-generated list to select the interview participants. After selecting participants, the names of those who filled out the recruitment survey but did not meet the requirements were kept on REDCap under a secure password until completion of the research project, as dictated by the University of New England's Institutional Review Board (IRB)

guidelines. Once the potential list of interviewees was complete, I invited them to an interview through email (see Appendix J). Face-to-face interviews or phone calls were scheduled with participants at a time and location convenient for all parties. If the interview took place in person, these interviews occurred at locations away from public view, to protect participant confidentiality. During the interview process, the IMI survey was sent to the participant to complete data gathering related to SDT; when completed, students emailed the IMI back to me.

The bulk of the data collection accrued through semi structured interviews. Interviews were recorded and conducted by phone or in person. I expected interviews to last no more than 45-minutes. If more time were needed, I would have scheduled follow-up interviews. I anticipated interviews conducted in person would take place in conference rooms at my workplace or at the public library, away from public view.

All interviews were recorded on a voice-recorder application provided from Rev.com on my cell phone. The recorded data were stored under fingerprint access on my iPhone. After recording, the interviews were transcribed into text format to properly analyze the data. To transcribe them accurately and in a timely manner, Rev.com, a transcription service, was used. This service is completely confidential and provides transcripts quickly in a Microsoft Word document format (Rev, n.d.). After the interviews were transcribed, Creswell's (2015) five steps were used to analyze the data:

1. Initially read through the text data

2. Divide the text into segments of information

3. Label the segments of information with codes

4. Reduce overlap and redundancy in the codes

5. Collapse the codes into themes

During this process, MAXQDA, a qualitative organizational software program to efficiently store the transcribed interviews was implemented to analyze the information gathered from the interviews using *in vivo* coding (aligned with Miles et al., 2020). Although MAXQDA is an advanced software program capable of analyzing extremely large amounts of data, its primary role was organizing the codes. Merriam (2009) suggested a researcher collect and analyze the data simultaneously, not waiting until all the data are collected, because the work will be overwhelming if the researcher waits until the conclusion of all interviews to begin analysis. Throughout the process of collecting data, it was important that the investigation continue to explore and find other codes that arose from participant to participant (Creswell, 2015). The interviews also guided me to develop further inquiry and to maximize saturation of the codes and information. While this process unfolded, I maintained a memorandum log, allowing me the opportunity to be reflective during the process and to keep the interviews moving forward through the script and clarifying questions (Birks, Chapman, & Francis, 2008). All data are stored on my personal MacBook Pro in a passcode file; recordings will be stored on my iPhone under fingerprint access and in my account on Rev.com. The files will remain in those locations until the completion of the research project, following University of New England IRB guidelines:

1. Information that links to the identities of participants will be destroyed as soon as possible.

2. All signed consent forms will be kept in a secure location for 4 years.

3. The interview transcripts and IRB documents will be kept in a secure location for 4 years.

Limitations of the Research Design

Every study has limitations and identifying the weaknesses in the research is a way for a researcher to conduct the study with a subjective reflective process (Bloomberg & Volpe, 2016). The research design of this study had limitations such as the small population and access to the information needed to garner the population for the study. To address the issue of the small population or the possibility that I would be unlikely to get 10 participants, Creswell (2015), stated that five participants would satisfy saturation for an intrinsic case study. Another limitation was personal bias and personal connection to former students who were adjudicated because I am an adjudicator for the NEMFA and was formerly a music teacher. In knowing these limitations, the potential existed that the data were skewed; however, through the criteria listed in the selection process, I selected participants who were not personal acquaintances. I also addressed credibility, member-checking procedures, transferability, dependability, and confirmability in the data-analysis process.

Credibility

The credibility of a case study is always challenged in the academic world when the researcher is not detailed enough or explicitly transparent with the information and limitations of the study. My bias was inherent in the direct connection between being an adjudicator and teacher of some of these former students (18 years and up); however, I ensured that bias did not enter the study by creating a set criterion to gather participants for the study. I kept a reflective field notebook to detail the research process, although it is not part of the final publication of the dissertation. All data are stored on my personal MacBook Pro in a passcode file and recordings are stored on my iPhone under fingerprint access and on my account on Rev.com. The files will remain in those locations until the completion of the research project and then will be destroyed

when the research project is complete. Another aspect of ensuring creditability is to report all data, including data that challenges the researcher's viewpoint or is considered negative in the findings, such as discrepancies among participants' perceptions (Bloomberg & Volpe, 2016).

Member-Checking Procedures

Throughout the process, to continue to ensure credibility, I performed member-checking procedures. Member checking is a process in which the researcher asks one or more participants in the study to check the accuracy of the report (Creswell, 2015, p. 259). I also involved participants by taking the findings back to them and asking them about the accuracy of the report (Creswell, 2015, p. 259). This process ensured I report the information accurately to reflect what participants said. After having the recordings transcribed by Rev.com, I checked the word document against the recording. I then set up follow-up interviews, in person or by phone, and forwarded the document to the participant to acknowledge that all collected information was accurate or suggest changes to the discussion that were not reported correctly. After receiving the member check, I began the process of analyzing and coding the data for results.

Dependability

Researchers achieve dependability to ensure the research process is documented, logical, and traceable (Bloomberg & Volpe, 2016, p. 163). I made a careful account, detailing and describing the methods of the research so they are logical and can be traced by the reader. In addition, I ensured participants answered the questions developed and used follow-up questions to assist the participant in understanding the question or expanding on their original answer. To continue to ensure dependability, I detailed how I collected the data with a well-maintained record of field notes and memoranda as the interview process unfolded. To ensure the research is

dependable, I also provided the detailed process. Because consistency was critical, every interview followed the same protocol.

Confirmability

To ensure confirmability, I worked to remain objective when reporting the data and place aside subjectivity (aligned with Creswell, 2015; Roberts & Hyatt, 2019). All data are published as they were collected to ensure confirmability; an exception to this are the field notes (see Roberts & Hyatt, 2019). I continued to journal and explicitly record the details of how I completed the research process. Maintaining a journal in the field as I analyzed the data ensured I provided a detailed account of how and why I made decisions, giving the reader the ability to tie the information to the original data.

Transferability

Transferability depends on whether the researcher is sufficiently detailed so readers can connect to their surroundings to decide whether similar processes can be achieved (Bloomberg & Volpe, 2016). In selecting participants for the study, I used convenience sampling and snowball/social media-sampling through the organizations and Facebook. The participants were connected by factors described in the site information and population section of this chapter. Through a detailed description of the process of the research, I communicated a holistic approach, allowing readers to understand the steps taken and how they can use the same information to repeat or consider the same questions used in the study. Readers can then compare this study with similar contexts to determine transferability.

Ethical Issues in the Study

Ethical issues need to be considered before the start of the project (Bloomberg & Volpe, 2016). A researcher must be explicit in detailing how the data were accrued, how they were

analyzed, who will see the information, when the information is used, how it is used, for how long will it be stored, where will it be stored, and when the information will be destroyed. Researchers address many ethical considerations when working with participants in a study (Bloomberg & Volpe, 2016).

When the participant-recruitment surveys were sent to the different organizations, I clarified that participation in the study was voluntary and reiterated that notion at the beginning of interviews. The consent forms included with the survey explained the study purpose, problem, and procedures of the interview process; participants' rights of voluntary action to participate and the right to withdraw at any moment from the process; that the participant-recruitment survey carries no risks; and all information would remain confidential.

During the interview process, I read the following text to participants and provided a written copy:

1. Their contact, name, and any personal information will be kept confidential; locked in a secure box at an undisclosed location, only known to the researcher.

2. All interviews will be recorded on an iPhone and will remain locked through a fingerprint access point, where only the researcher will be able to access the sound bites.

3. The recording will then be sent to Rev.com for transcribing (confidential transcribing service), and the names of the files will only have a code number built by the date, time (24-hour time stamp), and location of the interview, followed by a 3 digit number that corresponds to a sheet with their name (stored digitally on an Apple iPhone under a fingerprinted encryption). For example, the file name will be designed in this manner: 20190811.1702.LakeGeorge.712 or 20190812.0956.Poultney.614, where LakeGeorge and Poultney are pseudonyms assigned by the researcher.

4. All of the data will then be transferred to a MacBook Pro into the analytic software, MAXQDA for analysis. The data will remain in this software program, on the researcher's personal computer, until the completion of the Ed.D. program, at which that point the data will be destroyed.

5. At all times, participant names and contact information will remain completely confidential.

Anything recorded or said during the interview process remained confidential and cannot be associated with individual participants. If at any point participants did not feel comfortable continuing with the interview, and the participant acknowledged their desire to decline to participate, all communication would have ceased. The participants' information remains in a locked place until the study is complete, and then their data will be destroyed. All consent forms to participate were acknowledged in the participant-recruitment survey sent to collect participants for the study.

Conflict of Interest

Because I am a member of all the organizations from which I solicited participants and am currently an adjudicator for the NEMFA, a reader may point to a conflict of interest. To alleviate this possibility, I took extra steps to ensure participating students have never been in my adjudication room, are not current students, and have no personal connection to me outside of the festival association. An example of a personal connection outside could include a neighboring school district where I taught students or small-group rehearsal. When viewing the databases from the festival association, I considered ethics and excluded the delineated students from the pool of possible participants.

Conclusion and Summary

Through an intrinsic case study (as in Yin, 2018), I studied how and why students continue to audition for an adjudicated music festival despite receiving failing scores, to better understand how to motivate students to continue to audition. The study sample size was anticipated to be 10 students who met the requirements to participate. Each student was at least 18 years old and had past experience auditioning for a music honors ensemble. As an ethical researcher, I took appropriate steps to ensure the security and safety of all participants. I report all data transparently to build credibility, ensure all interview methods were consistent, I report all data providing corroboration or contradiction, and apply the analysis so the reader can determine transferability from the methods of this study. This study is rooted in the theory and research metrics of SDT (Ryan & Deci, 2000a). I developed the research questions in connection with SDT (Deci et al., 1994).

CHAPTER 4

RESULTS

The purpose of this qualitative intrinsic case study was to understand what motivated former high school music students who failed multiple times at an adjudicated festival and then ultimately returned to the audition process again. Literature reviewed presented information regarding what motivates students to pursue studying in general music but not what motivates students to persist through failure in studying music. In direct connection, this study's purpose was to fill a gap in the literature regarding why students remain motivated to continue to audition for music festivals during their high school music years. To gather the data needed for this study, I used a participant recruitment survey, semi-structured interview, and the IMI (McAuley, Duncan, & Tammen, 1989). The Self-Determination Theory (SDT) provided the theoretical framework for the study.

To study what motivated students to continue to audition, despite receiving unacceptable scores in at least two adjudicated music-festival auditions during their high school years, the following research questions guided this study:

RQ1. How do former high school music students perceive their experience of participating in an adjudicated music festival audition?

RQ2. How do former high school music students describe their motivation to persist to reaudition at an adjudicated music festival?

In the remainder of this chapter, I discuss the data and results from the study, which include participant demographics, data-analysis methods used, emergent themes from the interviews and IMI, and the shared themes. Further, I present a comprehensive summary of the findings.

Analysis Methods

I recruited participants for the study using an online recruitment survey, sent an email to the membership of NEMFA through Constant Contact (an email service) and posted to their official Facebook page. Initially, the recruitment survey was posted on the NEMFA page for 30-days. However, at the end of the initial 30 days, an insufficient number of participant recruits had responded, I posted for an additional 7 days on Facebook; these days were not concurrent. A total of 42 people responded to the recruitment survey; however, 11 respondents elected not to take part in the interview component of the study and 15 other responses were incomplete. Of the remaining 16 responses, one potential participant did not meet eligibility criteria. Of those 15 remaining potential participants, only 10 met the required eligibility criteria to participate. Each of those 10 participants were assigned a pseudonym to keep their identity and information confidential (see Table 1).

Table 1

Demographics of Participants (Eligibility Criteria)

Name	Music program	Audition	Nonacceptance	Acceptance	Graduation year	Age
Gale	Yes	Yes	Yes	Yes	2019	18
Rue	Yes	Yes	Yes	No	2019	19
Haymitch	Yes	Yes	Yes	Yes	2019	18
Primrose	Yes	Yes	Yes	No	2019	18
Effie	Yes	Yes	Yes	No	2018	19
Cinna	Yes	Yes	Yes	Yes	2018	20
Peeta	Yes	Yes	Yes	No	2018	19
Cato	Yes	Yes	Yes	No	2018	19
Clove	Yes	Yes	Yes	No	2018	20
Thresh	Yes	Yes	Yes	Yes	2018	20

Note. Each column contains abridged wording for the requirements of participation in the interview, *Nonacceptance*: The participants were not accepted to at least two concert festivals, *Acceptance:* The participants were accepted to at least one concert festival. I chose pseudonyms from the novel series, *The Hunger Games,* by Suzanne Collins (2008).

Interview Analysis

After closing the recruitment survey, I scheduled all participants for an interview. I contacted each potential participant individually by email, using the address they had provided in the recruitment survey (see Appendix C). Each participant interview was recorded using an application on my personal phone provided from Rev.com. Throughout the entire process of interviews, I maintained a memorandum log for field notes.

After the recordings of the interviews were completed, they were uploaded into Rev.com's transcription utility service. The service returned each transcribed interview to me in a Word document format within 2 hours. Prior to analyzing the transcripts, I emailed all participants a copy of their transcript for member checking. Each participant then returned, by email, their statement of approval; none had corrections for their transcripts.

I then transferred all the data into the analytic software MAXQDA and analyzed the data following the five-step process from Creswell (2015), disaggregating participants' transcribed interview responses:

1. Initially read through the text

2. Divide the text into segments of information

3. Label the segments of information with codes

4. Reduce the overlap and redundancy of codes

5. Collapse codes into themes

Using Creswell's (2015) five steps, I first uploaded all the transcripts to the software MAXQDA then divided and labeled the text to capture a phrase or particular wording from the transcript. To perform this step in MAXQDA, I highlighted the phrases and placed them in a separate window. After using the *in vivo* process, I again used the MAXQDA software to help

categorize and organize the identified codes and then exported these codes into an Excel document and categorized them into themes. For further analysis, similarity among participants' responses for each instrument were compared, which helped identify the emergent themes and connect those themes to the research questions (themes are discussed in the presentation of the results).

Intrinsic Motivation Inventory Analysis

During the interview, participants were reminded to complete and submit the IMI at the conclusion of the interview. All participants returned their completed IMI approximately 10 minutes after their interviews ended. One participant returned their IMI and asked a clarifying question because the wording of the scale was unclear to them. I then returned the participant's individual IMI to them for completion, after clarifying the scale. Once participants returned their IMIs, the SDT scoring guide was followed to ensure proper scoring of the responses.

Prior to the start of collecting data for this study, I pre-divided the IMI subcategories into two broader categories: Audition and Relationships, to adapt the IMI to the specific areas of this study. Beneath these two categories were subcategories already embedded in the IMI developed by Deci et al. (1994); (a) interest/enjoyment (Audition), (b) competence (Audition), (c) effort (Audition), (d) tension (Audition), (e) choice (Audition), (f) value (Audition), and (g) relationships (Relationships). To analyze the scores across the subcategories, I reverse-scored those items indicated in the IMI scoring guide and averaged all of the scores in that given category (see Figure 1). The average of the subcategory scores and the individual's response scores were used to interpret the intrinsic motivation of each participant regarding the audition process.

The subcategories overlapped with one another, creating redundancies that created reliabilities between participants' answers; that is, they rated their feelings in one section, then repeated those elsewhere on the form to ensure consistency (Deci et al., 1994). The subcategories developed by Deci et al. (1994) aimed to target different areas of intrinsic motivation were adapted to target different areas such as those found in this study. The subcategories aligned between Deci et al. (1994) and this research study follow: (a) the interest and enjoyment category is self-measured by participants' intrinsic motivation regarding audition, (b) the perceived choice and perceived competence categories are positive predictors of participants' self-autonomy and behavioral measures, (c) the pressure and tension category is considered a negative predictor of participants' intrinsic motivation, (d) the effort category is a separate variable, self-scoring participants' perceived effort on task, (e) the value of the auditions category measures self-regulation in auditions, and (f) the relatedness category measures relationships in connection to participants, that is, their teacher and adjudicator.

Presentation of Results

Data and results of the study (see Table 2) and data from the IMI survey are displayed in narrative form in the order of frequency of emerged themes. The last section of the results is a presentation of the cross-comparison between the interviews and the IMI and the emerged themes identified in both as they relate specifically to the research questions

Table 2

Interview Themes

Theme	Subtheme
Relationships	Teacher relationship
	Peer relationship
	Family relationship
	Self-efficacy
	Adjudicator relationship
Audition	Adjudicator
	Environment
	Self-protection
Persistence/Resilience	Failure
	Relationships
	Self-efficacy

Note. Self-protection and self-efficacy refer to the participants' discussions of themselves.

Emergent Themes in Interviews

After the interview responses were transcribed and coding was completed, I collapsed the codes into emergent themes and subthemes for clearer organization and ability to analyze the material against the research questions. In considering the interviews as a whole, three primary themes emerged: Relationships, Audition, and Persistence/Rejection. The themes were listed in order of highest frequency (see Table 2) with their associated subthemes, also listed in order of frequency.

Relationships. Relationships emerged as the highest repeated theme. Relationships were woven throughout the interview responses in all transcripts. Five subthemes also emerged under Relationships: (a) teacher relationship, (b) peer relationship, (c) family relationship, (d) self-identification or oneself, and (e) adjudicator relationship. Every participant discussed a relationship that helped them persevere through the process, helped them in general with the process, or provided significant support in the postaudition process. Specifically, when asked

about what made them audition again, several participants discussed their strong relationship with their music teacher or coach, averring that the relationships with peers added to the audition experience. Music learning and music performing take place in a very social atmosphere, and relationships play a vital role in whether students continue to learn music or stop (Carlisle, 2013; Hallam, 2010). Primrose discussed, in great detail, the support of many family members, a private vocal teacher and schoolteacher, and peers:

> I probably would have auditioned again because my teacher always tells us to put ourselves out there and as long as we practiced. My mom said the same, you have nothing lose, and the worst they say is no.

Cato echoed similarly that their teacher and support from their best friend encouraged them to audition year after year, despite receiving a "failing" score every year of high school.

Teacher relationship. Teacher–student relationships play an essential role in student motivation (Bernaus & Gardner, 2008). Schiefele and Schaffner (2015) found that (a) teacher motivation does not play into whether students become motivated or increase their overall motivation, (b) that relationships between student and teacher are healthy and present, and (c) that more research should be conducted over an extended period of time to see whether teacher motivation does play in the motivation of students. Each participant described a strong relationship with their music teacher. Gale described a stronger relationship with a private teacher in connection with the NEMFA festival because the private teacher urged Gale to audition for the festival.

> My band director and I have a good relationship. I have known him all four years of high school and I knew of him before high school through the middle school program. We were pretty close but he didn't play clarinet, so it was difficult to get feedback. I started

taking lessons [with a private clarinet teacher], and my private teacher and I have an awesome relationship. I was his only student and he was really helpful in motivating.

Haymitch echoed the same notion and discussed that, if it were not for their private cello teacher, Haymitch would not have auditioned year after year, or even known about the New England auditions. Effie described the relationship with their teacher as helpful and strongly motivating to audition,

I would rather hear someone tell me something honestly, especially now. However, back then I think it would have been better to hear something a little less honest. My teacher would always reach out and make sure that we got the help we needed to succeed. That's what I liked about him.

Cinna discussed, "My teacher was very motivational and kept saying that if I kept trying everything that I'll be able to get in, and that my teacher clearly really cared about their students getting in, and it was very evident."

Peer relationship. Participants described peer relationships as a positive experience for students and believed they motivated them to do better and continue to audition. Effie described their relationship with other friends auditioning as,

We were all good friends honestly! Specifically, in my situation, a lot of us were singing the same song, so that really helped. I remember [XYZ] was like, "you want me to go over it together", and I [remember saying], "please help me."

Cato described the relationship with their best friend as a strong motivation to continue year after year. "If it wasn't for my best friend, I probably would not have even stayed in the music classes. It was so disheartening to work hard, receiving the failing score hurt a lot, but my best friend kept pushing me." Cinna stated,

I got closer to some people from all around that were going to it, that I wouldn't have got

to meet beforehand, and everyone just clearly really cared about the music, and we're all

about the music. It was a bonus of auditioning that I got to meet and make new friends.

Thresh stated that their relationship with peers goes back over the years, because they attended

elementary and middle school together, so "playing and supporting each other was something we

just did. We were a family."

Family relationship. Parental influence and teacher influence play an essential role, not

only in how well students do, but also in how well these individuals can motivate students

(Bernaus & Gardner, 2008). The family-relationship subtheme emerged from four interviews;

whereas the other six did not mention family as a relationship they thought added to the audition

process. Cato discussed an older brother who had a large influence on participation in the

audition process. Gale said, "I would say my mom and my grandparents in particular, because

they are all musicians, they were like, 'Oh you should definitely do that.'" Primrose described a

conversation with their mom in which the mom told Primrose when considering auditioning,

"My mom said that the worst thing they're going to say is no, so that's why I go for it." Clove

stated their dad was a big support.

Self-efficacy. Self-efficacy emerged as a subtheme from four participants who described

themselves as motivators to audition for the festival. When asked "who encouraged you to

audition again," Cinna stated, "myself because I felt it was a really great opportunity for me

music wise." Peeta wanted to prove they could get in, whereas the other two participants, Rue,

and Effie, just stated "myself" or "me."

Adjudicator relationship. Despite discussion regarding the adjudicator, participants

believed they did not have a strong relationship with their adjudicator. Still, for some, it was the

presence inside the room that made them feel comfortable or the comments of "see you next year," "keep up the great work," and "don't give up, make sure you practice measure 34 of the concerto" that encouraged them. Cato stated, "It was a warm environment. The adjudicator welcomed you very nicely, and they didn't scare me anyways. I felt no pressure really." Haymitch described an experience with an adjudicator their junior year,

> I think it would have to be at New England's [during] my junior year. I had this judge that was really funny. He wore a sneaker on one foot and a brown dress shoe on the other. He not only made eye contact with me the whole time but also was smiling and enjoying it [the performance]. After I was done, he gave these really weird [visual techniques], I don't know how to describe them but he stated things, such as think of your bow stroke as a room and you can put whatever furniture you want in there. You can put an end table and a couch; they were really random things that you wouldn't think would help you. but it just relaxed me and after him being silly helped me. Once he had me play it again, with all the [visual] techniques that helped me even more.

Auditions. Auditions were the second highest theme that emerged and from these larger themes, three subthemes emerged: (a) adjudicator, (b) environment, and (c) self-protection. Nine of 10 participants discussed the audition process as a positive experience; specifically, they favored the NEMFA over the other festivals. Participant Cinna favored this festival because participants could choose their own repertoire. In contrast, Rue discussed that the Vermont District Festival was their favorite because there was less freedom, and applicant singers were compared on the same piece of music; at NEMFA, singers have the freedom to select their audition music and could choose a range of repertoire. Clove discussed that the auditions were not enjoyable because of how nervous they would get prior to the audition. In contrast, although

they were nervous, the NEMFA auditions were enjoyable because they had one audition with a single adjudicator rather than a panel of judges, as at District or All State in Vermont.

All 10 participants also discussed that the post-performance period was another aspect of the audition they enjoyed because the audition was completed, and they received feedback from the adjudicator. Cato enjoyed going to the audition year after year because they were able to get feedback from the adjudicators and felt they were able to learn new techniques.

Adjudicator. The adjudicator, as part of the process, also played a role in how participants felt about the overall process of the audition. All participants enjoyed the audition process at NEMFA because they either had the same adjudicator each year and became friendly with that person or that the adjudicator provided critical feedback to participants that they felt was delivered in a way that was not too harsh or mean. For example, Gale said, "they were professional, but they were nice about it." Also, Gale explained, "when I auditioned, the instructor, he gave me a really cool tip about my posture" and this stayed with Gale throughout these years while improving their musicianship. Haymitch described their junior year in which the adjudicator made them feel very safe in the room and made them laugh; this feeling helped ease the nerves when playing.

Environment. All 10 participants described the feel and environment of the audition as professional, welcoming, or safe. Thresh described the environment in the audition room as "very comforting." Cato described the experience as "welcome" and felt no pressure in the environment because of how adjudicators made them feel. Peeta stressed that "because the adjudicator was relaxed, you felt that you had permission to be relaxed as well." Clove and Primrose both stated, "the room felt safe" and continued to describe a positive experience with the music and the adjudicator.

Self-protection. A subtheme of the auditions emerged as the idea of self-protection and the need to guard oneself the next time one participates in auditions after an unsuccessful audition. Six of 10 participants discussed in detail feeling they did not need to raise their guard the next time they were in an audition room, whereas the remaining stated simply, "no" or "I felt comfortable." Effie discussed, "Of course there's, there's nervous energy, but I know in the end that it was going to be okay, so I didn't really put my guard up." Haymitch, stated, "No, that's not my initial reaction, but if I wanted to get better and if I wanted to get in then I needed to make myself more vulnerable. If my guard is up that would not help me."

Persistence and Resilience. Persistence and Resilience was the theme that emerged as the third most frequent. Subthemes were rejection, relationships, and self-identification. Each study participants discussed ways or reasons they felt they gave up easily, what failure or rejection meant to them, and the idea of persistence and resilience. Primrose described that the audition process "taught me not only just resilience, but it taught me persistence." Effie explained,

> I feel that I'm not good at [auditioning]. It depends on what it is though. When it comes to work, I try really hard. I just keep going [to audition] because I don't care. However, other times I'm like, never mind, I wasn't meant to do this.

> Bédard et al. (2012), found that if students can articulate and understand the complexity of a given subject, specifically computer engineering, the students are more likely to persist through times of trial and defeat. Bédard et al. also indicated that students' stress-management systems and coping mechanisms played a role in students' ability to persist through tasks and trails.

Failure. The majority of participants talked about idea of failure through the lens of rejection, and two participants stated they felt humble after receiving the failing score. Rue talked about not giving up and the idea of failure. Rue stated,

> Well, it's one of those things where if you don't get it at first, just keep working at it and try again. You don't just stop trying because you didn't get it the first time. I mean, failure keeps you humble in a sense. It pushed me to help or to try harder in my music classes.

Similarly, Gale discussed,

> I think that it is an example of, if you fall down you can still get back up. Also, things don't go perfectly every single time [and it may not] always go the way you would expect them to. So, because of that, it is kind of humbling because I know that even if I fail, life is still going to go on and to me that can be applied to a lot of different aspects of life too.

When asked about giving up easily, Gale stated,

> I will admit that I'm probably the type of person who, if things are hard, then I'm more likely to run away than face it. But I think that that was a bigger problem before I auditioned and auditioning kind of made me aware of that aspect of myself.

Haymitch described at length that the process of being rejected from the festival felt more reflective:

> I would ask myself questions. Why didn't I get in? What did I do? What did I do wrong? What could I do better? … I know that it [the failed audition] doesn't measure you as a musician. Yes, those people are incredible musicians, but also, there are incredible musicians that just don't get in and they miss it by a point or two. I know I worked hard. I know I practice a lot, but also, I tried to not let it get the best of me.

Similarly, Cinna said,

> I more, or less, did not just think of it just as failing. I thought of it as a way to improve
>
> my skills and have more drive to keep pushing every year because every year that I
>
> auditioned I got better and better every time.

The majority of participants thought of auditioning as a way to improve their current standing, not as an avenue to give up and quit. Effie concluded their interview with advice for musicians auditioning:

> I would just say that do not let any failed attempts discouraged you, because once I did
>
> get accepted into the festival, it was the best feeling in my music career. [Mostly],
>
> because I knew I worked hard for it, and I knew that I deserve to get in; it was a really
>
> good self-esteem booster.

Relationships. Every participant labeled a relationship that helped them persist and find the resilience to continue to audition year after year. Clove described continuing to audition because their friends wanted to them to succeed and be part of something bigger, such as the concert festival: "To be a part of more than just my high school choir, my friend kept pushing me to audition because she had such a blast at the concert festival the year before." Peeta wanted to prove to their dad their ability to continue through this type of pressured audition and described the desire to make new friends who shared the same interests. Haymitch said that the rejection itself played a role in wanting to audition again because their cello teacher kept encouraging them by saying they were above the rejection of the festival.

Self-efficacy. Three of the 10 participants described that they kept auditioning because they wanted to better themselves and to prove they can take part despite failure, and they wanted to do it for themselves in general (Participants Clove, Cato, and Peeta). Cato stated with passion,

The failed auditions just made me want to try harder. It made me want to actually

succeed. I didn't accept failure. I don't like to fail. I like to succeed. I learn from my

failures, so I have to always come back from it.

Cato continued to discuss that, "The reason why I auditioned again was I felt like I've could

achieve higher than what I did before and to actually get through this time. I wanted to get past

the audition."

Intrinsic Motivation Inventory

To analyze the IMI data received from participants, I used specific scoring of the IMI to

ensure the responses were captured (see Table 3). I used the scoring guide provided in the IMI

(Deci et al., 1994) and converted the scores from the IMI into qualitative data points. These

qualitative data points are the "statements" from the IMI that participants used to answer the IMI

questions (see Appendix F). For example, an average score of "4" would equate to a "rather true"

score on the IMI scale.

Table 3

IMI Question Categories

Category	Subcategory
Auditions	Interest/Enjoyment
	Competence
	Effort
	Tension
	Choice
	Value
Relationships	Teacher relationship
	Adjudicator relationship

Note. Each of the categories was predetermined as presented in the IMI. The subcategories directly relate to the IMI.

Auditions. On the IMI, the majority of questions revolved around intrinsic perceptions of preaudition, during audition, and postaudition. Participants were not given this IMI form for each year of their auditions. However, they were asked to look at the audition experience holistically in the same manner they did during the interview process. Figure 1 illustrates the average scores from all participant responses in each of the overarching categories pertaining to the audition process. Participant scores were then translated into the "phrases" of the IMI scale (rather true, not at all true, etc.) to create an average of participants' perceptions for each subcategory of the audition category.

Figure 1. Average IMI scoring of the audition categories.
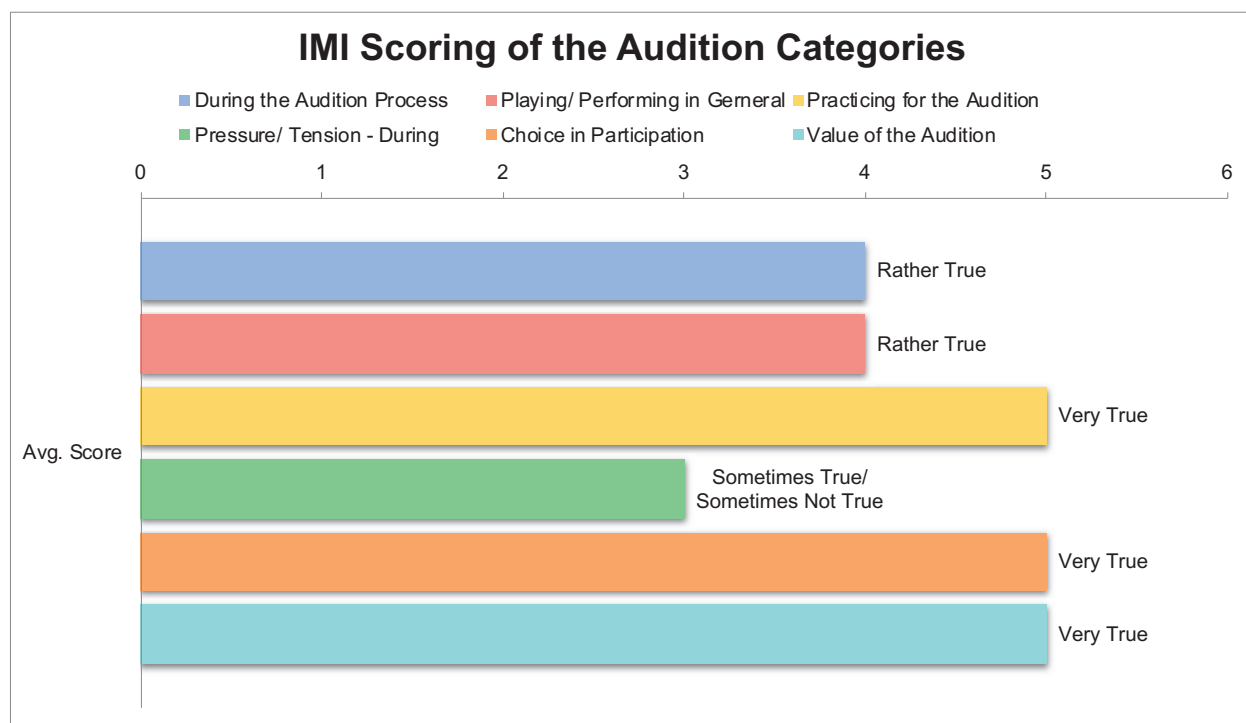
Interest & enjoyment. Participants were asked to rate their overall interest and enjoyment during the audition process (see Figure 1). I asked every participant questions under this subcategory of interest and enjoyment (see Appendix F). Participants rated their overall feeling of, "I enjoyed doing this activity very much." Responses were in the following categories:

(a) four indicated very true, (b) three indicated rather true, and (c) two indicated sometimes true/sometimes not true. Participants were asked to rate, "I thought this was a boring activity." The responses were (a) two indicated rather not true, and (b) the remaining eight indicated not true at all.

Competence. Participants rated their assessment of their overall skill level at playing and how knowledgeable they felt about the audition format (see Figure 1). Participants responded to questions under this subcategory of overall competence (see Appendix F). Participants rated themselves on, "I think I am pretty good at this activity." Overall, the responses were more scattered regarding their overall competence: (a) one participant indicated rather not true, (b) two participants indicated sometimes true/sometimes not true, (c) five indicated rather true, and (d) two indicated very true. When participants rated themselves on, "I think I did pretty well at this activity, compared to peers" the responses were again on a range as follows: (a) one indicated not at all true, (b) three indicated sometimes true/sometimes not true, (c) four indicated rather true, and (d) two indicated very true. I asked participants to rate, "This was an activity that I could not do very well" and the responses were: (a) four indicated not at all true, (b) five indicated rather not true, and (c) one indicated very true.

Effort. Participants rated themselves on a series of questions about their perceived level of effort toward the audition process (see Figure 1) under this subcategory of perceived effort (see Appendix F). They also rated themselves on, "I put a lot of effort into this"; responses were nine indicated very true, and one indicated rather true. Participants rated themselves on, "I didn't try very hard to do well at this activity" and the responses were nine indicated not true at all, and one indicated rather not true. I asked participants to rate, "I tried very hard on this activity." Seven indicated very true and three indicated rather true.

Tension. Bédard et al. (2012) indicated that the stress-management systems and coping mechanisms of the student play a role into the student's persistence through tasks and trails. If students feel and perceive internal stress, they are less likely to successfully persist. I asked the participants to rate the overall tension they felt during the audition process (see Figure 1). The 10 participants rated their overall perception of tension felt during the audition process under this larger subcategory of tension (see Appendix F). I asked participants to rate, "I did not feel nervous at all while doing this"; (a) six indicated not at all true, (b) three indicated rather not true, and (c) one indicated sometimes true/sometimes not true. Participants also rated, "I was very relaxed in doing this activity." Responses were (a) five indicated not at all true, (b) three indicated rather not true, (c) one indicated sometimes true/sometimes not true, (d) and one indicated rather true. I asked participants to rate "I was anxious while working on this task" and the responses were (a) three indicated very true, (b) two indicated rather true, (c) one indicated sometimes true/sometimes not true, (d) and four indicated rather not true. Connecting to the study's purpose of motivation, tension derived in the form of stress.

Choice. Next, I asked a series of questions about participants' overall perceptions regarding their choice to participate in the audition process (see Figure 1) under this larger subtheme of choice (see Appendix F). Participants responded to (a) "I didn't really have a choice about participating," (b) "I felt like I had to do this," and (c) "I did this activity because I had no choice" as follows: nine indicated not at all true and one indicated rather not true. I asked participants to rate, "I did this activity because I want to": nine indicated very, and one indicated rather true.

Value. I asked participants to rate their overall value of participating in the audition process (see Figure 1) under this larger subtheme of value (see Appendix F). The statement was,

"I believe doing this activity is beneficial for me." Nine participants indicated very true, and one indicated rather true. Participants also rated "I think this is an important activity." Seven indicated very true, two indicated rather true, and one indicated sometime true/sometimes not true.

Relationships. On the IMI, two sets of six questions primarily focused on the relationship between the participants and their teacher and the participant and their adjudicator. Figure 2 illustrates the average scores from the IMI categories that pertain to relationships. I averaged together responses to the questions regarding each subtheme of relationships in the IMI according to the scoring procedures of the IMI. I then translated the scores to the "phrases" of the IMI scale (rather true, not at all true, etc.) to create an average of a participant's perceptions for each category of the relationship theme.

Teacher relationship. Each participant responded to a series of questions about their perception of their relationship with their teacher in general (see Figure 2, light blue; see Appendix F). Participants rated, "I felt very distant to my teacher," and the responses were nine indicated not true at all and one indicated rather not true. I asked participants to rate, "I felt that I could trust my teacher": nine indicated very true and one indicated rather not true. Participants also rated, "I would prefer not to interact with my teacher in the future" and "I don't feel that I can trust my teacher." All participants responded with not true at all.

IMI Scoring of the Relationship Categories

■ Connection to Adjudicator   ■ Connection to Teacher
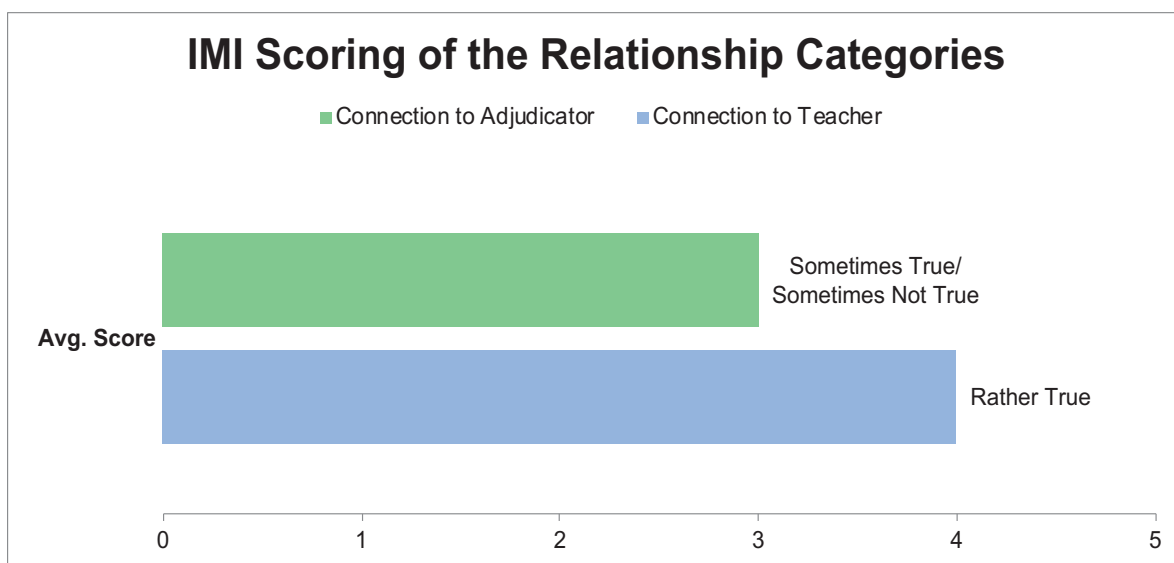
Figure 2. Average IMI scoring of relationship category.

Adjudicator relationship. Under the theme Relationships, participant responses were not

unanimous. During the process of the IMI survey, participants rated their overall connection

between themselves and their adjudicator (see Appendix F). I asked participants to rate "I felt

very distant to my adjudicator," and the responses were (a) three said not true at all, (b) two said

rather not true, (c) one said sometimes true/sometime not true, and (d) four said rather true (see

Figure 2). Participants also rated "I felt that I could trust my adjudicator," and the responses were

(a) one indicated not true at all, (b) two scored rather not true, (c) three rather true, and (4) four,

very true. I asked participants to rate "I would prefer not to interact with my adjudicator in the

future," and the responses were (a) eight said not at all true, (b) one said sometimes

true/sometimes not true, and (c) one said very true. I asked participants to rate "I don't feel that I

can trust my adjudicator" and the responses were (a) seven indicated not at all true, (b) one

indicated rather not true, (c) one indicated sometimes true/sometimes not true, and (d) one

indicated rather true.

Case Similarities and Dissimilarities

For this analysis component, I pulled participants' responses from the IMI questions—specifically the Interest & Enjoyment and the Pressure & Tension categories—as these are sections from the IMI specifically designed to measure positive factors (Interest & Enjoyment) and negative factors (Pressure & Tension) of intrinsic motivation. Interest & Enjoyment have a direct connection with intrinsic motivation, whereas Pressure & Tension have an adverse impact on motivation. I then sought support for individual responses from the IMI from responses from the interview questions. Below I display each individual's response to the IMI and their supporting interview responses. I then connected these responses to each individual research question. Every participant's IMI response that supported Interest & Enjoyment and Pressure & Tension was supported with interview responses connected to students' motivation to persist, appropriately aligned with the corresponding interview question (see Table 4). Also, Table 4 illustrates which interview questions were intended to support the connection of the responses to the IMI. Questions overlap from one category to the next; however, generally, questions from the interview are more individualized than those in the IMI.

Table 4

Categories of the Intrinsic Motivation Inventory & Related Interview Questions

Category related to this study	Related interview question	Category related to the IMI template
Interest or enjoyment during the audition process	4, 5 & 6	Interest/Enjoyment
Perceived competence at playing and performing in general	9 & 10	Perceived competence
The effort in practicing for the audition	12, 13a	Effort/Importance
Pressure and/or tension felt during the audition process	7 & 6	Pressure/Tension
Perceived choice in participating in the audition process	11 & 11a	Perceived choice
The internal value of the audition	12 &13	Value/Usefulness
Connection to teacher & adjudicator	8 & 14	Relatedness

Case 1: Gale

During the interview process, Gale was robust in answers and detail, recalling past experiences with auditions in high school. Although responses in the interview process were deep and full of information, the majority of responses on the IMI were continuously in the middle of the scale, with "somewhat true, somewhat not true" indicating that she did not feel strongly one way or another regarding that question. However, Gale did indicate a few responses in one direction over the other. When asked on the IMI if, "while completing the activity, I was thinking about how much I enjoyed it," her response was "not true at all." This response to the IMI was also evident in response to the interview question, "If you had to choose which festival was the most enjoyable and why," Gale stated, "I do not know, I do not think that auditioning is a super fun time for anyone. I would not say it is enjoyable." Overall, Gale felt competent at playing and auditioning for the festival, and also spent a great deal of energy and time in practicing for the audition. However, based on responses, Gale had fun with the audition process through the preparation of learning new music (i.e., preparing the music is similar to how an

individual will prepare for a job interview.) Gale stated: "it was fun to learn a piece and feel really good at it."

Throughout the interview, Gale discussed feeling nervous before the start of the audition and even after the audition, awaiting the results of the performance. On the IMI, Gale indicated feeling tense, anxious, and very unrelaxed with an indicated score of "very true." These feelings were evident in the interview as well with the account of the auditions:

I was kind of nervous. Well, I was actually really nervous because I had never auditioned for anything before, so that feeling was before the audition, and then after the audition, I still felt nervous but nervous with anticipation. [During the audition], it was more like the adjudicator made it sound like I was not going to get in, so I was disappointed, nervous, I guess, waiting for a result. And then year after year, I felt a little bit more confident about the audition going in because I had been through the process before, but I was still nervous. I think everyone is nervous for an audition and then afterward [it] was kind of the same feeling of [will] I get in or not. But I was glad that it is over with so I can take a deep breath.

In general, Gale indicated had a choice to participate because no one was forcing Gale to audition. However, during the interview, Gale expressed feeling the need to audition again. Gale was her section's leader:

I think that I kind of felt like I had a responsibility almost to audition again because I was a section leader in high school, and I was the first chair. All of the other kids who were section leaders or first chair were auditioning. I felt like [it was] the right thing to do. Also, all of my best friends were going, so I did not want to be left out of that.

Despite having no indication of pressure to audition on the IMI, Gale did perceive some pressure to audition from external forces. Gale provided similar responses on the IMI, feeling that the audition process had value, even when failing to gain acceptance to the festival. "It has kind of been humbling, and I know that even if I fail, life is still going to go on. [This] can be applied to a lot of different aspects of life as well." Despite the rejection and failure at the audition, Gale was still motivated to audition again and again because of the relationships built with her family and friends. Gale discussed and indicated on the IMI a strong connection with the band teacher and private clarinet teacher, but the family helped push her to audition again.

Case 2: Rue

During the interview, Rue struggled to provide comprehensive responses. Even when asked to go further into depth, Rue's responses where simple one-word or few-word answers. Rue overwhelmingly supported interest in the audition by indicating it was "very true"; Rue enjoyed the audition process. In responses during the interviews, and given the tone of delivery, I was left wondering if that was the situation. However, the most powerful statement came when Rue provided insight to her view on rejection and failure: "failure keeps you humble in a sense. It pushed me to try harder." However, according to IMI responses, Rue (a) enjoyed the auditions, (b) had a strong relationship with her teacher, and (c) was anxious/nervous during the audition process. Rue also felt value from the audition by indicating "very true." Although the interview response was terse, Rue stated, "Well, it is one of those things where if you do not get it at first, keep working at it and try again. You do not just stop trying because you did not get it the first time." Based on the tone of the delivery, and the statement delivered regarding the rejection from the festivals, Rue did carry a feeling for needing to be resilient through all situations in which there will be trials.

Case 3: Haymitch

Throughout the IMI survey and ensuing interview process, Haymitch was eager to participate and excited to discuss experience in the audition process. This was evidenced by the positive and light tone of voice. Haymitch had auditioned all 4 years of high school for a multitude of festivals and because of this, interview and IMI responses were given from a general sense rather than pertaining to a specific festival. In the IMI, Haymitch indicated feeling competent and well-practiced for the audition process by indicating "rather true" for perceived competence and "very true" for perceived effort. This was also evident in the reflection process Haymitch demonstrated during the interview process:

I would ask myself questions. Why didn't I get in? What did I do? What did I do wrong? What could I do better? … I know that it [referring to the failed audition] doesn't measure you as a musician. Yes, those people are incredible musicians, but also, there are incredible musicians that just don't get in and they miss it by a point or two. I know I worked hard. I know I practice a lot, but also, I tried to not let it get the best of me.

Although Haymitch had put forth a high amount of effort for the audition process, she indicated on the IMI and interview process feeling "anxious" throughout the process and "nervous," indicating a "very true" on the IMI statement, "I was anxious while working on this task." Even though Haymitch reported high levels of nerves and anxiety during the audition process, it was evident in the interview and on the IMI that Haymitch enjoyed the audition process. Also, Haymitch did not feel forced (indication on IMI "not at all true" regarding pressure to participate) to audition; rather, she wanted to audition because others motivated and encouraged her to audition again. Haymitch indicated having a strong relationship with the orchestra teacher and cello coach on the IMI and throughout the interview. When asked if

Haymitch "would have participated in the audition process anyway," she responded with strong conviction and delivery saying, "Honestly, I don't think I would have."

On the IMI, Haymitch reported it was "rather true" she enjoyed the audition process, and the IMI question also supported this response, in that it was "not true at all" that the audition processes were boring. In connection, these responses from the IMI were underpinned by responses in the interview describing laughter in the positive environment of the audition with an adjudicator in Haymitch's junior year:

> I think it would have to be at New England my junior year. I had this judge that was just really funny. He wore a sneaker on one foot and a brown dress shoe on the other and he, after I was done, he not only made eye contact with me the whole time but was smiling and enjoying it. And after he gave these really weird kind of, I don't know how to describe them, but it was like think of your bow stroke as a room and you can put whatever furniture you want in there. You can put an end table and a couch, just really random things that you wouldn't think would help you. But it just relaxed to me and after, just the vibe that I got in the room, and it kind of sounds weird saying that, but just that vibe and him kind of relaxing and being silly but also weirdly helping me. Once he had me play it again, with all the techniques he gave me them that helped me even more.

In general, Haymitch discussed that the audition process, specifically NEMFA, was positive and Haymitch enjoyed the audition despite feeling anxious. Also, she felt motivated to audition again because of the relationships and encouragement from teachers and peers, as indicated in responses on the IMI and in the interviews.

Case 4: Primrose

Primrose's tone and manner during the interview process was extremely positive. Although her responses were a little difficult to understand between the hesitations in the delivery of answers, responses were consistent between the IMI and interviews. Regarding the Interest and Enjoyment section of the IMI, Primrose did find the process of the audition enjoyable, except when asked if it was enjoyable while completing. When asked if there was interest and enjoyment, Primrose replied, "While completing the activity, I was thinking about how much I enjoyed it." Primrose indicated a middle score of "sometimes true/sometimes not true." Evidence of this was present in the interview:

> When you walked into the [audition] room, they were professional and nice. After you finished the audition, they gave you the critiques after and they were not harsh about it. They would be polite and say, "You did well," but then [follow up with] here is how you could improve on it. The atmosphere of [the audition room] was welcoming and open, and that is why I enjoyed it the most.

Throughout every audition Primrose indicated being extremely nervous by stating, "I know I was nervous every single time," and this was also evident on the IMI as well. In contrast, under the category of Pressure and Tension, Primrose indicated not feeling nervous or anxious while completing the task.

In connection to IMI responses, Primrose felt she had a strong relationship with her teacher. Primrose discussed at length the positivity with which the high school choral teacher helped with the audition and motivated Primrose to continue to audition. Even though Primrose discussed a relationship as a motivator to continue to audition, on the IMI Primrose had the option in participating and that she was not forced to audition. This was evident by indicating

"rather true" on the IMI when asked to rate the following "I did this activity because I wanted to."

Case 5: Effie

Effie's interview and responses were a little difficult to follow as each response contained an immense amount of rambling. The most telling information for Effie derived from the IMI, with some evidence of similarity in the interviews. Overall, Effie enjoyed the auditions attended, specifically the NEMFA, because "New England's by far because it was more personal. There were less people auditioning, so I got more time to practice with my teacher and the song was more enjoyable." The notion that Effie enjoyed the audition process was also evident in the IMI, indicated by a "very true" response for "I enjoyed doing this activity very much." Even though Effie enjoyed the auditions, it was not a favorite thing to do because of feeling terrified at auditions. This was also evident in responses to the IMI, choosing "very true" for feeling anxious and nervous during auditions.

Effie's will and motivation to continue to audition was evident in the desire to improve in musical skill level through the audition process and receive feedback from the adjudicator. This was clear on the IMI and in the interview. Effie indicated that it was "very true" she valued the purpose of the auditions but also indicated in the interview that she looked forward to the auditions to receive feedback on musicality and how to improve skill level. In the interview Effie stated,

I wanted more feedback from a different person. It's nice to have the same person teach you, but also someone else has a different perspective on singing. I like hearing the different opinions because I remember [one time] I sang it one way, and then the adjudicator said, "I don't like it that way because of this reason." After that, I said to

myself, oh ok, that makes sense, even though my teacher told me the exact opposite, but it's fine I will try it. So, I did and it felt a lot easier to sing it that way. Also, this is a technique that I now use all of the time.

In general, despite the length of the responses and her shallowness, due to Effie's use of filler words, consistency emerged in responses between the IMI and interviews.

Case 6: Cinna

Cinna was extremely animated in responses to the interview and responses were comprehensive with a full range of responses. Having auditioned for multiple festivals all through high school, Cinna felt able to give a broad yet comprehensive overview of experiences and motivations to continue to audition, despite having received only one acceptance. On the IMI, Cinna indicated feeling it was "rather true" that she enjoyed the festival-audition process. In connection with other participants, Cinna felt extremely nervous and anxious through the process with a selection of "not at all true" on the question "I was very relaxed in doing this activity." These responses were indicated and evident in Cinna's responses in the interview. Regarding the festival Cinna enjoyed most, "My favorite festival audition was the New England one, because personally I liked the songs for New England better than the other festivals." When auditioning for New England's festival, an auditionee can select the song, perhaps in consultation with their teacher, but the repertoire is not prescribed. Cinna stated with determination that,

I was very nervous for my audition, but afterwards I felt that I had done really well. I was proud of myself because I had pushed through my nerves during the audition. The New England Festival was definitely more intense, but it was also, everyone was very encouraging at the same time.

Cinna indicated on the IMI and in the interview feeling a strong connection with all those auditioning, the adjudicator, and a very strong relationship with the chorus teacher. When asked what motivated Cinna to audition again, it was the strong connection to their teacher and wanting to get into the festival:

> My teacher was very motivational, and he kept saying that if I keep trying and working hard on everything, that eventually I'll be able to get in. It was also really evident that he clearly cared about his students and their success at the festival auditions.

Overall, Cinna indicated on the IMI and in the interview enjoying the auditions, feeling nervous about the auditions because they were intense, and being motivated to continue to audition because of the relationships built in the process.

Case 7: Peeta

Although, Peeta was eager to participate in the interview process and be part of the study, his responses were very short and unanimated, lacking a full breadth of experience regarding the situation and audition process. For several questions, Peeta answered with a simple "yes" or "no" and followed by "maybe," especially for the question asking if Peeta gave up easily. Because the majority of Peeta's responses were very short and somewhat uninformative, the IMI responses revealed a clue into how Peeta perceived the investment, enjoyment, pressure, and value of the auditions. Peeta's perception was of enjoying the audition process and assessing it had value in improving him as a musician; this was a motivating factor to continue to audition. Peeta was only accepted to one festival during high school. A major difference from the rest of the participants was that Peeta felt neither high nor low levels of anxiety and nerves while auditioning. This was evident in responses to pressure and tension by indicating that it was "sometimes true/sometimes not true."

Case 8: Cato

Cato displayed a great deal of passion in the interview and was one of the most animated participants regarding the passion for self-efficacy displayed in the interview. Despite this excitement in the delivery and tone of voice, the majority of Cato's responses for the interview were short and to the point, except when asked, "what do you think motivated you to audition again?" Here Cato's voice was filled with passion and commitment, especially with an emphasis on "I" and said, "the failed auditions just made me want to try harder. It made me want to actually succeed. I didn't accept failure. I don't like to fail. I like to succeed." Cato continued,

I felt that I could achieve higher than what I did before. To actually get through [acceptance into the festival] this time. I practiced more, practiced harder, and tried to relax as much as possible, thinking of different ways. I wanted to get past the audition!

Cato's responses in the interview also were also similar to responses to the IMI. Cato indicated that it was "very true" he practiced very hard for the auditions. Cato also responded that he felt neither good nor bad at his skill level by indicating it was "sometimes true/sometimes not true" Caro was good at singing. Also, Cato responded on the IMI that it was a choice to participate in the audition process with an indication of "very true." However, on the IMI, Cato was the only participant who indicated it was "rather true" that he felt pressure to participate in the audition and clarified in the interview that it was necessary for personal growth. Also, on the IMI, Cato said it was "very true" that auditioning was beneficial. Cato echoed in interview responses that he experienced pressure to participate and that participation was beneficial:

I wanted to get past the audition. I do not like to fail. The rejection made me feel awful, but I know all of the practicing was good for me. I love music and knew if I wanted to be a better singer, I had to do these auditions.

Cato described nervousness during each audition and even in tone when delivering responses to the interview questions. Cato seemed nervous when discussing past auditions. However, Cato stated a desire to continue to audition due to wanting to prove personal success by getting into a festival or receiving an acceptance. Although Cato was never accepted into a festival, Cato thought the process was beneficial and proved to be a good learning experience for growth as a musician.

Case 9: Clove

Clove was an interesting participant, providing short responses; however, the tone of responses in the interview at first was very apathetic, until we moved to questions about self-perceptions in understanding the motivation to continue to audition. Similar to Cato, Clove was never accepted into a festival, and although her responses were short, the IMI provided some insight on perceptions of the audition process and why she continued to audition. Although Clove indicated in the interview and on the IMI enjoying the audition process and being part of the audition, simultaneously she felt she was not good at the auditions and felt that auditioning at the NEMFA level was above her ability. This was evident on her IMI when indicating it was "sometimes true/sometimes not true" that she felt skilled at this activity. Also, despite stating on the IMI that she enjoyed the process, her interview response contradicted that notion.

> For me, at that time, my skill level in music, not only my singing ability, but with reading music in general, was not where it should have been. It was a little too challenging for me, which is why I didn't enjoy it.

In connection to these responses, Clove also indicated feeling pressure not only in the form of anxiety, by indicating "very true" for an anxious feeling during auditions but also with a response of "rather true" for feeling pressured into taking part in the auditions. Despite having

strong relationships with fellow musicians and her teacher, an element emerged of not wanting to participate in the audition process, especially for NEMFA, as she felt it was too advanced for her. Clove described staying motivated to audition due to wanting to be part of a larger choir, "To be a part of more than just my high school choir."

Case 10: Thresh

Thresh's responses to the IMI leaned neither one way nor the other as the majority of responses on the Interest and Enjoyment section were in the middle, indicating passive selection on the scale of "sometimes true/sometimes not true." When asked on the IMI, if she enjoyed the audition process, she indicated "sometimes true/sometimes not true." Responses on the IMI were similarly evident during the interview and Thresh did not feel strongly about the audition process, although, Thresh did say in the interview that she enjoyed the NEMFA audition process. Thresh discussed liking choosing a song for her performance repertoire at the NEMFA festival but felt slightly discouraged and lacked overall enjoyment of the audition process because of the adjudicator. Although indicating feeling nervous throughout the audition process, Thresh stated, "standardization between how one judge gets their score, and another one would get their score." In connection to this, Thresh indicated on the IMI that she felt she could not trust her adjudicator with a statement of "rather not true" on the question "I felt that I could trust my adjudicator."

Despite feeling nervous and anxious at each audition, Thresh continued to audition, enjoying the concert festival. Throughout high school, Thresh was accepted into the festival once, and had a good experience; because of this acceptance, Thresh wanted to audition and get in again. Thresh had auditioned for several festivals throughout high school but felt that the NEMFA festival was the most enjoyable. Also, Thresh indicated on the IMI and in the interview that she had developed strong relationships between her peers and with her teacher.

Summary

Qualitative data analysis was conducted on 10 participant interviews and IMI survey responses. After identifying codes from the data collected, they were collapsed into emergent themes that addressed the research questions. Emergent themes (see Table 4) are Relationships, Audition, and Persistence/Rejection, listed in order of highest frequency. Subthemes provide clarity regarding each overarching theme. I placed the IMI questions into two categories, based on study needs: Auditions and Relationships and determined the two categories prior to the start of the study by adapting the IMI to collect relevant data for this study. I specifically developed subcategories from the organization of the categories developed from the IMI. These subcategories are interest/enjoyment, competence, effort, tension, choice, value, and teacher and adjudicator relationship. Each participant shared what motivated them to continue to audition, how people helped them, and what failure means to them.

The IMI provided another avenue of insight to understand the intrinsic motivation that these individual students had and strongly indicated that the audition process was stressful. However, despite participants feeling stressed during the audition process, the majority of participants indicated they enjoyed the auditions. Some participants' responses regarding failure were that it made them feel humble, noting that failing is not a cause for a person to give up all potential future opportunities. All participants described a relationship they felt was a crucial aspect in helping to keep them motivated to continue to audition: teachers, family members, themselves, or peers. Someone assisted each participant in encouraging them to audition. Overall, the audition process for NEMFA was a positive experience for nine of the 10 participants. The next chapter provides discussions of the findings from this study, interpretations, implications, recommendations for action, and ideas for further study.

CHAPTER 5

CONCLUSION

This qualitative intrinsic case study explored what motivated high school music students to persist through the adjudicated music festival audition process despite having received failing scores at the audition. A total of 10 participants met the eligibility criteria and were selected for this study from 42 recruitment survey responses. Following their selection, participants were contacted for interviews and emailed a copy of the IMI to complete. I collected, transcribed, and coded interview data through the application of a combination of Creswell's (2015) five steps and an *in vivo* process. Codes were identified in the *in vivo* process, then collapsed into emergent themes. During the analysis process, MAXQDA software was used to help categorize and organize the identified codes.

The IMI contains predetermined categories and subcategories, including: (a) interest/ enjoyment, (b) competence, (c) effort, (d) tension, (e) choice, (f) value, and (g) relationships which I used to help organize data related to intrinsic motivation. Depending on the scoring directions of the IMI, I converted some questions and then averaged them, whereas the remaining questions were averaged individually (to generate an average response of that individual question), along with all the questions in a predetermined subcategory (to generate an average of all of the questions related to that subcategory; as in Deci et al., 1994). Once this process was complete, individual responses were cross-analyzed from participants' individual interviews and their IMI responses to gather a larger picture of each individual participant.

Interpretation of Findings

Chapter 5 provides an interpretation of the results from the collected data. Similarities surfaced from the data in Chapter 4 connect to the Chapter 2 literature review, specifically

regarding relationships, festival processes, and self-efficacy. Analyzed data from this study answered the research questions by presenting an understanding of what motivates students to persist during times of failure or rejection associated with the music festival adjudication process. Through this case study three primary themes emerged from the interviews: Relationships, Audition, and Persistence/Rejection. Of great interest is that one subtheme, self-efficacy, emerged under two separate primary themes in the interview responses. Self-efficacy refers to participants talking about themselves as a motivator, or in general when describing their resilience to audition again. Self-efficacy is discussed later in Chapter 5 as it is a major finding as a subtheme under two different themes. The following research questions guided this study:

RQ1. How do former high school music students perceive their experience of

participating in an adjudicated music festival audition?

RQ2. How do former high school music students describe their motivation to persist to

reaudition at an adjudicated music festival?

These research questions were a central guide for beginning to understand what motivates students to continue to audition, and the theoretical framework of the SDT provided a lens to examine this intrinsic case study. First, I answer each research question and then provide supporting evidence from the findings or literature to support the answer.

Research Question 1: How do former high school music students perceive their experience of participating in an adjudicated music festival?

Study participants felt their experiences in an adjudicated music festival were positive and valuable. When considering the audition process as a whole, participants generally described their feelings about their audition experience as positive, reflective, an opportunity for learning, and providing an ability to improve as musicians. Throughout the interviews, all participants

shared they experienced some amount of nervousness during the preaudition and postaudition phases; all described with relief that they were glad the process was over. The responses in all interviews also paralleled IMI responses.

The IMI questions provided a non-subjective lens for participants to describe their experiences through ranked responses. Participants completed the IMI by responding with their initial reaction when selecting scaled ratings, in comparison to interviews, where some type of hesitation might be accompanied by some level of expressing true feelings about a situation. The IMI categories of (a) their overall interest or enjoyment during the audition process, (b) their perceived competence at playing in general, (c) their effort in practicing for the audition, (d) any pressure or tension felt during the audition process, (e) their perceived choice in participating in the audition process, and (f) their internal value of the audition, all linked to the first research question. When looking at the audition process as a whole, it is effective to examine three main sections or time periods of the audition process: the preaudition, the audition, and the postaudition.

The preaudition. Each participant described their preaudition as being a time of feeling extremely nervous. The anticipation and build-up to the audition is what made participants nervous and, in general, they had these feelings just prior to the audition. The preaudition process begins when the student and the teacher register the student to participate in the audition process. During the preaudition time, participants are preparing their music, learning the process for the audition, and rehearsing with the music teacher in anticipation of instant feedback on their music performance. When answering interview questions Primrose discussed the preaudition process as enjoyable because she was able to learn new music and advance her skills. When participants discussed the direct preaudition or the moments just before they entered the audition room, they

all described a rising level of nervousness. As some participants described these feelings, I could hear in their voices how merely thinking about the process again brought back those waves of nervous and anxious feelings.

The audition. The majority of participants felt invested in the audition process and believed they had the autonomy to participate in the process. This enjoyment of the festival could depend on the festival. I did not endorse the NEMFA, but participants imparted a common thread in that they all participated in the NEMFA festival audition process during all 4 years of high school. Participants enjoyed the NEMFA festival audition process most, for many reasons: they could choose their music from a predetermined list, giving them some autonomy in the process, they found the audition to be a fun experience, and they enjoyed the social aspect of the audition process (i.e., networking, making new friends with common interests, etc.).

In general, participants felt they were somewhat competent in playing and performing. However, in contrast, Clove felt she was not competent at the task, and in cross analyzing her IMI responses to her interview questions, she auditioned for the NEMFA festival despite feeling outside her skill level. In connection, responses in the IMI related to participants' perceptions of their overall effort when auditioning for an adjudicated festival were similar. However, on average, their responses showed consensus that felt they had put much effort into preparing and practicing for the audition process. All but one participant responded they had perceived themselves as "very true" in indicating a higher level of attention and effort put forth for the audition process. The one participant, Rue, indicated one level below on each of the questions on perceived effort, and this was also evident in her responses in the interview, averring she worked hard but indicating, "It is what it is. There is always next year."

Most participants expressed feeling nervous during the audition process and perceived themselves as not being very relaxed during the process. This feeling of nervousness and stress was evident in all participant interviews, yet their perception of nervousness and relaxation differed on the IMI. All but one participant answered they had a choice to participate in the process and participate was what they wanted to do; that is, no one was forcing them to participate. Overall, the findings indicate the students enjoyed the auditions and felt auditions made them better musicians, despite feeling nervous about their performance during the audition.

The postaudition. Every participant described with relief their postaudition experiences. Predominantly, participants responded had an internal understanding and appreciation for the "value" of the festival as a whole. The majority of participants believed auditioning was beneficial to them, evident in their responses during the interviews. Peeta and Cato described at length how they felt; they felt good personally as musicians, and by participating in the audition process, were able to gain the skills and knowledge they needed to become more successful musicians.

Overall, the students who continued to audition year-after-year learned more than how to better their musicianship and how to audition. Participants also expressed a more profound understanding of the value of auditioning and how it benefited them as musicians, but also discussed what they realized or learned from the rejection experience. Some participants expressed that failure made them emotionally stronger or humble. Whey they looked at failure in a reflective manner, they attempted to take their mistakes/failures and improve upon them for the next time they might encounter them.

Research Question 2: How do former high school music students describe their motivation to persist to reaudition at an adjudicated music festival?

Each participant was able to identify a reason they continued to audition despite having received rejections from the festivals. In each response, students presented reasons of relationships, self-efficacy, reasons for persistence, and descriptions of resilience. Participants' descriptions of their motivation to persist to reaudition were different for each. Although common threads emerged in the interviews, the differences were primarily in their responses to questions associated with motivation. Overall, participants were passionate about providing answers to these questions, and although some responses were hollower than others, the delivery of their reflections was filled with animation and excitement.

Persistence and resilience. Rejection, to the majority of participants regarding an adjudicated festival, came as no surprise to them. Through each of the interviews, participants were self-aware of their current skill, and because of their self-awareness, the majority were not surprised when they received rejections from the festivals. Gale described, with a level of indifference, "I received a rejection three years during high school, and I kind of had seen it coming. I wasn't surprised, but I guess I was disappointed because I put in a lot of effort." Rue stated rather quickly, "I wasn't surprised. There were a lot of people that were auditioning, and I know there's only a certain number of spots. Just tried again the next year." When talking with Cinna, there was a level of frustration when she stated, "I was disappointed, but I knew that I could work on the music the following year and try to get better and that if I kept trying, I would eventually get in."

The idea of rejection was not foreign to each participant because they had a certain level of self-awareness, but when asked about how they felt regarding failure, their responses were different. Rue described with a sense of pride,

> I mean, failure keeps you humble in a sense. Other participants discussed that they did not think of it as failing but thought of each rejection as a stepping-stone to push themselves further. It was an opportunity for growth and learning.

Clove described with contemplation "that it definitely shaped me; having what little knowledge I did, because practicing and everything made me a stronger musician." Thresh described with a sense of resilience and understanding that failure is all around, "you just need to be prepared to pick yourself up and continue."

All participants were able to describe motivators that helped them persevere through the audition processes year-after-year, despite not being accepted to perform at the festival. No single response was precisely the same, but each participant identified relationships and people who motivated them to continue to audition. Others described feeling a need to audition again because they had the responsibility to do it; others continued to audition because they wanted to learn.

Relationships. Relationships was a recurring theme in the interviews and IMI. Participants indicated on the IMI that they felt connected to their teacher but somewhat distant from their adjudicator. Relationships were a theme connecting the interviews and IMI. Cato stated with passion that, "it was phenomenal. He was very interactive and passionate about his students. Always wanting to help." Thresh also exclaimed with animation that she felt, "my teacher had put much effort in to help me improve and that I developed a very close relationship with them." Cinna also described with sincerity, "my teacher was very motivational, and he kept

saying that if I kept trying everything that I would be able to get in, and it was clear that he cared about his students' wellbeing and musically learning."

Self-Efficacy: A Major Finding

Of great interest is the discovery that one subtheme, self-efficacy, emerged under two interview-response primary themes (Relationships & Persistence/Resilience). Self-efficacy refers to participants talking about themselves as a motivator, or in general when describing their resilience to audition again. In connecting this finding to the reviewed literature, music students' self-efficacy relies on music educators' understanding and determination of effective methods and approaches to help students achieve high self-standards (Hendricks, 2016). This finding also connects to literature reviewed through the Bandura (1997) and Hendricks (2016) studies on the four sources of self-efficacy. These four sources have implications for music and students' learning: (a) enactive mastery experiences, (b) vicarious experiences, (c) verbal and social persuasion, and (d) physiological and affective states (Bandura, 1997; Hendricks, 2016).

In referencing Bandura (1997) and Henricks (2016), linking their findings to the findings from this study, I found the following statements to be true. Music educators must find a delicate balance to support students' experiences in which students achieve a level of mastery and are challenged; that is, too much challenge and they no longer want to continue because of the difficultly level. The relationships of the teacher and student plays an important role in building self-efficacy, resting on the foundation of clear communication between them. The music teacher needs to understand the student's current level of mastery to effectively select repertoire for the student to perform, whereas the student needs to be able to communicate comfortably with the teacher to voice concern or opposition about the difficulty of music.

Through physiological and affective states, self-efficacy perceptions can be enhanced by the continual development of positive thought processes to improve mental and bodily states; teacher–student relationships play an important role in helping build intrinsic motivation (Hendricks, 2016). Two participants felt they had strong relationships with their music teachers but wanted to continue to audition simply because they personally wanted to. Cato and Peeta expressed this viewpoint, describing their motivation as coming from personal pride. Peeta said, "Just knowing that I had what it takes to make it into the festival always gave me that motivation to keep auditioning for it. It always motivated me to try better." Figure 3 provides a visual representation of self-efficacy.
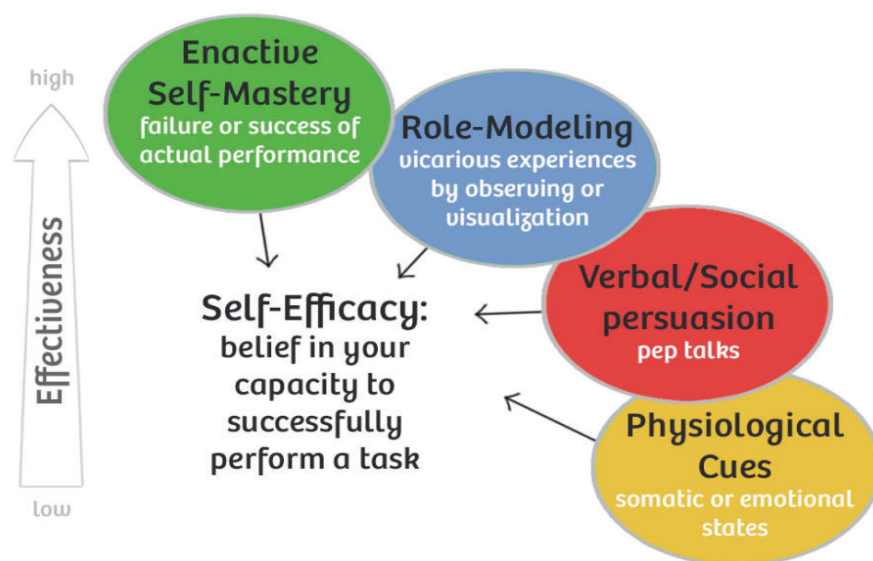

Figure 3. Self-efficacy. Bonacci, V. (2012).

Implications

Educators struggle to understand the rationale behind why some high school students remain motivated to persist when faced with rejection. McInerney (2019) explained motivators that drive students to persist in general; however, the motivators to persist among high school

students in connection with their failed adjudicated music festival auditions have been a struggle for music organizations and music educators to understand.

An implication of this study is the importance for educators to understand what drives students who have faced rejection to persevere and how they handled the stressors of failure and rejection, which will be different for each student. Of the cases studied for this research, each student presented unique reasons for continuing to audition year-after-year. Each participant responded to these stressors in a manner specific to themselves. Some participants described the rejection as painful, accompanied by an array of emotions; yet surprisingly, a few of them had anticipated rejection. Some participants shared that rejection kept them humble.

A second implication of this study is the importance for music educators to understand that something and or someone played an important role in a participant's life, especially when they encountered high-stress situations. Some participants described strong relationships they built and formed with their teachers and peers that acted as motivators. These motivators encouraged them to continue to audition.

An additional implication is that festival-organization leadership may not necessarily understand what motivates students to return year after year, even after they have experienced audition failure. In interpreting study findings for application to the festivals, individual organizations may seek new ways to improve the educational opportunities they provide for future music students. Each participant discussed an aspect of the festivals they enjoyed most that helped them stay motivated to audition. One was that participants-maintained autonomy in choosing the music they personally got to perform in the audition room; this factor is inherent in the structural composition of the NEMFA festival organization.

Recommendations for Action

Recommendations for action presented rest on the findings, analysis, and conclusions of this study. These recommendations are intended for (a) music educators, (b) music festival organizations, and (c) students studying music.

Recommendations for Music Educators

I recommend music educators consider the following:

1. When choosing festivals for student participation, choose festivals based on the needs of the student. In connection to this, consider whether the festival will help the student further their educational journey.

2. Continually collect evidence-based data on the progress of students to make properly informed decisions about how to improve students' musical skill set without diminishing the desire to foster lifelong learning in music.

3. Foster student–teacher relationships through positivity, enthusiasm for the subject, and excitement about the audition process, and establish clear two-way communication.

Recommendations for Music Festival Organizations' Leadership

I recommend music-festival-organization leadership consider the following:

1. During the off-season, examine festival policies, protocols, and musical selections to continually create high educational opportunities for students.

2. Periodically, if not yearly, evaluate adjudicators to assess effectiveness and reliability. In connection, provide professional-development opportunities to ensure adjudicators do not exhibit bias and are following organizational polices, protocols, and scoring guides.

3. Periodically, if not yearly, survey students to provide a continually better educational opportunity to students, similar to a customer-service survey.

4. If possible, create opportunities for student autonomy.

Recommendations for Students Studying Music

I recommend U.S. high school students who are studying music consider the following:

1. Take a significant amount time to prepare not only for the music, but for learning the protocols of the festival's audition process and the set criteria for acceptance into the festival.

2. Have realistic expectations about the amount of time and energy needed to participate in the festival and be mindful that they know their personal limits.

3. Foster student–teacher relationships through positivity, enthusiasm for the subject of music, and the audition process, and maintain clear communication with all people involved in the process.

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Recommendations for Further Study

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Based on the limitations and findings from this study, a further study could follow individual students like Cato from high school through college, to gain an understanding on how this student continues to carry on throughout many periods of trial and rejection in life. Such a longitudinal study would follow these individuals over an extended period of time to understand how intrinsic motivation unfolds and is, or could be, turned into persistence and resilience.

In reviewing the current literature and throughout this research project, it became evident that further research is needed to understand the processes, protocols, rules, and other guidelines of various adjudicated music festivals. Further understanding how those areas will affect students' outcomes at an audition festival, perhaps correlated to the effect it has on a "learning"

musician. This rich information could he shared among adjudicated music-festival-organization leadership to benefit their organizations in developing new protocols, rules, and guidelines that drive the process from application to scoring. A common variable in this study was that students favored the NEMFA festival process. Organizations should share or study successful aspects of each festival organization and create a national protocol and guidelines to streamline the process and make it more enjoyable while maintaining a highly educational atmosphere.

Although gender was not a focus of this study and how it affects motivation, I recommend further research regarding gender and its role in motivation, resilience, and persistence. I observed that the majority of participants in this study were female. Studying the role of gender may lead to understanding how teachers, friends, and families help foster motivation in students wanting to study music despite failure to pass some auditions.

Finally, I recommend a study on how high school music teachers prepare students for adjudicated music festivals. Consideration could be given to studying how teachers might alter the ways they prepare students leading up to and following an unsuccessful audition. Positive teacher–student relationships may assist in the process of preparing students for auditions. Study participants described that relationships played a significant role in their musical journey. Some participants indicated that those relationships were the reason they continued to audition year-after-year, despite repeated failure/rejection.

Conclusion

This qualitative intrinsic case study began to shed light on what motivates students to persist through periods of failure. The results presented in Chapter 4 were consistent with the literature discussed in Chapter 2 but took the past research a little further by providing some insight to the motivational factors impacting students in auditioning again, despite failure. Each

participant discussed their views and experiences with failure; further, each felt failure shaped who they have become. Some participants indicated and stated that the idea of failure is that it humbles a person, providing a gentle reminder that they needed to keep working hard. Each participant discussed continuing to audition because of existing relationships with their teacher, peers, and family. Participants described their families as strong supporters, motivating them to audition, along with their teachers.

Three of the 10 participants had a desire to prove to themselves that they were strong and competent enough to audition year-after-year because it bettered them as a whole; however, one participant stood out from the rest: Cato. Although three participants described self-efficacy, Cato's passionate response regarding motivation was a prime example of self-efficacy. Each time Cato returned to the audition room, it was because he wanted to learn and not give up; he wanted to find a better benefit for himself. Overall, the most common factor of students who shared they became resilient in the face of failure demonstrated a strong relationship with either a parent, teacher, or friend.

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APPENDIX A: Consent Form (Interview)

UNIVERSITY OF NEW ENGLAND

CONSENT FOR PARTICIPATION IN RESEARCH

Project Title: An Analysis of Former High School Music Students' Perceptions of Their Motivation to Persist Through Yearly Adjudicated Music Festivals

Principal Investigator(s): Edward D. Wilkin

<u>**Introduction:**</u>

Please read this form. You may also request that the form is read to you. The purpose of this form is to give you information about this research study, and if you choose to participate, document that choice.

You are encouraged to ask any questions that you may have about this study, now, during or after the project is complete. You can take as much time as you need to decide whether or not you want to participate. Your participation is voluntary.

<u>**Why is this research study being done?**</u> Auditioning for a music festival provides the music student with an opportunity to receive critical feedback to improve ones' skills and techniques. However, oftentimes, students who audition for an adjudicated music festival that receive low or non-accepting scores do not return to participate in the audition process the following year. In contrast, there is a small pool of students that despite receiving low or non-accepting scores do return year after year to improve their skill, even though they may never again be accepted to a festival. This research will provide an insight into the critical motivators for these students that continuously persist and return year after year for the audition in hopes that there can be a broad application of understanding student motivation in general.

<u>**Who will be in this study?**</u>
Participants will meet the following criteria:
1. Student participation in music classes all four years of high school.
2. Are no longer in high school.
3. Are between the ages of 18-20 at the time of the study.
4. Have auditioned for the New England Music Festival Association all four years during their high school career.
5. Have received non-accepting scores at an adjudicated music festival two or more times during their four years in high school.

<u>**What will I be asked to do?**</u> You will be asked a series of interview questions that are tied to the research questions regarding student motivation. During the interview you will be asked to recall past experiences during your high school years as a music student who auditioned for various adjudicated music festivals or high honors ensembles.

<u>**What are the possible risks of taking part in this study?**</u> There are no known risks to you as a participant in the research. The possibility of recalling past experiences may trigger unwanted memories of anxiety and stress during an adjudication music festival process. If you feel uncomfortable and wish to stop the interview, you are welcome to do so at any time during the process.

What are the possible benefits of taking part in this study? Benefits will be adding to the field of music education of student motivation and beginning to create an understanding of what motivates students through the audition process.

What will it cost me? There is no cost for participation in this study.

How will my privacy be protected & How will my data be kept confidential?

During the interview process, the following will be read to the participant aloud and provided a written copy to remain with the interviewer:

1. Their contact (Email and/or Phone), name, and any personal information will be kept confidential; locked in a secure box at an undisclosed location, only known to the researcher.

2. All interviews will be recorded on an iPhone and will remain locked through a fingerprint access point, where only the researcher will be able to access the sound bites.

3. The recording will then be sent to Rev.com for transcribing (confidential transcribing service), and the names of the files will only have a participant code number built by the date, time (24-hour time stamp), and location of the interview, followed by a 3 digit number that corresponds to a sheet with their name (stored digitally on an Apple iPhone under a fingerprinted encryption). For example, the file name will be designed in this manner: 20190811.1702.LakeGeorge.712 or 20190812.0956.Poultney.614, where LakeGeorge and Poultney are pseudonyms assigned by the researcher.

4. All data will then be transferred to a MacBook Pro into the analytic software, MAXQDA for analysis. The data will remain in this software program, on the researcher's personal computer, until the completion of the Ed.D. program, at which that point the data will be destroyed. The MacBook will be stored at home when the researcher is not using the computer.

5. At all times, participant name and contact information will remain completely confidential. Anything recorded or spoken during the interview process will remain confidential and will have no way of returning to the individual participants.

What are my rights as a research participant?

Your participation is voluntary. Your decision to participate will have no impact on your current or future relations with the University. Your decision to participate will not affect your relationship with Edward Wilkin, the researcher. You may skip or refuse to answer any question for any reason. If you choose not to participate there is no penalty to you and you will not lose any benefits that you are otherwise entitled to receive. You are free to withdraw from this research study at any time, for any reason. If you choose to withdraw from the research, there will be no penalty to you, and you will not lose any benefits that you are otherwise entitled to receive. You will be informed of any significant findings developed during the course of the research that may affect your willingness to participate in the research. If you sustain an injury while participating in this study, your participation may be ended.

What other options do I have? You may choose not to participate and/or you may choose to stop participating at any point in the process.

Whom may I contact with questions?

The researcher conducting this study is: Edward D. Wilkin

For more information regarding this study, please contact, Edward D. Wilkin at ewilkin@une.edu

If you choose to participate in this research study and believe you may have suffered a research related injury, please contact Lead Advisor - Jacqueline Lookabaugh, Ed.D., (207) 602-2010 or by email at jlookabaugh@une.edu.

If you have any questions or concerns about your rights as a research subject, you may call Mary Bachman DeSilva, Sc.D., Chair of the UNE Institutional Review Board at (207) 221-4567 or irb@une.edu.

Will I receive a copy of this consent form? Yes. You will be given a copy of this consent form.

Participant's Statement

I understand the above description of this research and the risks and benefits associated with my participation as a research subject. I agree to take part in the research and do so voluntarily.

Participant's signature or	Date
Legally authorized representative	

Printed name

Researcher's Statement: The participant named above had sufficient time to consider the information, had an opportunity to ask questions, and voluntarily agreed to be in this study.

Researcher's signature or	Date
Date	

Printed name

APPENDIX B: Consent Form (Participant Recruitment Survey)

UNIVERSITY OF NEW ENGLAND

CONSENT FOR PARTICIPATION

IN ANONYMOUS SURVEY RESEARCH

Project Title: An Analysis of Former High School Music Students' Perceptions of Their Motivation to Persist Through Yearly Adjudicated Music Festivals

Principal Investigator(s): Edward D. Wilkin

Introduction:

Please read this form. You may also request that the form is read to you. The purpose of this form is to give you information about this research study, and if you choose to participate, document that choice.

You are encouraged to ask any questions that you may have about this study, now, during or after the project is complete. You can take as much time as you need to decide whether or not you want to participate. Your participation is voluntary.

Why is this research study being done? Auditioning for a music festival provides the music student with an opportunity to receive critical feedback to improve ones' skills and techniques. However, oftentimes, students who audition for an adjudicated music festival that receive low or non-accepting scores to a music festival do not return to participate in the audition process the following year. In contrast, there is a small pool of students that despite receiving low or non-accepting scores do return year after year to improve their skill, even though they may never again be accepted to a festival or only once. Through the lens of the Self-Determination Theory (Ryan & Deci, 2008) this research will provide an insight into the critical motivators for these students that continuously return year after year for the audition in hopes that there can be a broad application of understanding student motivation in persistence through failure.

Who will be in this study? Participants will need to have met the following criteria for participation in the interview process:
1. Student participation in music classes all four years of high school.

2. Are no longer in high school.

3. Are between the ages of 18-20 at the time of the study.

4. Have auditioned for the New England Music Festival Association all four years during their high school career.

5. Have received non-accepting scores at an adjudicated music festival two or more times during their four years in high school.

Persons in the interview process of the study will be selected at random from the participant recruitment survey.

What will I be asked to do? You will be asked to complete the participant recruitment survey honestly and openly, to the best of your ability. This participant recruitment survey is a collection of former students who have failed an adjudicated music audition at least twice or have received non-accepting scores.

What are the possible risks of taking part in this study? There are no known risks to you as a participant in the research. The possibility of recalling past experiences may trigger unwanted memories of anxiety and stress during an adjudicated music festival process. If you feel uncomfortable and wish to stop the interview, you are welcome to do so at any time during the process.

What are the possible benefits of taking part in this study? Benefits will be adding to field of music education of student motivation and beginning to create an understanding of what motivates students through the audition process.

What will it cost me? There is no cost for participation in this study.

How will my privacy be protected? & How will my data be kept confidential?

For the participant recruitment survey, the researcher will be using RedCap. All information will be stored on this cloud-based platform approved for use by the IRB. All participants will remain anonymous to everyone including the researcher, unless you provide your name and contact information for the researcher to add your name to the list of possible candidates to be selected at random for an interview. There will be no question on the participant recruitment survey that can identify you as the participant. This information gathered through the recruitment survey will be only seen by the researcher and will be kept under a password, where only the researcher will be able to access the files. Any printed documentation and forms will be kept in a locked location of the researcher's home.

What are my rights as a research participant?

Your participation is voluntary. You also have the right to remain anonymous if you choose to not give consent to be a part of the interview process. If you have chosen to participate in the interview process than your name and contact will be made available to the researcher, Edward Wilkin. Your decision to participate will have no impact on your current or future relations with the University. Your decision to participate will not affect your relationship with Edward Wilkin. You may skip or refuse to answer any question for any reason. If you choose not to participate there is no penalty to you and you will not lose any benefits that you are otherwise entitled to receive. You are free to withdraw from this research study at any time, for any reason. If you choose to withdraw from the study, there will be no penalty to you, and you will not lose any benefits that you are otherwise entitled to receive. You will be informed of any significant findings developed during the course of the research that may affect your willingness to participate in the research. If you sustain an injury while participating in this study, your participation may be ended.

What other options do I have? You may choose not to participate. You may also choose to participate in the participant recruitment survey and not the interview. You may choose to stop participating at any point in the process.

Whom may I contact with questions?

The researcher conducting this study is: Edward D. Wilkin

For more information regarding this study, please contact Edward Wilkin at ewilkin@une.edu

If you choose to participate in this research study and believe you may have suffered a research related injury, please contact Lead Advisor - Jacqueline Lookabaugh, Ed.D., (207) 602-2010 or by email at jlookabaugh@une.edu.

If you have any questions or concerns about your rights as a research subject, you may call Mary Bachman DeSilva, Sc.D., Chair of the UNE Institutional Review Board at (207) 221-4567 or irb@une.edu.

<u>Will I receive a copy of this consent form?</u> Yes. You will be given a copy of this consent form, by selecting print and retaining a copy for your files. Requests can be made to the researcher for a copy of the consent form; however, by contacting the researcher you will not remain anonymous.

I understand the above description of the research and the risks and benefits associated with my participation as a research subject. I understand that by proceeding with this participant recruitment survey I agree to take part in this research and do so voluntarily.

APPENDIX C: Recruitment Survey

Participant recruitment survey for Initial Data Collection and Study Participants

Please note that this participant recruitment survey is completely anonymous, unless you as the participant agree to share contact information to possibly participate further in the research interview process.

Introduction and Consent: Please read the attached document and answer the question, and or consent form. Do you agree to continue to participate in the study?

 A. Yes (Continue to answer the following questions)

 B. No (Please exit the browser and close this participant recruitment survey. Thank you for your time.)

 1.) Did you participate all four years in your high school music program?
  a. Yes
  b. No

 2.) In which state was your high school located?
  a.

 3.) What year did you graduate high school?
  a.

 4.) Did you audition for The New England Music Festival Association all four years?
  a. Yes
  b. No

 5.) Which ensemble audition process for NEMFA did you participate in?
  a. Orchestra
  b. Band
  c. Chorus

 6.) Did you receive non-accepting scores two or more times?
  a. Yes
  b. No

 7.) Were you accepted into an adjudicated festival?
  a. Yes
  b. No

 8.) Are you at least 18 years of age, and will not turn 21 before December 2019?
  a. Yes
  b. No

 If your answers meet the requirements for possible further participation and you wish to be considered for the interview process, please respond below. Please note there is a possibility you will not be selected for the study. If you do not wish to participate further, please hit submit. Thank you in advanced for your time!

Yes, I would like to participate in the interview process of this study.

Provide your name and email address in the following format, *John – Johndoe@gmail.com*

APPENDIX D: Interview Script & Questions

Introduction/ Welcome to the Interview:

Hello _____,

Welcome to the interview process as part of my research regarding student motivation. I wanted to take a moment to thank you for being a part of the participant recruitment survey process and willingness to provide your contact information. I also wanted to take a moment to say this process is entirely voluntary and that if at any point, you wish to stop the process, you are welcome to do so. Also, your identity will remain anonymous, except to me, the researcher. The following questions will be about past experiences in the audition process during your high school music years; do you still provide verbal consent to participate in the interview process?

(Pause)

Thank you for reconfirming your voluntary acceptance to be a part of the interview process. I will begin with some basic questions:

1. What years were you in high school?

2. In what state did you attend high school?

3. Which adjudicated music festivals did you audition for?

    a. Did you participate in the audition process of these festivals all four years?

4. If you had to choose, which festival audition process did you find the MOST enjoyable? Why?

    a. Did you audition for this festival multiple times? Why?

5. If you had to choose, which festival audition process did you find the LEAST enjoyable? Why?

    a. Did you audition for this festival multiple times? Why?

6. Please describe the feel and environment of the adjudication process of the festival you enjoyed the most.

7. Can you recall your feelings pre and post audition?

a. If so, please explain.

8. Please describe your relationship with your teacher.

9. Please describe your relationship with other fellow musicians auditioning.

10. How did you feel after you received a rejection from the NEMFA festival?

11. Was there a group or individual person that strongly suggested you audition for the festival?

    a. (IF YES) – Would you have participated in the audition process anyway?

12. In your opinion, what do you think motivated you to audition again? Explain.

13. How has the audition process, more specifically, the failed auditions help shape you as a person today?

    a.   Do you find that you give up easily?

14. Did you feel that you needed to guard yourself the next time you entered into the audition room? Explain.

I have another questionnaire for you to complete (See Appendix F). This questionnaire is going to ask several questions to provide additional information regarding the audition process and your high school experience.

(Pause)

For a final question: Before we conclude this interview process, is there anything else you would like to add about your past experience as a former high school student with the adjudication process that we have not had a chance to discuss?

Thank you again for your time and willingness to be a part of my study. I will be in touch regarding the next steps.

Appendix E: Permission of Use for IMI

Metrics & Methods: Questionnaires

Research on Self-Determination Theory has included laboratory experiments and field studies in several different settings. In order to do this research, we have developed many questionnaires to assess different constructs contained within the theory. **Each questionnaire page will typically include:**

- the scale
- description of the scale
- a key for the scale, and
- references for articles describing studies that used the scale

*** Please note that all questionnaires on this web site, developed for research on self-determination theory, are copyrighted. You are welcome to use the instruments for academic (non-commercial) research projects. However, you may not use any of them for any commercial purposes without written permission to do so from the Center for Self-Determination Theory.

To inquire about a commercial requests, please email: shannon@selfdeterminationtheory.org

You are logged in as wilkineddie@gmail.com

- Click to log out.
- Begin using the site.

Appendix E. Continued

Metrics & Methods: Questionnaires

Research on Self-Determination Theory has included laboratory experiments and field studies in several different settings. In order to do this research, we have developed many questionnaires to assess different constructs contained within the theory. **Each questionnaire page will typically include:**

- the scale
- description of the scale
- a key for the scale, and
- references for articles describing studies that used the scale

*** **Please note that all questionnaires on this web site, developed for research on self-determination theory, are copyrighted.** You are welcome to use the instruments for academic (non-commercial) research projects. However, you may not use any of them for any commercial purposes without written permission to do so from the Center for Self-Determination Theory. To inquire about a commercial requests, please email: shannon@selfdetermationtheory.org

Click on any questionnaire name below to access the scale or set of questionnaires and other information.

> **You are logged in as**
> **Click to log out (/questionnaires/?a=logout)**

> ## Aspirations Index
>
> (https://selfdeterminationtheory.org/aspirations-index/)
>
>
> Refresh your browser if you are unable to download the... Read more
> (https://selfdeterminationtheory.org/aspirations-index/)

Appendix F: Intrinsic Motivation Inventory (IMI)

Part I: (Adapted from the Intrinsic Motivation Inventory IMI)
Please answer the following questions to the best of your ability; use the following scale:

1	2	3	4	5
Not at all true	Rather not true	Sometimes true/ Sometimes Not true	Rather true	Very True

During the audition process:
1.) I enjoyed doing this activity very much   1 2 3 4 5
2.) This activity was fun to do   1 2 3 4 5
3.) I thought this was a boring activity*   1 2 3 4 5
4.) This activity did not hold my attention at all*   1 2 3 4 5
5.) I would describe this activity as very interesting   1 2 3 4 5
6.) I thought this activity was quite enjoyable   1 2 3 4 5
7.) While completing the activity, I was thinking about how much I enjoyed it: 1 2 3 4 5

Playing/ Performing in General:
8.) I think I am pretty good at this activity   1 2 3 4 5
9.) I think I did pretty well at this activity, compared to peers   1 2 3 4 5
10.) After working at this activity for a while, I felt pretty competent   1 2 3 4 5
11.) I was pretty skilled at this activity   1 2 3 4 5
12.) This was an activity that I could not do very well*   1 2 3 4 5

Practicing for the Audition
13.) I put a lot of effort into this   1 2 3 4 5
14.) I didn't try very hard to do well at this activity*   1 2 3 4 5
15.) I tried very hard on this activity   1 2 3 4 5
16.) It was important to me to do well at this task   1 2 3 4 5
17.) I didn't put much energy into this*   1 2 3 4 5

Pressure/ Tension – Auditions
18.) I did not feel nervous at all while doing this*   1 2 3 4 5
19.) I felt very tense while completing this activity   1 2 3 4 5
20.) I was very relaxed in doing this activity*   1 2 3 4 5
21.) I was anxious while working on this task   1 2 3 4 5
22.) I felt pressured to participate   1 2 3 4 5

Choice in Participation
23.) I believe I had some choice about doing this activity   1 2 3 4 5
24.) I felt like it was not own choice to do this task*   1 2 3 4 5
25.) I didn't really have a choice about participating*   1 2 3 4 5
26.) I felt like had to do this*   1 2 3 4 5
27.) I did this activity because I had no choice*   1 2 3 4 5
28.) I did this activity because I wanted to   1 2 3 4 5
29.) I did this activity because I had to*   1 2 3 4 5

Value of Auditions
30.) I believe this activity could be of some value to me   1 2 3 4 5
31.) I think that doing this activity is useful for _____   1 2 3 4 5
32.) I think this is important to do because it can _____   1 2 3 4 5
33.) I would be willing to do this again because it has some value to me 1 2 3 4 5
34.) I think doing this activity could help me to _____   1 2 3 4 5
35.) I believe doing this activity is beneficial to me   1 2 3 4 5
36.) I think this is an important activity   1 2 3 4 5

Connection to Teacher and Adjudicator
37.) I felt very distant to my teacher*   1 2 3 4 5
38.) I felt very distant to my adjudicator*   1 2 3 4 5
39.) I felt that I could trust my teacher*   1 2 3 4 5
40.) I felt that I could trust my adjudicator*   1 2 3 4 5
41.) I would like the chance to interact more my teacher   1 2 3 4 5
42.) I would like the chance to interact with my adjudicator   1 2 3 4 5
43.) I would prefer not to interact with my teacher in the future* 1 2 3 4 5
44.) I would prefer not to interact with my adjudicator in the future* 1 2 3 4 5
45.) I don't feel that I can trust my teacher*   1 2 3 4 5
46.) I don't feel that I can trust my adjudicator*   1 2 3 4 5
47.) I feel close to my teacher   1 2 3 4 5
48.) I feel close to my adjudicator   1 2 3 4 5

Appendix G: IRB Organization Permission Form

November 18, 2019

New Englnad Music Festival Association
Marj Rooen, President

Research Proposal Data Request
University of New England – Doctoral Program in Educational Leadership

Dear Ms. Marj Rooen,

My name is Edward Wilkin and I am doctoral candidate at the University of New England; I am writing this letter to you, to formally request the use of the New England Music Festival Association's data on student audition, the name of the organization, and positing on to its organization Facebook page for recruitment of the study. It is understood at the beginning of this letter that no students personal information will be collected and all information received will be redacted of connections to an individual student, e.g. school, town, voice part, instrument, etc.

I am conducting a research study designed to investigate what motivates students to continue to audition despite receiving low-scores or non-accepting scores. The methods in which I will use include data analysis through surveys sent out to former music students, who are between 18 and 20 years of age. After the surveys of demographic information and volunteer participants; six (6) to eight (8) former music students will be selected at random to participate in an interview where a series of questions will be asked related to the research questions around why student stay motivated to audition year-after-year.

In order to send the surveys to former NEMFA students, I am requesting permission to forward the survey and any correspondence to the membership of NEMFA to Mr. Parker where, at that point, he will forward to the membership, retaining confidentiality between the members. Also, it is requested that I, or Mr. Liam be able to post on the official NEMFA music Face Book page, where students have "liked" the official page. It is my hope that this study will benefit the field of music education in general, as music educators seek ways to continue to motivate students and for the potentiality of discovering critical information to better serve the student by continuing to provide a high quality educational opportunity.

The proposed research period is from February 12, 2020 through May 30, 2020. All participants must be 18 – 20 years of age, have graduated or no longer attending high school, and will be asked to sign an informed consent to participate should they so choose. All participants will be informed of the purpose of the research and I will be responsible to obtain consent from each participant. Participants will be informed that their participation is completely voluntary. Participants can choose to answer only the questions with which they feel comfortable and can discontinue participation at any time. Some of the data may be used for future research purposes consistent with the original purpose stated in the consent document. The final data will be stored for a period lasting no longer than the time it takes to complete the research project, after which it will be destroyed.

There are no known risks. No participant names or any other identifying information will appear in any published reports of the research. The research material will be kept in a secure location, and only I will have access to the data. At the conclusion of the study, all collected data will be deleted and any other identifying information will be removed.

This letter is to certify that information obtained from research will not include names of interviewees, schools, districts, student names or personal information. At your earliest convince, please respond with the decision regarding use of NEMFA in writing on official letter head.

Edward Wilkin

Appendix H: Organization Permission Response

New England Music Festival Association
Marjorie Rooen - President

Saturday. November 30, 2019

Dear Mr. Edward Wilkin,

As per our approval of the New England Music Festival Association Board stated
in my letter dated October 1, 2019, the Executive Board has granted you access to
our student data under the condition that all personal information will be redacted.
Your request to use our NEMFA Facebook page for recruitment of your study will
be assisted by Mr. Parker and Mr. Liam.

Surveys can be given by RedCap, documents sent by email or snail mail. Mr.
Parker will help with any correspondence with former students. No surveys can be
put on public domain to expose personal information.
I hope you will get a good selection of students for your parameters in the study.
NEMFA will be curious to know the motivation of these students as well.

Sincerely,

Marjorie Rooen
President, New England Music Festival Association

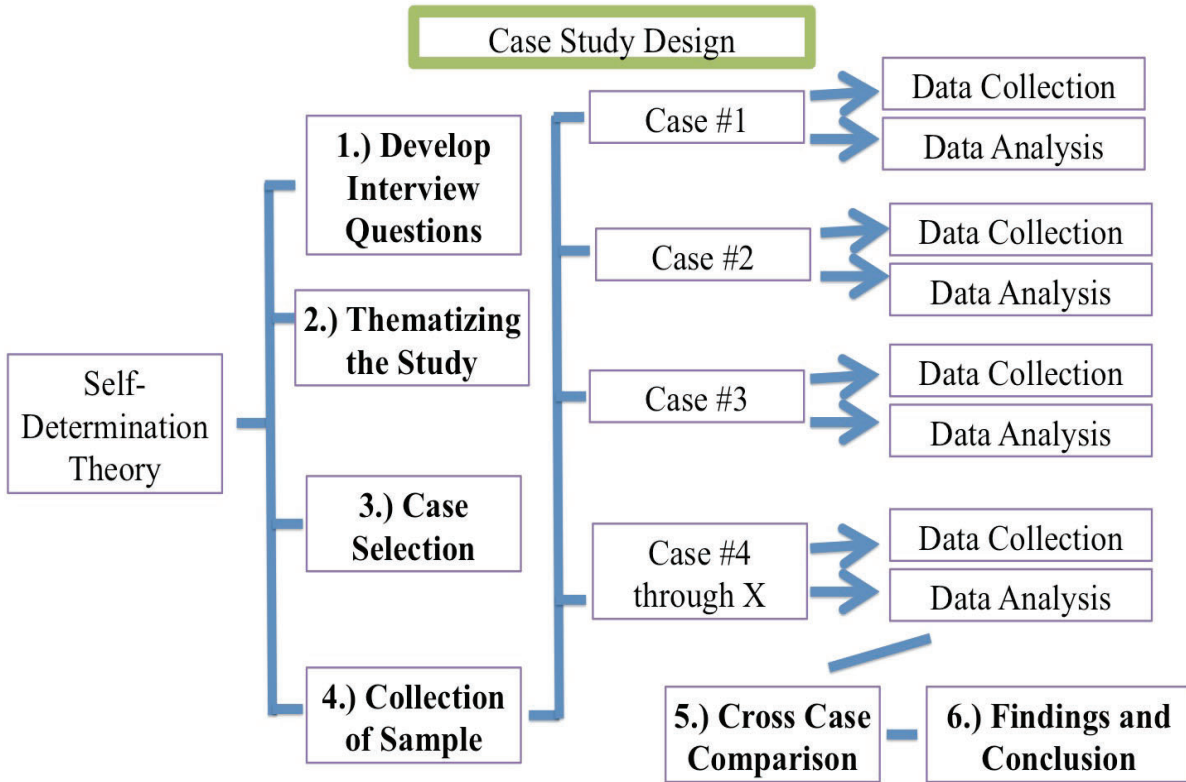**APPENDIX I: Intrinsic Case Study Design (Yin, 2018)**

Figure I1. Case-study design.

APPENDIX J: Email to Invite Participants for Interview

Dear _____,

        Thank you for participating in the participant recruitment survey and providing consent to participate in the interview portion of the research project. As a reminder this research will provide an insight into the critical motivators for these students that continuously persist and return year after year for the audition in hopes that there can be a broad application of understanding student motivation in persistence through failure.

        In case you did not print and retain a copy of the consent form, please see attached; however, here are some highlights.

<u>What will I be asked to do?</u> You will be asked a series of interview questions, which are tied to the research questions regarding student motivation. During the interview you will be asked to recall past experiences during your High School career as a music student that auditioned for various music festival or high honors ensembles.

<u>What are the possible risks of taking part in this study?</u> There are no known risks to you as a participant in the research. The possibility of recalling past experiences may trigger unwanted memories of anxiety and stress during an adjudication process. If you feel uncomfortable and wish to stop the interview, you are welcome to do so at any time during the process.

<u>What are the possible benefits of taking part in this study?</u> Benefits will be adding to field of music education of student motivation and beginning to create an understanding of what motivates students through the audition process.

<u>What are my rights as a research participant?</u> Your participation is voluntary. Your decision to participate will have no impact on your current or future relations with the University. Your decision to participate will not affect your relationship with Edward Wilkin. You may skip or refuse to answer any question for any reason. If you choose not to participate there is no penalty to you and you will not lose any benefits that you are otherwise entitled to receive. You are free to withdraw from this research study at any time, for any reason. If you choose to withdraw from the research there will be no penalty to you and you will not lose any benefits that you are otherwise entitled to receive. You will be informed of any significant findings developed during the course of the research that may affect your willingness to participate in the research. If you sustain an injury while participating in this study, your participation may be ended.

<u>What other options do I have?</u> You may choose not to participate, and You may choose to stop participating at any point in the process.

        When you have a moment, I would like to schedule a time for an interview. If it is not too cumbersome please provide me with your availability over the next two weeks and we will schedule an interview very soon.

        Thank you and if you there are any questions please feel free to contact me.

        Thank you, again!
        Sincerely,
        Edward Wilkin