PRIMARY SCHOOL BAND PROGRAMS: ATTITUDES OF STUDENTS, PARENTS AND MUSIC STAFF

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Abstract

This study aimed to discover how primary school band programs are organised and for what reasons these instrumental ensembles are constructed as extra-curricular, curricular, or co-curricular activities. It explores what motivates students to participate in the school band, parents to enrol their students in the school band program and the pedagogical rationales of band program stakeholders, being parents and school music staff. It also explores the relationship between these perceptions of the role and value of band, and the pedagogical rationale that forms the structure of the band program. This thesis took the form of a multiple case research project where data was collected from two government primary schools in Northern Sydney. Surveys and interviews were used to investigate the differing perceptions of the role and value of the school band program and how these affect the level of integration the band has with classroom music.

A case study of the extra-curricular band program in one of the participating schools is the focus of this thesis. In addition, this research project looks at the educational implications of extra-curricular band programs, prompting research into the primary school band system.

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Chapter 1: Introduction

For many primary school children their first encounter with formative musical experiences are at the age of seven or eight when they join the school band. These bands have existed in Australian primary schools since the early 20th century and have emerged as a purported vehicle for music education (Sutherland & Lane, 1929; Revelli, 1937). After working as a conductor of school concert bands for two years whilst studying music education at university, I was approached by a local primary school to set up the school band program. It was then that I began reflecting on the role primary school band programs played in music education. Indeed the notion of creating a program (the organisation of rehearsals, program activities and learning activities) was challenging as there were many conflicting ideas circulating around the professional scene as to what constituted a 'successful' band program. Perceptions of a 'successful' band program vary from gaining numbers in the band program to achieving competition medals. The very idea of a unique Australian 'band system' where rehearsals and performances are combined in a program is challenged by the lack of consensus concerning its educational goals and meaning in the primary school curriculum.

Instrumental learning and band rehearsals form a significant part of music learning for many Australian primary school children (Pitts & Davidson, 2000). Instrumental ensembles take on a variety of forms ranging from string ensembles, vocal ensembles, orchestras, to marching bands and wind ensembles, yet for most schools the concert band is the first ensemble to be chosen when establishing instrumental groups. Today, many schools included in the Department of Education's listing of government schools in the North Sydney region, for instance, include some sort of 'band system' within their school (Department of Education and Training, 2009).

Policies vary between Australian schools where at one end of the spectrum, schools include participation in a music ensemble as part of their music program within the school curriculum whilst others choose to have band programs run outside

the school timetable, outside of the Board of Studies curriculum and outside the supervision of the principal. There are generally three types of band programs operating in secondary schools: curricular (ensembles that operate in class time and under the music syllabus set out by the New South Wales Board of Studies), co-curricular (ensembles that operate in conjunction with the syllabus but do not necessarily rehearse in school time) and extra-curricular (ensembles that do not take any guidance from the syllabus and do not operate within the school timetable) (Bromley, 1999). In primary schools, it is more likely that band programs are either co-curricular or extra-curricular activities due to the nature of music education at the primary school level.

In the National Review of School Music Education (Pascoe et al, 2005), issues were raised such as how effectively instrumental music can be integrated into the school's curriculum and suggestions for best practices of integration included students "learning and connecting their concept of learning from class music into their instrumental music classes" (p. 125). The review found that very few instrumental programs include ensemble participation and performance as part of the school's music curriculum. Every state has a different emphasis in its curriculum. For example, recently in Western Australia participation in music ensembles is part of the curriculum, but in NSW participation in activities such as concert band, choir and orchestra is generally regarded as extra-curricular activity. The disconnection from the school curriculum in NSW would suggest that learning in the school band differs from learning in the music classroom. In the school classroom, music is taught through the different key learning areas of listening, performing and creating (NSW Board of Studies, 2000) whereas in band focus on performances and imitation of professional wind band settings has led to a teacher-centred approach where key areas such as listening and creating are not necessarily incorporated.

Interestingly, although in NSW, band is generally considered as an extra-curricular music activity, there seems to be a mixture of program structures ranging from what is considered co-curricular and what is considered extra-curricular. The extent to which the school band is integrated into the school curriculum ultimately relies on how students, parents and teachers view the value of band in music

education. This research project will look at the extent to which the perceptions of students, parents and music staff towards band programs affect the degree to which the school band is integrated into the school curriculum.

Significance of Study

Unlike other states, NSW has mandated compulsory music education at the primary school level (Temmerman, 2005). Learning an instrument is considered the most common and popular way a child can be involved in music (McPherson & Davidson, 2006). In some instances, the concert band is the only avenue for students to participate in musical activities and learn to play an instrument; especially those who want to learn how to play wind, brass or percussion instruments. Students learning piano or other orchestral instruments are able to take private lessons and participate in a structured learning environment at an earlier age (McPherson & Davidson, 2006). Therefore for the majority who do rely on the school's band program, it is essential that the program be optimal in terms of music educational objectives.

The NSW K-6 Creative Arts syllabus specifies that all students will be able to perform music, organise sound and listen to and respond to music (NSW Board of Studies, 2000). The music curriculum is taught by a specialist music teacher, a generalist teacher who integrates music with classroom activities, or taught by a creative arts teacher (incorporating all creative arts subjects such as music, dance, drama, and visual arts) (Temmerman, 2005). In instances where generalist teachers are not equipped to teach music, the school band may be the only means for students to participate in music. These ensembles are generally used for public performances and as a marketing tool for prospective students due to their presence in school functions.

Having to work towards performance goals means that students in the band may not necessarily participate in the key learning areas of listening, composing and performing as stated in the music syllabus. There has been significant research done

in the last twenty years on the educational goals of school concert bands in the USA to propose methods of using the band rehearsal as a tool for meeting curriculum outcomes shifting from previous notions of performance and entertainment based goals (Dodson, 1989). However, the extent of this shift occurring in Australian school bands is unclear.

Over 70 years ago, Revelli (1937) pointed out that, in the USA, some of the problems concerning the school band were rooted in:

- Lack of uniformity in objectives
- Lack of recognisable status for music in the curriculum
- Lack of music instruction that is universally excellent throughout all sections of the country

Doyle (1997) described the current band situation in Australia as having an atmosphere of a lack of national organisation. Even though organisations such as the Australian Band, Orchestras Directors' Associations and the Australian Winds in the late 1990s were founded to develop higher standards for instrumental teachers and ensembles, the lack of consensus about the objectives of these bands and their role in schools outlined by Revelli (1937) is still apparent today. The literature has called for further investigation into instrumental ensemble programs like concert band programs and the effectiveness of such practices as a result of limited progress in the school band system (Dodson, 1989; Goolsby, 1997; Hardy, 2006; Lierse, 2005; Pascoe et al., 2005; Pitts & Davidson, 2000).

Outline of Research Questions

Through this study I aim to investigate the attitudes of students, parents and music staff towards primary school band programs. In particular, the study investigates the perception of the role and value of band programs in primary schools and how these affect the way primary school band programs are connected to or disconnected from the classroom curriculum. I also aim to prompt further research in this field of study in order for an effective method of instrumental learning to be

developed that is the most beneficial for students' musical education. In order to address this topic, three research questions are constructed:

1. How in northern Sydney do primary band programs function within primary schools?

2. What are the attitudes of students, parents and music staff towards primary school band programs?

3. Do the perceptions of the role and value of band in primary schools affect the way the program is structured? If so, how?

A review of existing research into the development of the school band and current issues raised by the study will contextualise this study and further highlight the significance of this study.

Chapter 2: Literature Review

In this chapter, the literature on band programs is divided into three sections. It firstly traces the development of the school band in Australia in order to contextualise the nature and current status of school band programs in New South Wales. Secondly, it will look at differing perceptions of the purpose of the school band program in government schools and the role the band program plays in music education. In the third section, literature pertaining to factors influencing the decision on how the band is integrated into the school curriculum will be reviewed for a broader insight into differing views of educational objectives for school band programs.

The school band system in Australia

This body of literature comprises of research on the development of the school band in Australia in order to provide a greater understanding of its current status. Sutherland and Lane (1929) reported that the band development in schools in Australia at the time was a reaction to the author's visit to the USA. Upon returning he implemented a similar band situation in a Victorian school, which impressed the Director of Education, parents and teachers. Since then, the status and role of school bands have been a subject of continual research (ACSSO, 2005; Doyle, 1997; Hardy, 2006; Pascoe et al., 2005; Pitts & Davidson, 2000). However, as Hardy (2006) mentions in his large-scale study of large instrumental ensembles in secondary schools, research into instrumental programs in Australian schools is still limited even though the number of instrumental ensembles has increased.

The above statement that band in Australian schools developed as a result of imitating American band systems is plausible due to the rich American history and culture of band throughout the country. The transformation of wind bands used in military, secular and religious ceremonies into the modern school band during the school band movement in the USA, has received much attention from researchers

(Kohut, 1973; Thompson, 1985). Such studies have outlined the development of the wind band as a tool for music educational purposes. In Australia, there has already been a long history of music education present in primary school classrooms (Doyle, 1997). Cameron (1980; cited in Doyle, 1997) stated that general music programs have always been incorporated into the daily curricula through singing folk songs and performing using simple percussion instruments and recorders. Unlike in the USA where the school band has emerged as the vehicle in which the music curriculum is taught, in Australia there has been the challenge of moulding the school band with pre-existing music educational objectives. Rather, since the eighteenth century, the wind band in Australia developed as a separately functioning system to the school system. Composers such as Percy Grainger, Alexander Frame Lithgow and David Stanhope have since contributed to the status of the wind band as we see it today (McPherson & Hardy, 1996). Although in the USA researchers are continuously probing into the wind band and its role in music education, it would be superficial to use the American band system to describe the current Australian band system (Bish, 1993).

Doyle's (1997) extensive account of the development of the Australian Winds contributes to researchers' understanding of the role of the concert band in Australian history. In conflict with Sutherland and Lane's account, he reports that concert bands and wind bands were not included as part of Australian public school music until the 1960s. Music did not appear in Queensland public schools until 1972 in an attempt to provide opportunities for students to participate in an extra dimension of the music opportunities already offered. During the 1980s, band in Australia was rarely offered as part of the class schedule and ran either during lunch or after school (Thompson, 1983). Findings also suggest that the band movement was not accepted as part of the school curriculum on the national level although it has recently gained strength in Western Australian, Queensland and the Australian Capital Territory (Thompson, 1983).

A more recent survey of the status of band programs in Australian schools was conducted as part of the *National Review of School Music Education* (Pascoe et al., 2005). It also examines this idea of how band programs differ in their structure

from state to state. Studies have shown that Australian state programs have differing emphases and relationships to the curriculum; that is, in NSW, instrumental ensemble activities are generally regarded as extra-curricular whereas in Western Australia and Queensland most government schools have adopted a co-curricular model. The literature in this area show that since the adoption of an essentially American band system into Australia in the eighteenth century, the school band has taken on many different forms as evident in state differences. A reason for this could lie in the differing perception of the value band has in both music education and in the school curriculum.

Purpose and role of band in schools

This body of literature looks at the differing perceptions of the role and value of band in the school. Ideas to be explored include motivation to participate in band programs, differing perceptions of the role the band plays in music education and the school, and how these may affect the current band programs in primary schools.

Motivation to participate in band

Motivation to participate in band and learn an instrument can be seen as a reflection of how the students (and the parents of that student) view the purpose and role of the school band. Austin, Renwick and McPherson (2006) suggest that on a broad level motivation develops in a non-linear fashion comprising of four main themes:

> Motivation may be viewed as a dynamic process involving the *self-system* (perceptions, thought, beliefs and motivations), the *social system* (teachers, peers, parents, siblings), *actions* (motivated behaviours including learning investment and regulation) and *outcomes* (learning, achievement). (p. 213)

This may also be relevant in understanding what motivates students to learn an instrument and participate in the school band program.

Pitts and Davidson (2000) observed factors that influence how band programs are structured in New South Wales in an influential study conducted with eight

different schools across Sydney. These factors include, funding, the school policy, and the students' perceptions of the role of band. The study was able to discuss current trends in band programs and to some extent provides an account of how students and teachers respond to the current set-up. The researchers provided an interesting and unprecedented view of the students' perceptions of band programs in primary schools, mirroring Austin et al. (2006) ideas on motivation. According to their results, children evaluate their experiences in band by whether or not they enjoy themselves, which is connected to the social element of participation. Furthermore, Pitts and Davidson (2000) discuss the importance of social and self-identity in the perception of success in band and the extrinsic and more importantly intrinsic factors involved in student motivation. However, it is important to remember that these views were based on those who had succeeded in band.

Parents' view regarding the decision for their child to begin learning an instrument will often evolve from a different perspective where the speed with which their child will be able to learn their instrument, length of continuation on the instrument, opportunity to perform in good ensembles and the cost involved in learning and instrument maintenance are of primary concern (McPherson & Davidson, 2006). The social environment that band provides is also motivation for parents to enrol their child in band. Research has also found that 56% of Australians surveyed felt that ensembles and school bands contribute to building effective teamwork and interactive skills (Australian Council of State School Organisations, 2005, p. 5).

These motives may vary from parent to parent depending on their musical background and previous experiences with school band programs. In a study conducted by Lierse (2005) in government secondary schools in Victoria, parents of band members and non-band members were put alongside the school principal, instrumental music staff, classroom music staff and administration as influential figures in instrumental programs. It is likely that parents have a greater influence on instrumental programs in primary schools because their children are younger and less self-sufficient. In some situations schools rely heavily on parents and the community to assist in managing band programs (Temmerman, 2005).

Performance versus education goals

Thompson's (1985) use of the rationale that the "band is a versatile ensemble which can equip its members with the technique and practices required in a variety of musical styles and idioms" (p.19) has been subject to criticism. Not all researchers have agreed with the concept that all school instrumental ensembles have been able to provide quality music education, suggesting that it has not developed from the wind band's performance-orientated goals (Dodson, 1989). Pitts and Davidson (2000) reported in their study that students were critical of the band, as they believed private tuition was of greater benefit to them than the band rehearsal when learning an instrument because of the individual attention and guidance given by their private tutors. This suggests that the role of the band in that particular instance is performance based rather than educational.

As a result of tracing the development of band in the USA and its recognition of entertainment, performance and competitions, research suggests that there needs to be a shift from the training of 'bandsmen' to paying considerable attention to the players' musical education (Kohut, 1973; Labuta, 1972; Thompson, 1985). Kohut (1973) argued for the importance for directors or teachers to be knowledgeable in all areas of music in order to teach musicianship effectively to their instrumental ensembles as a group. As outlined in the K-6 Creative Arts Syllabus (NSW Board of Studies, 2000), the curriculum calls for students to acquire skills in listening, creating and performing. Thompson (1983) added to this argument by suggesting that there is a lack of necessary training for music directors, which is resulting in band programs unable to meet the music curriculum.

Researchers have found that bands that focus on teaching musicianship rather than directing rehearsals towards performances provide for a more effective learning environment where students are able to gain a greater understanding of musicianship (Buell, 1990; Owens, 1992; Blocher, Greenwood & Shellahamer, 1997). Goolsby (1997), through analysing the verbal skills used by band directors of different level of experiences, highlighted that the use of effective questioning skills could "assist students in learning more about music and attain a higher cognitive level of music education than the lower level of mere performance" (p. 39).

Achieving the objectives stated by the K – 6 Creative Arts Syllabus is a challenge for many band directors with the pressure to succeed in band competitions. In the Northern Region of Sydney, there are currently several annual competitions that primary school bands enter, such as the Dickson's Music Yamaha Festival, the Chatswood High Primary School Band Festival, the University of New South Wales Band Competition, and the Warringah Performing Arts Eisteddfod. The attitude of the music teacher/director therefore is crucial to the students' learning in rehearsals and affects the level of skills taught during rehearsals (Pitts & Davidson, 2000). The amount the amount of time that the band director focuses on building musical skills would rely on his/her own philosophy of the role of the band and the purpose of the band rehearsal. In keeping with Thompson's (1983) argument, more pre-service training for band directors (or in some cases, generalist music teachers) is needed.

The literature has shown that quite often the teacher in charge of the instrumental program does not have the necessary knowledge of the school curriculum and often transfers methods of conducting rehearsals used in professional settings into the school context (Crozier, 2004; Pascoe et al., 2005). In most instances, professional instrumentalists or conductors are hired in order to direct the band towards success in the various performance-based activities outlined above. Pitts and Davidson (2000) suggest that the responsibility for ensuring effective learning lies with the band director and that a shift of teaching methods is needed to do so.

As a result of a push for an educational based band system, there has been an abundance of literature relating to the school band in terms of rehearsal effectiveness (Conway, 1999; Goolsby, 1999; Ong, 2001). A considerable amount of research on music ensembles and band programs has focused on the effectiveness of various teaching methods, which is in keeping with Kohut (1973) and Labuta's (1972) theory that the success of the band program lies in the hands of the teacher/director (Buell, 1990; Conway, 1999; Hile, 1991; Ong, 2001). These particular studies focus on the band directors' perceptions of what is considered a successful band rehearsal and a successful band program, ranging from the musical achievement of each individual band member to the overall achievement of the ensemble. This area of research

regarding the role and purpose of the concert band as an educational phenomenon is important in understanding the reasons and motivations for band directors and school communities in integrating concert band programs into the school curriculum.

To integrate or to not integrate

Recent research focuses on the ongoing debate of whether or not band and instrumental ensembles should be integrated into the curriculum (Leung, 2003; Lierse, 2005; Schmidt, Baker, Hayes & Kwan, 2006; Wheely, 2004). Studies on the school band in Australia have created distinctions and defined the terms 'co-curricular' and 'extra-curricular' band programs on how the school community responds to these (Lierse, 2005; Wheely, 2004).

Wheely's (2004) study in secondary schools found that extra-curricular participation had a positive effect, providing opportunities for students' development of self-identity, the development of performance abilities, as well as providing a valuable vehicle for marketing the school. Similarities can be drawn with primary school band programs where such extra-curricular activities provide students with the opportunity to develop performance skills and showcase these in public performances for prospective parents. Lierse (2005) argues the benefits of extra-curricular activities by highlighting the factors that contribute to the development of instrumental music programs in Victorian Schools and discusses ideas regarding the need for more co-curricular band programs. The study also found that although some music teachers opposed integrating instrumental programs into the curriculum in instances where only a small proportion of students are withdrawn from class time, many thought of it as an extension of classroom music activities where all students can participate.

The Ministry of Education in Queensland (1988) stated that instrumental music programs must always be seen as an integral part of the school curriculum and its comprehensive music curriculum. However, the fragmentation and disconnection of instrumental music learning from other music learning and activities, observed across the country, was a worrying aspect identified by The National Review of

School Music Education (Pascoe et al., 2005). Research pertaining to ways in which instrumental teachers can integrate their work with class teachers has gained interest in the United Kingdom (Hallam & Lamont, 2004) and in the USA (Humphreys et al., 1992), resulting in the emergence of instrumental learning programs strongly connected to classroom learning by supporting the broad aims of music education. Pascoe et al. (2005) highlights that in Australia there is still a need for a change and reform in instrumental music programs such as band programs, where collaboration between instrumental teachers and classroom teachers is needed.

Pedagogical approaches of band teachers/peripatetic instrumental teachers and classroom teachers differ based on several issues such as, background and training in music education and the perceived purpose of the band program as training and apprenticeship for a musical vocation (Leung, 2003; Lierse, 2005; Pascoe et al., 2005; Pitts & Davidson, 2000; Temmerman, 2005). Whilst it is a challenge for all teachers of music in primary schools to coordinate and integrate learning, recent research has suggested a need for such collaboration between instrumental music and classroom music for instrumental music to be effective in schools (Pascoe et al., 2005).

Conclusion

The school band has received much attention due to the popularity of band in the USA (Colwell, 1992; Goolsby, 1999; Thompson, 1985; Revelli, 1937). The body of literature comprises of research on the development of the school band in Australia, showing it as a unique system where comparisons drawn from band systems in the USA are not suitable. The literature also looked at how students and parents view the purpose and role of the school band through their motivation to participate in the band program. This section also looked at differing perceptions of the role of the band through the perspectives of music teachers and band directors, highlighting the need for more educational based objectives rather than performance-orientated goals. Lastly it explored the debate over the decision to integrate band

programs into the curriculum and the perceived benefits of extra-curricular activities and co-curricular activities.

There has however been little research in connecting these three areas of research by exploring and identifying relationships between the differing perceptions of the role and status of band in primary schools and how these affect the level of integration these programs have in the school curriculum. This gap in the literature has prompted my investigation into these ideas. The study will therefore contribute to an understanding of the status of band programs in primary schools and aid in working towards an optimal band system with clear educational objectives and instructional methods, establishing the school band as a significant contribution to music education at the primary school level.

Chapter 3: Method

My research project is a multiple-case study that falls into the qualitative paradigm, taking place in a natural setting and employing multiple methods of data collection that are interactive and humanistic (Creswell, 2003). Bresler (1992) states that the aim of qualitative research is not to discover reality but rather to construct a clear and more sophisticated understanding and account of things. This study is intended to develop a clear understanding of how two band programs are structured within the North Metropolitan area of Sydney and to provide a rich description of the attitudes of students, parents and music staff towards these programs. It does not generalise about school bands in New South Wales; it does however, seek to provide a deeper level of understanding of the current situation within schools located in the area by providing a snapshot of current band practices, prompting further research on primary school band programs.

Methodological Design

Qualitative research in this research is also empirical and field-oriented with time being spent at each field site collecting data from students, parents and music staff (Bresler, 1992; Creswell, 2003). This paradigm recognises the "human element as a critical and determining factor in the definition of truth and knowledge" (Burns, 2000). This research aims to unfold truths about the school band phenomenon through the perspectives of those involved in the program. Their attitudes regarding the current band programs are crucial in discovering how they function in primary schools.

Multiple-case studies

This research project uses a systematic set of procedures in order to develop an inductively derived grounded theory about a phenomenon (Strauss & Corbin, 1990). Theories concerning band program structures, and attitudes towards these

emerged from the researcher's observations, surveys and interviews (Patton, 2002). This was done through multiple-case studies. This allowed me to understand the social phenomena within a naturally occurring setting, providing rich descriptions of band activities within those two schools (Bloor & Wood, 2006). The use of the case study approach enables the researcher to deal with the subtleties and intricacies of a complex social situation, allowing the researcher to grapple with relationships and social process in a holistic manner rather than basing it on isolated factors (Denscombe, 1998).

The study benefits from using only two case studies as it provides a richer description of the band activities occurring in those two schools. At the same time, the study is unable to make generalisations about band programs in NSW due to the small sample size.

Purposive sampling

A characteristic of qualitative research is purposive sampling (Burns, 2000; Creswell, 2003). The two government primary schools selected were taken from a short list of eight primary schools located in the Northern Sydney region. A prerequisite of the sample was that they implement some form of school band program within the school grounds. In each case study, participants included students from the highest-level ensemble in the band program, parents of those students and the conductor of the concert band. Surveys and interviews were used to collect data on their band programs and school bands in general. Table 1 shows the participants of the study.

Table 1: Survey participants

Survey type	School A	School B
Student Survey	27 students from senior band	7 students in concert band
Parent Survey	7 parents of those students	2 parents of those students
Interview	Conductor	Conductor

School A is a co-educational government primary school located on the Northern Beaches with a population of around 800 students. The school's band program consists of a training band where students have been learning their instrument since the start of the year, and a concert band where students graduate to playing more challenging pieces after one year of playing. Rehearsals are held before and after school and both bands regularly perform in school functions and represent the school in local competitions. Students and parents commit to having weekly private instrumental lessons. A committee of parents (who have students in the band program) and a school staff member who volunteer their time are responsible for administrative activities. They work in collaboration with a conductor hired by the committee.

School B is also a co-educational government primary school located on the Northern Beaches, with a population of around 250 students. The program has a similar set-up to School A with a junior and senior band with rehearsals before and after school. The bands also perform at school functions and represent the school in local competitions. Private instrumental tuition is an important aspect of the band program. A committee consisting of parents of students involved in the bands and one member of school staff, who volunteers her time to assist, has been formed separate to the school and officially stands as a small business. It therefore has a budget separate from the school and does not need permission from the school to proceed with purchases and musical activities unless it involves taking students away from class activities.

Concurrent Mixed Methods Procedure

Although essentially a qualitative research study, the study uses a *concurrent mixed methods approach* (specifically a *concurrent nested strategy*) where both quantitative and qualitative data were collected and analysed simultaneously, within the context of a single study (Creswell, 2003; Cohen, Manion & Morrison, 2000). I was able to gain a broader perspective of findings by using a *parallel-samples design* as research was conducted simultaneously in both schools and was related to the same research problem. The use of quantitative data collection methods in the form of a survey, in each case study, served the purpose of reducing the survey data into

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coded themes that were used as material for the interview data collection phase. Thus, quantitative analysis of the survey was used to develop the subsequent qualitative questions in the interviews. This approach is advantageous as it allowed the researcher to expand an understanding from one method to another and to confirm findings from different data sources (Creswell, 2003). Results of the two different cases, however, were not 'compared' in the way quantitative researchers may do so, as a consequence of the poorer response rate from School B.

Data Collection and Analysis

Research was conducted in two stages. Firstly, the surveys were collected. These served the purpose of gaining preliminary data to analyse and use for the second stage, which included interviews with the music staff of each school. In both schools, the music staff member is the conductor of the school band. Below is a modified diagram of Creswell's (2003) concurrent mixed methods model.
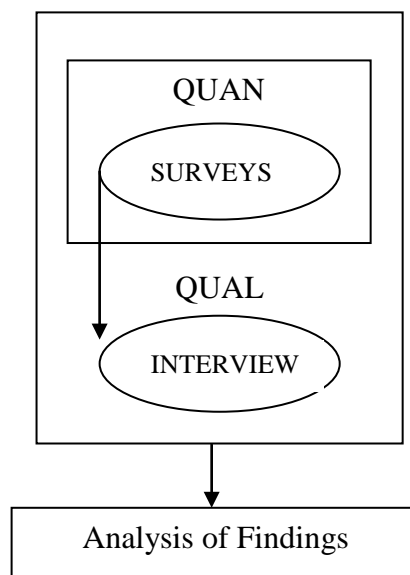

Figure 1: Research design (Creswell, 2003)

Surveys

The surveys enabled the researcher to measure an array of variables including attitudes and opinions (Wiersma, 1995). The participants of the survey were students involved in the band program (the concert band/wind ensemble), and the parents of those students (see Appendix D and E).

Close-ended questions were aimed to provide contextual information, such as the school and years playing in band. The proceeding questions had a Likert-scale response format, which used a rating scale that provides "a range of responses to a given question/statement that builds in degree of sensitivity and differentiation of 1 to 5" (Cohen et al., 2000). These questions along with short extended responses were employed in order to gauge the participants' perspectives of band programs and their general attitude towards band. Following each Likert scale question is a 'please explain your response' section that allowed the participant to elaborate on their responses. The advantage of using this is that the "information gathered by way of the responses is more likely to reflect the full richness and complexity of the views held by the respondent" in regards to the research topic (Denscombe, 1998).

Procedure

Within each school, two different surveys were administered – one for students and one for parents. At the beginning of term 2, 2009, during one of their morning rehearsals, the researcher visited the school to distribute both the student survey and the parent survey. A box was kept in the administration office for the students and parents to return their surveys, which were collected at the end of term 2. In School A, 57% of the students in the concert and 15% of their parents filled and returned a survey form. School B, on the other hand, had a 32% response rate from students and 8% from parents. For two band programs similar in design, the community's involvement with this research project differed markedly.

Attached to the survey was an 'expression of interest for interview' slip. This allowed parents to volunteer their child or themselves for a 15 to 30 minute interview conducted at a time convenient to them at the school. A separate box was kept in the administration office for participants to return the slip to. The response to this was

disappointing and only two parents from School A returned a slip. These interviews were not conducted due to the difficulty in organising an appropriate time to meet during school hours. This was a result of a lack of communication with students and parents as there was little communication between school staff and the band program. To ensure confidentiality throughout the data collection phase, participants were asked not to write their names on the survey and to return the survey only to the box, rather than returning it to the researcher.

Analysis

Descriptive statistics were used to analyse the quantitative data from the surveys. It would have been inappropriate to analyse the data using inferential statistics, due to the small sample size and the large difference in response rates from the two schools. It did however provide a substantial insight into the students' and parents' attitudes towards the current programs, which was a stepping-stone for further investigation and discussion. The analysis of qualitative data was in keeping with the grounded theory approach. Throughout the process of collecting and coding, data was analysed and themes emerged as part of the process of research (Strauss and Corbin, 1990). There was no real separation between data collection and data analysis as analysis began in the field (Gibbs, 2007).

Semi-Structured Interviews

Following content analysis of the surveys, emerging themes that arose from the surveys were discussed in semi-structured interviews with the conductors of the band. I was able to explore the way in which the participants experience and understand the school band program through the participants' own words (Kvale, 2007). This type of *exploratory interview* was aimed at developing ideas and research hypotheses rather than gathering facts and statistics (Oppenheim, 1992). Through structuring the interview questions in a non-obtrusive manner and allowing the participant flexibility in discussing the issues there was not the risk of a *response effect* (where the participant's response is affected by the presence of the interviewer) (Wiersma, 1995).

Procedure

After the analysis of the survey results, music staff members from both schools were approached to participate in the study. In both schools the conductor of the bands volunteered their time to participate in one-to-one interviews running 30 minutes long. These interviews were audio recorded onto an mp3 player as well as through software on a laptop. This enabled me accurately to capture the conversation allowing for transcription and analysis of the data.

Transcribing and coding

Interview transcriptions were open-coded in order to identify themes and relationships pertaining to my research questions (Denscombe, 1998). This data-driven coding meant that I began the analysis with no preconceptions of the themes (Gibbs, 2007). Unlike coding in quantitative data where it serves the purpose of reducing data so that it can be counted, coding in the qualitative paradigm serves the purpose of organising and managing data (Gibbs, 2007). Patterns of thinking or behaviour, recurrent themes in responses, words and phrases that appear regularly were coded in numerous categories then later reduced to fewer (and hence broader) categories (Wiersma, 1995). These were then used for discussion in order to answer the research questions and provide an insight into the attitudes of students, parents and music staff towards band programs.

Validity and reliability

Methodological triangulation uses the same method on different occasions. In the case of my research the multiple data collection methods were employed in two different populations, at the same time and in the same manner (as previously outlined). It was used to map out and explain more fully the richness and complexity of the participants' responses concerning school band program as well as to integrate the quantitative data collected in the survey into the qualitative data (Cohen et al., 2000). The use of triangulation demonstrated concurrent validity that represented conflicting views about band program and presented them in a manner that

strengthened my answers to the research questions. It promoted quality research by going beyond the knowledge made possible by one approach (Flick, 2007).

Barbour (2007) mentions that whilst the concern for the qualitative researcher is to corroborate findings through triangulation, qualitative research thrives analytically on differences and discrepancies. Therefore my methodological goal was to find the source of these differences and conflict in my various data sources whilst at the same time demonstrate commitment to methodological rigour by multi-method design (Bloor & Wood, 2006). It is also important to note that each case study is a representation of only two types of band programs running in the Sydney Northern Region, where there is a spectrum of varying band programs currently operating in the area.

Theoretical Sensitivity

The term 'theoretical sensitivity' is used when sensitivity assists the researchers in developing theories and derives from professional and personal experiences (Holloway, 1997). Through the knowledge of relevant literature and interaction with and immersion in the data the researcher is sensitive to the important issues in the data. As a researcher who is connected to this field of study through prior music experience and current work experiences, I am analysing the data with a commitment to understanding the data through the eyes of the participants (Gibbs, 2007). By asking questions such as 'why', a distinction was made between description and analysis (Richards, 2005). After coding and analysis of Likert scale type questions, recurrent themes that emerged from the data will be discussed in reference to the quantitative results in the student and parent survey from both schools.

Chapter 4: Overview of Quantitative Results

In this chapter, descriptive analysis of survey data will be presented in relation to how students and parents perceive the role and value of the school band and their responses to the current extra-curricular band program. Table 2 presents the variables used in the student surveys and the parent surveys.

Table 2: Survey Variables

	Student Survey	Parent Survey
a.	I enjoy participating in band.	I like the idea that my child participates in band.
b.	I participate in band because I have to.	I think my child only participates in band because he/she has to.
c.	I think that the role of the band in this school is to perform a lot, enter competitions and provide services to the community.	I think that the role of the band in this school is to perform a lot, enter competitions and provide services to the community.
d.	I think that the role of the band in this school is to learn about music and how to play our instruments.	I think that the role of the band in this school is for my child to learn about music and how to play his/her instrument.
e.	I believe that the school band plays an important role in the school community.	I believe that the school band plays an important role in the school community.
f.	I think that how the band program is run at this school is how it is meant to be for all schools.	I think the current structure of the current band program at this school is what I perceive a band program to be.
g.	I think that the way the current band program is organised is beneficial towards learning my instrument.	I think that the way the current band program is structured is beneficial for my child's instrumental learning.
h.	I think that the way the current band program is organised works for me.	I think that the way the current band program is structured works well for me.

Notes: See Appendix D for Student Survey and Appendix E for Parent Survey.

Table 3 presents the quantitative results from the student and parent surveys.

Table 3: Quantitative results from Student and Parent Survey

Survey Variable[1]	School A						School B					
	Students			Parents			Students			Parents		
	Mean	Min.	Max.	Mean	Min.	Max.	Mean	Min.	Max.	Mean	Min.	Max.
a. Enjoyment	4.4[2]	3	5	4.7	4	5	4.3	3	5	4.5	4	5
b. Participation in band is compulsory	1.8	1	5	1.3	1	2	1.4	1	3	1.0	1	1
c. Role of band is to perform	2.6	2	5	2.9	2	4	3.5	2	5	4.0	4	4
d. Role of band is to learn	3.9	3	5	4.3	3	5	4.3	2	5	3.5	3	4
e. Important role in the community	4.1	2	5	4.4	4	5	4.0	2	5	5.0	5	5
f. Band program is ideal for all schools	3.2	1	5	4.2	4	5	3.8	3	5	4.0	4	4
g. Beneficial towards learning instrument	4.1	2	5	4.2	4	5	3.8	3	5	4.5	4	5
h. Organisation works well	3.8	2	5	4.4	4	5	3.8	3	5	5.0	5	5

Notes:

1. See Table 2 for full survey variables.
2. Scale of scores: 1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree, 5 = strongly agree

For students in both schools, the disagreement with the statement that band is compulsory (A: 1.8, B: 1.4) is mirrored in the agreement of the statement that band is enjoyable (A: 4.4, B: 4.4) (line a and b). Although the maximum score for students in School A (line b) is 5, closer examination of the extended response section showed it was a misinterpretation of the statement. Similarly, parents generally agreed with the statement that they like their child participating in band (A: 4.7, B: 4.5) and disagreed with the statement that band was not compulsory for them (A: 1.3, B: 1.0). Considering both schools have extra-curricular band programs, the data suggests that for students to participate in such activities various factors could contribute to their enjoyment. These factors would be reasons to motivate students to sustain enjoyment in band and continue participating in a non-compulsory band program.

The survey sought to gather information pertaining to the perception of the role of the school band. Participants endorsed this function of participating in band for educational reasons more strongly than the performance-orientated rationale for band, although there was still a large range of responses (line c and d). For instance, 10 students in School A neither agreed nor disagreed with the proposition that band was to learn music and to learn how to play their instruments. Different perceptions of the role of the school band, whether it has a performance role or an educational role, may be influential in the decision to make these school band programs extra-curricular activities as opposed to curricular or co-curricular school activities. The extended response section of the questions revealed why there is a range of responses to both statements, which will be discussed further in the following chapter.

The two school band programs include students of the schools, parents of those students and staff members (not music teachers) who volunteer their time to assist the band. They represent a considerable portion of the school community. Band in both schools is considered to play an important role in the school community, slightly more so by parents than by students (line e). Parents either agreed or strongly agreed with the statement in both schools whilst there was a large range of responses from students. For instance, in School A, 26 % of students did not agree with the statement that band was important in the school community – one child disagreed and six other students were neutral in their responses. A similar result

is evident in School B, with 25% of students that did not agree to the statement. In examining the qualitative data, parents revealed that there are several factors that contribute to their agreement to the proposition that band plays an important role in the community. Whether these factors contribute to their motivation to have their child participate in the school band and influence their decision to structure the band program a certain way will be discussed in the following chapter with closer examination of the qualitative data.

In connection with investigating the perceived educational/performance role of the school band, the survey also sought to investigate whether or not students and parents believed that the current band program is beneficial for their instrumental learning (line g). In both schools, parents and students agreed with the statement that the school band is beneficial for their instrumental learning. Once again, however, there was a range of responses from students in both schools. Two students in School A and three students in School B did not agree with the statement that band is beneficial for their instrumental learning. Parents at both schools on the other hand all agree (A: 4.2, B: 4.5). This could be a result of a more mature perspective on overall musical goals in the band program or due to a self-selection bias, in that only parents who endorse the band program are likely to invest a considerable amount of money on band fees and other musical expenses. The inclusion of private tuition as an important part of the school band program may affect students' and parents' perception of the role of the band rehearsal in relation to their instrumental learning. Endorsement for the educational role of band over the performance-orientated rationale could be a reflection of their perception of the overall band program, which includes private instrumental tuition, rather than the band rehearsal.

Participants of the survey are pleased with the organisation of the current band program in their school, although student responses differ slightly from parent responses (line h). For instance, the mean for student responses (A: 3.8, B: 3.8) is lower than parent responses (A: 4.4, B: 5.0). Student participants attributed scheduling factors (scheduling of rehearsals at 7:45am to 9:00am in the morning) to their response to the statement that the organisation of the band works for them. The implications of scheduling factors on student motivation will be discussed in the

following chapter with reference to the qualitative data gathered from the surveys and interviews.

There was a disappointing level of response from the schools, possibly due to the level of communication these extra-curricular school bands have with the school staff and principal. School A however was so rich in data provided by multiple stakeholder groups such as students, parents and the band conductor, that it warrants its own case study.

The formation of themes from the survey results in both schools brings forth issues such as, is the school band considered an important part in the student's schooling; does the way the band program is structured reflect the parents, and the school community's perceptions of the role the school band has in music education and; the value the school band has in the students' overall school education. These ideas will be discussed in detail in the case study of School A in the following chapter.

Chapter 5: Case study of an Extra-curricular Band Program

The broad themes that emerged from the quantitative data will be discussed with reference to the qualitative data collected from the survey and the interview with the conductor at School A. In order to gain a broader insight into the extra-curricular band program in place in School A, findings will be discussed with reference to qualitative data gained from the interview from School B as well as relevant literature on primary school band programs.

Background Information

The students make a considerable commitment to the school concert band at this school, attending rehearsals in their school/community hall, on Monday afternoon from 3:15pm to 4:30pm and on Wednesday mornings from 7:45am to 9:00am. This could mean that students have to choose between band and other extra-curricular activities, which result in scheduling conflicts and competing interest in areas like sport (Boyle, DeCarbo & Jordan, 1995). In addition to attending rehearsals there is the expectation that students practise their music at home. Parents also make a considerable commitment to driving their children to band 15 minutes before rehearsal on Wednesday and picking them up after rehearsals finish at 4:30pm on Monday. The parents' motivation to have their child participate in band is therefore as influential as the students' motivation to learn an instrument in band. Once they are on the school grounds, the conductor is responsible for the students until the school bell rings at 9:00am, and in the afternoon she is responsible for the children until all students are picked up by parents. This means that there are no times during rehearsals where a member of the school staff is responsible for the students involved in the school band.

During the time of this research, students were working towards a local band festival where schools from around the region compete for various awards, which is

one of the highlights of the band's yearly program. The effects of the competition in the students' attitude towards band will be discussed in this chapter. Although the concert band is the focus of the study, it is important to understand that there is also a training band for students in Year 3 or 4 learning an instrument for the first time, which also has two morning rehearsals a week. The training band serves the purpose of introducing students to playing in a group and working towards playing more challenging music, which they will play the following year in concert band. Pedagogical goals vary dramatically between the two bands. It seems that in the training band students learn how to play their instrument in a group and learn basic musical concepts. Interestingly, only after one year the students move to the concert band where the focus shifts from learning how to play and learning musical concepts to performance-orientated goals like preparing for competitions. The sudden shift from educational objectives to performance objectives has implications for student learning, which will be discussed with reference to the data.

Commitment to the school band program consists of attending rehearsals regularly, participating in performance events in and outside school hours, and agreeing to have private instrumental lessons outside school hours. The inclusion of private tuition in the band program has been suggested by researchers to create a more personalised approach to motivation towards student practice, as well as avoiding frustrations in band due to a lack of individual guidance and attention (Pitts & Davidson, 2000). Students are given music during rehearsals to take to their instrumental tutors to learn and bring back to rehearsal. Depending on the tutor, some students learn solo repertoire as well as band repertoire. Temmerman's (2005) observations of some schools' heavy reliance on parents and community volunteers to assist in managing extra-curricular activities is evident in this school. Parents pay fees to the band committee, which is formed by a dozen parent volunteers. Each parent has a specific role ranging from organising fundraising events to taking charge of the finances.

The school band program is essentially an extra-curricular activity where the band committee controls program events, finances, and hires the music specialist to conduct the bands and direct the program. Although the band is made up of students

from the school, rehearsals are detached from the school's curriculum and classroom activities. Two broad themes which emerge from the data – reasons for participating and pedagogical rationale – are discussed in this chapter in relation to the broader research questions.

Reasons for participation

Social element

The evaluation of experiences in band and its connection with the social element of participation is evident here with students attributing their reason to participate in band to whether or not their friends will be there too (Pitts & Davidson, 2000). Above all, students regard band as a "fun" activity where they can learn their instrument and learn music in an enjoyable environment. Extended responses in the student survey provided further insight into the reasons why they thought band was enjoyable, saying that a reason why band was fun was because they were able to participate with their friends:

Student Survey: It's fun to learn to play an instrument with your friends.

When the conductor of the band was asked what the role of the band was in relation to educational goals, she also agreed that the social factor is pivotal in how students enjoy band:

Conductor: That's the social fun way for them to enjoy playing when they start. Most kids who start with just private lessons don't tend to keep playing their instrument because there is no social incentive. Making music a social activity is like sport... where kids tend to love playing in a group sport rather than an individual sport. Kids tend to love making music together rather than doing it all on their own.

For students, social incentives are extrinsic motivations where socialising with friends outside the classroom is a benefit of learning an instrument in band. Band allows them to be with their friends and learn with their friends, similarly in other

extracurricular activities like sport. Parents also acknowledged this in their survey responses:

Parent Survey: She initially wasn't keen but once she saw all her friends there she was really enthusiastic. It's a social time, which she enjoys.

When asked if they thought the role of band was to perform a lot, enter competitions and provide services for the community, half of the students disagreed and responded that the role of band was not to achieve musical outcomes but to "have fun", with one student saying, "we don't do band for those types of things, we do it for fun".

A similar finding emerged when students were asked if the role of band was to learn about music and learn about their instrument. Regardless of whether the questions related to performance or educational goals, the student responded placing enjoyment on the top of their hierarchy of reasons to participate:

Students Survey: The role of the band is partly to teach music but also to have fun.

Considering that student participants are aged seven to twelve, it is not surprising that they would link group activities to social activities more than to learning situations. Parents also see the social benefits of having their child participate in this extra-curricular activity with all parents strongly agreeing to the statement that they like the idea that their child participates in band. Parents believe that band is a fun activity that their child is able to participate in but also focuses on the benefits of learning in a group context:

Parent Survey: The band is fun and they get a sense of achievement from it. They also learn from each other.

The social element that emerged from the data is inextricably linked to how these students view the role of band and the purpose of learning their instrument in a group setting. Students therefore choose to participate in band because they wish to learn an instrument. More importantly, however, they choose to participate in band because they will be learning an instrument with their friends. At the same time, as the school band is an extra-curricular activity in this school, the number of students

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participating in the program depends on whether or not the students enjoy going to band. The challenge for band conductors is to facilitate learning in a group setting whilst ensuring all students are enjoying themselves in music making.

The relationship between the students and the conductor is as important as the relationships formed between students, as the identity of the band is closely linked to the approach of the conductor and is influential in students' motivation to participate in band and sustain interest (Pitts & Davidson, 2000). As McPherson and Davidson (2006) highlight, the role of the teacher is significant in students' learning principles. For this particular age group, teachers retaining a strong personal relationship with their students and modelling musical practices and musical abilities, becomes increasingly important to students.

Program activities

Besides learning an instrument in a social environment, students are motivated to participate in the school's band program as a result of the numerous performance activities, excursions and competitions in which they participate. When asked what role the band played in the school – whether it was a tool for music education, an extension of their classroom learning or as a performing product to represent the school for various in-school and out-of-school events – the conductor endorsed a performance role:

> Conductor: Probably mostly a performance role; the kids have a lot of opportunity to perform at school.

A typical yearly program would consist of five to six in-school performances (for example, assembly performances and carnivals), 3 to 4 out-of-school performances (local community functions, invitations from other schools) and band functions such as local or regional band competitions and the school band camp. The objective of educational-orientated goals for the band, as outlined by Dodson (1989) and Goolsby (1997) is subordinated to performance objectives, which is a reflection of this particular conductor's view of the goal for the band.

As a result of the performance based goals set by the conductor, students also see these as contributing factors to their motivation to join band as well as sustain interest in band over the years. Students mentioned that one of the highlights of being in the band program was band camp and performing for the school saying that they "love camp!" Band camp is an annual event where students sleep over at a camp facility for 2 nights and participate in extra rehearsals, sectional tutorials (rehearsing with music specialists with only their instrument type), games and activities, culminating with a performance for the parents to show them what they have achieved over the camp. With more data support it could be suggested that such activities would be an incentive for students to participate in band. The inclusion of workshops and sectional rehearsals are evident of educational goals set out by the conductor; however, this camp is programmed in term 2 before a competition, which gears it towards performance achievement.

When asked if students thought the current band program at the school was ideally the band program they would like to be in, the survey findings show that performance activities are an important aspect of students' motivations to participate in band:

Student Survey: Yes, I like this program. I have a lot of fun, and we are able to perform, and go on outings.

In regard to performance activities such as competitions, students responded differently to the idea of participating, some responding saying that it is enjoyable, "I like going to competitions because it is fun" whilst others disagreed saying that "sometimes is it a lot less stressful if we don't enter a lot of competitions". For students these activities are reasons to (or not to) participate in band. The pressure of competitions can be stressful for some students who are not natural performers or have not acquired the musical skills to perform well. In this instance learning music in a group setting would aid in their confidence only if individual learning needs are catered for. Pitts and Davidson (2000) suggested that band directors who focused on educational goals "could have an immensely valuable effect on the self-esteem and achievement of the less able child" (p. 82).

Parents, on the other hand, focus more on the fact that these activities are for the community to enjoy as well as for their child to enjoy music. Even though only one parent agreed with the statement that 'the role of band was to perform a lot, enter competitions and provide services to the community', other parents noted elsewhere in the survey similar views about their child participating in performance activities:

Parent Survey: It brings joy to the children to play for an audience and it is great to listen to the band.

Parent Survey: I think the children are proud to perform at school concerts just as parents are proud to see their children perform.

They also acknowledged the musical benefits of performing such as demonstrating commitment and representing exemplary school behaviour for other students in the school:

Parent Survey: [Performances] demonstrate the children's commitment to the school and exemplifies school student behaviour

In addition to some parents regarding band as a way to demonstrate school behaviour and participate in school activities, the conductor spoke of how band is considered an important part of the whole school community:

Conductor: The band actually has quite a significant role at most schools I find. They play in formal events, ceremonies, assemblies, open days...so they're quite a vocal, for want of a better word, part of the school environment

Parents also associate the school band's performances with having value in the school community. Findings show that six out of seven parents agree or strongly agree with the statement that band plays an important part in the school community, which is important in understanding the motivation some parents have to have their child participate in the school band program and how these compare to the reasons why students participate in band.

The data reveals that the reason why most students participate in band is because they are able to learn an instrument in a social environment, as well as participate in performance activities that they enjoy. Parents also agree that band

should be an enjoyable activity and that performance plays an important role in the band program. It can be suggested that parents are motivated to have their child participate in band as a result of the fact that they consider band as an important part of the school community and because of the numerous performance opportunities available for their child to showcase their achievements. This in turn could affect the pedagogical rationale parents have towards how the school band program is structured.

Learning an instrument

For students, the idea of learning an instrument is attractive and a motivator to join band. Along with socialising with friends outside the classroom and participating in performance activities that are considered "fun", students also mentioned in the survey that they enjoy learning an instrument:

Student Survey: I enjoy band because it is fun to learn to play an instrument. The clarinet is the best sounding instrument.

For students in this age group, the notion of holding an instrument and blowing into it to make sounds is exciting. In terms of why they would want to participate in the school band, students also form an understanding of the relationship between learning an instrument and learning music. To some participants, learning an instrument is important to learning music: "Learning an instrument helps you learn music."

Even though students are only given their individual parts to learn, this student suggests that learning an instrument aids in learning about the music being played by the band. This particular student also mentions that music is important for education and other participants said that all students should learn an instrument:

Student Survey: I think everyone should learn how to play an instrument. I personally think band is awesome!

A parent also elaborated on their response to the role of the band, relating it to broader musical ideas: "the band is to teach kids music, which they will have a lifelong appreciation for". This is similar to the NSW K-6 Creative Arts music

syllabus, stage 3 music outcome, 'understand, appreciating and evaluating their own work and the work of others' (NSW Board of Studies, 2006, p. 25); an outcome that may not necessarily be met by the rest of the school which is not involved in the band program.

The findings suggest that students participate in the school band program because they enjoy learning an instrument due to intrinsic values such as playing an instrument because of the sound it makes, as well as extrinsic values such as learning an instrument with their friends and learning music that they enjoy.

The social element of participation that emerged from the data is connected to how students choose their instrument. However, instrument selection heavily relies on the conductor's idea of the purpose of the school band. Considering this school's focus on performances and competitions it is necessary to have a 'balanced band' where instruments are distributed according to the balanced instrumentation required by the music often played in competitions. At this school, students choose preferences and then assessments are done to test their ability on the instrument. This test is based on physical factors such as hand size, overbite, and height. McPherson and Davidson (2006) note that directors should take care in selecting an instrument for a student, solely based on physical appearance, rather than allowing a student to play an instrument for which they have a liking. Ultimately the decision is based on attempts to create a balanced band. This will often have greater implications where students may be placed on an instrument they do not like and therefore lose interest quite quickly.

Pedagogical rationales

The perception of the role of the school band in the students' music education varies in the survey responses from students and parents, with students focusing on the social aspects of music learning and parents acknowledging the benefits of having band in the community as a result of their performances. In connection with the reasons students participate in band and parents have their children participating in band is the pedagogical rationale of the band program stakeholders. This includes

parents, as they form the majority of the band committee and therefore have a considerable influence on the decisions made regarding the program, and the conductor who is the only professional musician on the committee, providing advice on the overall musical direction of the program.

Band rehearsals versus private tuition

Recently in the United Kingdom there has been a focus on group instrumental teaching, where instrumental group tuition is now recognised as an essential part of a "complete musical learning experience" (Ley, 2004, p. 11). In NSW, group instrumental learning is considered separate to the "complete musical learning experience" provided in classroom music. When exploring the students, parents and the conductor perceptions towards the role of the band in relation to the students' music education, further distinction was made between the band rehearsal and private instrumental tuition.

Preliminary data showed that students and parents think that band is beneficial for instrumental learning. However, agreement to the statement was a reflection of their perception of the role of the overall program (not the band rehearsal), which includes instrumental tuition:

> Student Survey: We do learn our instruments in band but we learn most things with our tutors.

As mentioned earlier, parents commit to organising weekly private instrumental tuition for their child in combination with two rehearsals (this is not suggesting that all students in the band program are currently taking part in private instrumental lessons). Private lessons (usually $25 to $30 a half hour lesson a week) are the norm but more interestingly an expectation when joining the school band. This, however, is not an expectation in many other schools where the role of the band conductor is to teach all students how to play their instruments.

One student provided insight into how instrumental learning occurs in extra-curricular band programs by writing: "I could learn my instrument without band". A

parent had a similar view, noting that the role of band was not to teach them how to play their instrument but to teach them how to play in an ensemble:

Parent Survey: Role of tutor is to teach how to play. Band teaches about playing together as one sound.

This, coupled with the students' perception that band is for fun and learning music in a social setting, suggests that some parents and students believe that band is not in fact the place where students learn about their instrument and how to play them- that occurs in their private instrumental lessons. In the interview with the conductor, the fact that this particular band program was an extra-curricular activity brought up discussion on the role of the band and how private lessons fit into the equation:

Conductor: Absolutely, they need to have private lessons to excel as students. It's the one-on-one attention with a tutor or an instrumental teacher, which is where they sort of make their highest or fastest successes. It's not the actual band lesson.

It is interesting to see that the conductor's own view of band is that the ensemble rehearsal is not where they learn how to play or learn about their music but where they enjoy music as a group. The educational objectives set out by the parents and the conductor are not carried out during band rehearsals in concert band but by private tutors outside the band program. In addition to the school band program being disconnected from the classroom, instrumental learning is disconnected from band rehearsal activities. Thus, creating private tuition as a necessity to success in instrumental learning:

Parent Survey: [Band] helps with their musical development, although tuition outside band is obviously essential.

The survey reveals that some students participate in band because they enjoy playing their instrument but the source of their enjoyment in regard to their instrument may be a result of their experiences in private instrumental lessons in combination with the social environment in which they are learning their instrument. Nevertheless, students decide to participate in the school's band program because it

means they will be learning how to play their instruments with an instrumental specialist outside school as well as in a group setting at the school.

Discussion pertaining to the role of the band program (that is, for educational purposes or performance purposes) is influential in understanding the motivation for parents and conductors to include private tuition as a requirement to join the band program. The literature has shown that quite often, the focus on performances and competitions is prioritised over individual band members' development in instrumental learning (Blocher, Greenwood & Shellahamer, 1997; Pitts & Davidson, 2000). As a way to balance this in the school's band program, private tuition has been put in place for students to learn how to play their instruments. The system of having private tuition accompany band rehearsals does not benefit those who are not able to afford weekly tuition. In which case, there is a need for "conceptual teaching" for band directors to go "beyond task specific group practice in order to teach about music (Blocher et al., 1997, p. 465). This is not to say private instrumental lessons are not important particularly as some students need to prepare for performance examinations in high school (Pascoe et al., 2005). However, as the program extends itself to private tuition, this almost cuts off any chance for the school band to be connected to classroom music due to its lack of educational objectives.

Conductor versus parent

Through triangulation of survey data with the interview data, findings suggest that the parents' perception of the purpose of band programs in their child's education conflicts with the conductor's perception of the purpose of band in students' education. Parents focused on the group setting of the band and how this was beneficial in their children's music education because it provides an environment where they can learn music as a group, which allows for social interaction:

Parent Survey: It involves them in a school environment outside the classroom, with a specific group of children.

One parent participant related being in band to other extra-curricular activities such as sport because of its group environment: "Like a team sport, to be part of a group is really important."

When asked what value band had in the school community, the conductor also shares the same viewpoint that being a part of such extracurricular activities is important. The conductor, however, then proceeds to endorse a band program that is linked with the classroom music curriculum:

Conductor: Band is just another way to add another dimension to their
                   character. I find that in the New South Wales band programs,
                   whilst they are very strong in some areas, in other states band
                   is a compulsory part of the curriculum – such as in
                   Queensland. I think this is a huge benefit that the performing
                   arts, the extra-curricular, are actually made part of the
                   curriculum.

In Queensland, like New South Wales, music education is mandatory and a part of the core curriculum in primary schools (Queensland Government Department of Education and Training, 2008). However, approximately 550 (480 full time equivalent) primary music specialist teachers are employed to work in state schools. As the school employs the music specialist, instrumental programs are structured as co-curricular activities (band occurs during school hours and is connected to the classroom curriculum in some way).

Parents in the survey disagree with the idea that band should be during school hours, with one saying "it would be difficult to squeeze everything into their schedule." Another perspective on the extra-curricular/co-curricular debate is provided by the conductor of School B:

Conductor B: If you have it in school time, kids that may need extra
                   assistance in maths would be losing out on some subjects to
                   be able to do their music. I don't agree with band being taken
                   out of general studies time because it can then disadvantage
                   the people that don't want to do music. Especially if they
                   have learning difficulties and they need that extra help or all
                   the help they can get for their English, maths studies.

Indeed there has always been a battle for space in the school curriculum with subjects such as music needing to justify their importance in students' overall education (Blocher et al., 1997; Lierse, 2005; Pascoe et al., 2005). This shows their perception of the role of band in music education and the role of band in the students' overall education is an influential factor in the decision to structure it as an extra-curricular activity in School B. However, despite differences in perceptions of the two band conductors their band programs are identical extra-curricular activities.

Whilst the conductor in School A is a strong advocate for band in NSW to follow the model used in the majority of Queensland state schools, parents involved in the study would rather their children participate in band when it is not part of classroom activities. This is an integral factor in the decision to keep the band as an extra-curricular activity at this school. The differences between the parents' and the conductor's pedagogical rationale result in an extra-curricular activity where the conductor seems to want to have band connected to the classroom curriculum. This may not be possible, however, due to a lack of support from parents or school staff, who are influential figures in the organisation of the band program (Boyle et al., 1995; Hardy, 2006). It is important to note that the parent participants of this study are most likely those who are advocates for the current structure: other parents may not view the exclusion of band from the classroom in the same way

It is interesting to note that some students agree with band being inside school hours. However, this is due only to the fact that they are dissatisfied with the scheduling of rehearsals rather than basing their disagreement on educational goals: "Morning rehearsals are hard and in the afternoon I am usually hungry" (student survey). Given more data, it would be interesting to see the effect this has on the parents' perception of band being excluded from the curriculum.

The educational implications of performance orientated goals that are influenced by the factors contributing to students' motivation to participate in band, are evident in the parents response to the question – Is the band program your child is enrolled in now the sort of band you would ideally like her/him to be in? Despite the conflict in pedagogical rationales, both parents and the conductor acknowledge the challenge to cater for all students learning in such a performance driven environment.

The parent survey extended responses show a need for the program to cater for older students in the band:

Parent Survey: Hard to cater for all kids years 4-6!

Parent Survey: The one limitation is that by the time the children reach Year 6 boredom sets in as the band must cater for new members joining every year. The progression should continue via year 6 ensemble work.

After training band, the students graduate to concert band only after one year of playing and are expected to play at a similar level to those older students in Year 6 who have been in the concert band for two or three years already. It could be that in order to cater for a range of levels and abilities the music presented is not challenging enough for older students. The conductor spoke of possibly forming a third band in the program that is situated between training band and concert band to solve the issue of catering for different learners. Given more data and literature on the effect of different age groups in large instrumental groups, one could speculate that it may not be the case of introducing another ensemble, but the case of modifying teaching approaches to suit different musical levels.

In attempting to cater for the lower performance skills of younger students in the concert band, music is often geared to challenge lower levels of instrumental skills. The effect of this is that older, more experienced players in the band are not being challenged or progressing. One student who had been in the band for three years stated that the level of challenge in the band's repertoire affects the overall enjoyment of band: "I would like more harder and interesting pieces".

Students will often criticise band on the basis that they do not have choice over the repertoire given (Pitts & Davidson, 2000). The challenge for band conductors is to cater for a range of skills and cognitive levels as well as to allow room for students to have ownership over their learning, which is considered important in sustaining motivation towards their music making (Temmerman, 2005). This is often difficult to do when there is a conflict over the way the band program should be organised.

Final Decisions

The conductor attributes a band's success to the level of parental involvement, saying in the interview, "It's almost impossible to have a successful band program without a really strong parent background helping". It is unclear who has the final say in how the band program is structured. The conductor revealed in the interview that although the parents "own" the program under advice from the principal, they take into consideration the advice of the conductor as well because of the conductor's musical expertise:

> Conductor: I liaise with the band committee which consists of school parents, the principal and any other teachers that want to get involved. I would definitely have influence in how the program is run… It really depends on the school but for the most part I found that I tend to have the last say. Simply from coming from a professional background as a music teacher, the parents and staff that aren't musically orientated tend to trust my instincts.

However, at the same time parents are vocal in expressing their understanding of what would be best for their children. One parent mentioned in the survey that they are pivotal figures in the success of the band programs: "the band program is run by parents". The sense of ownership of the program is important for some parents, as they are able to directly influence what and how their child learns:

> Parent Survey: It is very structured and clear, a great parent committee who put a lot of work in the band.

This is challenging for the band director as her endorsement for a co-curricular activity like Queensland is overridden by the parents' sense of ownership over the program:

> Conductor: Because parents have such a strong financial and organisational contribution to a band program, parents feel that they are able to suggest more forcefully the direction the want a band program to take for the good of the children. With all due respect to the parents, sometimes the direction they would like a program to go often conflict with my music education philosophy.

Given the nature of this small case study, there is not enough evidence to suggest that the parents have the final say in how the band program is structured. However, it is evident that they have a considerable influence in the decision to structure the band program as an extra-curricular activity.

The reasons that students participate in band and reasons for parents to have their child participate in the school band program are linked to the conflicting pedagogical rationales of parents and the conductor. The social element of participation, performance-orientated goals of the band program, and the intrinsic and extrinsic motivation to learn an instrument affect how parents and the conductor view the role of band programs in students' music education. The findings also show a conflict between the pedagogical rationale of parents and that of the conductor. The findings will be discussed in relation to educational implications in the following chapter.

Chapter 6: Conclusion

Overview of the Study

My prior knowledge and professional experience in the differing school band programs (mostly in extra-curricular programs) in the Northern Beaches area of Sydney was a major motivator to conduct this study. The study aimed to explore school band programs in the area and understand the motivations behind the structuring of the program as an extra-curricular activity rather than a co-curricular or curricular activity. By looking at the attitudes of those involved in the band program, that being students, parents and the conductor, connections could be made between their perception of what band is and the resulting school band program currently running in the school. The following questions were used as a framework for this research project:

1. How in northern Sydney do primary band programs function within primary school?

2. What are the attitudes of students, parents and music staff towards primary school band programs?

3. Do the perceptions of the role and value of band in primary schools affect the way the program is structured? If so, how?

These were addressed through a multiple case study of two primary schools located on the Northern Beaches. The use of surveys for student and parent participants allowed for insight into their perceptions of the role and value of the school band within their school. The interview allowed for further investigation into the motivations behind structuring the school band program as extra-curricular activities. The data gained from both schools served the purpose of creating material and themes to use for the interviews stage. Due to the paucity of response from one school, the results were discussed in an in depth study of one school.

The results for the single case study revealed that the students' belief that the school band should be an enjoyable musical activity where they are able to participate in performance activities as a group influenced the parents' decision to separate band from classroom activities. At the same time, the conductor shares a similar belief in that band should be a 'fun' and social way to participate in music. However she also believes that it should be more linked to the classroom curriculum, referring to co-curricular models in Queensland public schools. The pedagogical rationales of parents and that of the conductor resulted in the formation of an extra-curricular activity where parents and students commit to weekly private instrumental lessons to learn their music and to learn how to play their instrument. Thus, "those who play music are those who can pay for music" (Pascoe et al., 2005, p. xi).

The findings showed a great insight into differing views of the school's band system. While this is a small-scale research project that provides an in-depth account of one school in the area, the results provoke further reflection on broader educational implications.

Educational Implications

The study brought to the foreground the role concert band programs play in music education and what role they play in the students' overall education, through the discussion of extra-curricular band programs. It also brought to light possible strategies that primary school band programs could employ in order for the most beneficial school band system to be developed.

Extra-curricular versus co-curricular activities

Many human activities take place within groups, such as sports and leisure and in workplace environments. In an educational setting, such group situations are indeed important ways for students to learn (Ley, 2004). The school concert bands provide an opportunity for students to learn music in a group setting where social participation is a pivotal factor in their motivation to learn music. The one-on-one encounter between the teacher and student in private instrumental tuition is important

for students to develop the necessary skills and motivation to succeed in instrumental learning (Ley, 2004; McPherson & Davidson, 2004; Pascoe et al., 2005; Pitts & Davidson, 2000). The concert band, on the other hand, is able to provide opportunities for all students to learn from each other, develop social skills and communication skills, and develop performance skills through a group setting (Thompson, 1985). When structured as an extra-curricular activity, however, the ability to provide such learning opportunities is challenged by conflicting views regarding the role and purpose of the school band in music education and in students' overall education.

At the primary school level the lack of communication between peripatetic instrumental teachers and music specialists contributes to the inability for extra-curricular activities to be successful in providing students with a "complete musical learning experience" (Crozier, 2004; Ley, 2004). Moving towards a co-curricular band system, through a better dialogue between instrumental teachers and classroom music teachers, may in turn promote quality education both in the primary school bands and in classroom music (Pascoe et al, 2005; Temmerman, 2005).

There is no doubt that music has always played an important role in our culture. However, it most cases it manifests itself in an entertainment-based context. Performances are therefore ways in which the masses are able to appreciate music and participate in music making. It also plays a pivotal role in learning about music as it is a key learning area in music education in New South Wales (NSW Board of Studies, 2006). The school concert band has a rich history of providing students with the opportunity to engage in performance activities that benefit them as well as their school community (Hardy, 2006; Kohut, 1973; Labuta, 1972; Thompson, 1985; Revelli, 1937; Sutherland & Lane, 1929). However, in some cases, the entertainment-based context of participating in music is transferred into ways in which students participate in music making at school.

In extra-curricular band programs, there is a tendency to have performance orientated goals rather than educational goals as a result of creating motivation for students to sustain interest in the band program (Pitts & Davidson, 2000). Program activities such as regional band competitions may influence students to adopt a

performance approach goal, which studies have shown to better their motivation and performance achievement compared to students who are assigned to a non-competitive condition (Austin et al., 2006). However, such performance orientated goals may affect students' engagement with musical tasks when faced with failure, whereas learning orientated children remained positive and motivated even after experiencing failures (Austin et al., 2006). The potential effects of externally driven goals such as performance and competition, includes placing the desire for overall standards above the learning and development of each band member (Pitts & Davidson, 2000). In order for students' engagement and success in instrumental music to be sustained, there needs to be a shift towards learning goals (Blocher et al., 1997; Buell, 1990; Kohut, 1973; Labuta, 1972; Thompson, 1985; Pitts and Davidson, 2000).

What the Queensland's co-curricular band system offers that some New South Wales extra-curricular band programs do not offer is the opportunity for all students to participate in instrumental learning. Participation in the school band for students is reliant on family finances due to a lack of funding from the school. Boyle et al., (1995) found in their study that 'lack of financial support' is rated as the highest concern by band directors in middle school and high school students' cessation in instrumental music. If the instrumental ensemble is considered an educational phenomenon for students to learn and appreciate music, provisions need to be made for all students at a primary school level to participate regardless of their financial situation.

The school band system

It is difficult to know because the nature of this small case study whether the implications of the extra-curricular band programs in the research study would be present in other schools, although my professional experience would suggest that these ideas are present in most primary schools in the region and to an extent the whole of NSW. The school band has the potential to be a rewarding source of educational and musical opportunity for students (Pitts & Davidson, 2000). However, several changes need to occur for all students to have the opportunity to participate in these experiences.

Firstly, motivation for students to participate in the school band (a result of the social element of participation, intrinsic and extrinsic motivation to learn and instrument, and performance-orientated goals) influences the pedagogical rationale of parents and the conductor (stakeholders of the program). This is important in understanding the level of integration the school band has in the school curriculum.

Secondly, the exploration of an extra-curricular band program has revealed that only a small portion of the school is able to participate in instrumental ensembles due to the lack of funding given to support instrumental learning for all students. For schools where music as a subject is not taught in the classroom, participation in such ensembles may be the only way students are able to participate in music. For all students to have the opportunity to participate in instrumental learning there needs to be a stronger connection with classroom music to promote the school band as an important part of music education. For such changes to occur, band conductors, music teachers and the school need to have a greater influence over the musical direction of the band. Parent committees that organise extra-curricular activities, often lose sight of educational purposes as a result of basing their pedagogical rationale on reasons why their children want to participate in band.

Thirdly, for funding for instrumental ensembles to occur, there needs to be support from the principal, school staff and the wider school community. Perhaps funding will be given to such band programs if there was more emphasis on music education. Therefore, there needs to be a shift in perception of the role and value of band towards a balance of performance-orientated goals and educational-orientated goals. This will ensure all students the opportunity to be successful in music through participating in instrumental ensembles.

Recommendations for Future Study

Due to the limitations of a small case study, a deeper understanding of students and parents perception towards school band programs in comparison with perceptions of school music education in general is unavailable. Exploring how the perception of school music education relates to how the school community values

participation in instrumental ensembles would further improve this study and provide strategies for the improvement of the primary school band system. In the National Review of School Music Education (Pascoe et al., 2005) surveys conducted with primary school parents revealed that it was important to parents that between parents and teachers there was a shared perception and understanding of the importance of music and how it was to be taught in the school curriculum. Further investigation into this would be fitting as this research study has revealed a conflict between parents and the conductor in the perceptions of band programs and its role in music education.

Research into the musical knowledge gained in the school band in comparison with classroom music and other school music learning would also provide a deeper level of understanding into the school band phenomenon. More attention needs to be given to the quality of music education present in school band programs in order to promote it as an effective vehicle for music education. Lastly, the extra-curricular/co-curricular dimension in this research was discussed with data only from an extra-curricular band program. Further research, given a larger sample, across different regions or states, can provide for a more accurate comparison of these two differing school band programs.

The study contributed to the literature on primary school band programs. There is a need, however, for more research in this field of study to provide a clearer understanding of the role and purpose of primary school band programs in Australian music education.

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Appendix A: Ethics Approval Letter

The University of Sydney

Human Research Ethics Committee
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12 February 2009

Dr. James Renwick
Sydney Conservatorium of Music - C41
The University of Sydney
Email: jrenwick@usyd.edu.au

Dear Dr. Renwick

Thank you for your correspondence received 6 February 2009 addressing comments made to you by the Human Research Ethics Committee (HREC). After considering the additional information, the Executive Committee at its meeting on **6 February 2009** approved your protocol entitled *"High school band programs: an exploration of the attitudes of students, parents and music staff towards band programs"*.

Details of the approval are as follows:

Ref No.: 02-2009/11459

Approval Period: February 2009 to February 2010

Authorised Personnel: Dr. James Renwick
Miss Lemin Luu

The HREC is a fully constituted Ethics Committee in accordance with the *National Statement on Ethical Conduct in Research Involving Humans-March 2007* under *Section 5.1.29*

The approval of this project is **conditional** upon your continuing compliance with the *National Statement on Ethical Conduct in Research Involving Humans*. We draw to your attention the requirement that a report on this research must be submitted every 12 months from the date of the approval or on completion of the project, whichever occurs first. Failure to submit reports will result in withdrawal of consent for the project to proceed.

Special Conditions of Approval

Please provide the letter of permission from the New South Wales Department of Education and Training when received.

Chief Investigator / Supervisor's responsibilities to ensure that:

(1)   All serious and unexpected adverse events should be reported to the HREC as soon as possible.

(2)   All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.

(3)   The HREC must be notified as soon as possible of any changes to the protocol. All changes must be approved by the HREC before continuation of the research project. These include:-

•   If any of the investigators change or leave the University.
•   Any changes to the Participant Information Statement and/or Consent Form.

(4)   All research participants are to be provided with a Participant Information Statement and Consent Form, unless otherwise agreed by the Committee. The Participant Information Statement and Consent Form are to be on University of Sydney letterhead and include the full title of the research project and telephone contacts for the researchers, unless otherwise agreed by the Committee and the following statement must appear on the bottom of the Participant Information Statement. *Any person with concerns or complaints about the conduct of a research study can contact the Manager, Ethics Administration, University of Sydney, on (02) 8627 8175 (Telephone); (02) 8627 8180 (Facsimile) or gbriody@usyd.edu.au (Email).*

(5)   Copies of all signed Consent Forms must be retained and made available to the HREC on request.

(6)   It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

(7)   The HREC approval is valid for four (4) years from the Approval Period stated in this letter. Investigators are requested to submit a progress report annually.

(8)   A report and a copy of any published material should be provided at the completion of the Project.

Yours sincerely

Professor D I Cook
Chairman
Human Research Ethics Committee

Copy: Miss Lemin Luu lluu4244@usyd.edu.au

Encl.   Approved Student Survey
           Approved Advertising Flyer
           Approved Parent Survey
           Approved Participant Information Statement – Child Interview
           Approved Participant Information Statement – Parent/Guardian Interview
           Approved Participant Information Statement – Music Staff Interview

Approved Interview Questions – Music Staff
Approved Parental (or Guardian) Consent Form for Child Interview
Approved Participant Consent Form for Parent Interview

Appendix B: Participant Information Statements

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**PARTICIPANT INFORMATION STATEMENT MUSIC STAFF
INTERVIEW
Research Project**

**Primary school band programs: An exploration of the attitudes of students,
parents and music staff towards band programs.**

(1) What is the study about?
The study is about the attitudes of students, parents and music staff towards band
programs in New South Wales. It will look at the perceptions of the role and value of
band in schools. The study also seeks to explore reasons why schools choose to
either integrate school band into the curriculum, or keep it as an extra-curricular
activity.

(2) Who is carrying out the study?
The study is being conducted by Lemin Luu, a student at the Sydney Conservatorium
of Music and will form the basis for the degree of Bachelor of Music (Music
Education) (Honours) at The University of Sydney under the supervision of Dr James
Renwick, Lecturer in Music Education, Sydney Conservatorium of Music.

(3) What does the study involve?
If you consent to participate in the study, an interview will be conducted at a time and
place most convenient to you. Interview questions will discuss the current band
program in the school and issues concerning school bands in general. The interview
will be audio recorded and the student researcher will take field notes to supplement
the recording.

(4) How much time will the study take?
One 15 – 30 minute interview will be conducted.

(5) Can I withdraw from the study?
Being in this study is completely voluntary - you are not under any obligation to
consent. If you decide to consent, you can withdraw at any time without affecting
your relationship with the University of Sydney. You may stop the interview at any
time if you do not wish to continue, the audio recording will be erased and the
information provided will not be included in the study.

(6) Will anyone else know the results?

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All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report may be submitted for publication but individual participants will not be identifiable in such a report.

(7) Will the study benefit me?
The study may be beneficial to the participants in that it will further your understanding of the current band program. It will also allow you opportunities to articulate your thoughts on band programs in general.

(8) Can I tell other people about the study?
Yes, you may.

(9) What if I require further information?
When you have read this information, Lemin will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Lemin Luu (Tel: 0415 199 982) or Dr James Renwick, Lecturer in Music Education (Tel: 9351 1235).

(10) What if I have a complaint or concerns?

> **Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).**

This information sheet is for you to keep

Thank you for taking time to read this statement!

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Appendix C: Consent Forms

PARTICIPANT CONSENT FORM FOR MUSIC STAFF INTERVIEW

I, ...[PRINT NAME], give consent to my participation in the research project

TITLE: Primary school band programs: An exploration of students, parents and music staffs attitudes towards band programs.

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

3. I understand that the interview will be audio-recorded and field notes will be taken by the student researcher.

4. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future.

5. I understand that my involvement is strictly confidential and no information about me will be used in any way that reveals my identity.

6. I understand that being in this study is completely voluntary – I am not under any obligation to consent.

7. I understand that I can stop the interview at any time if I do not wish to continue, the audio/video recording will be erased and the information provided will not be included in the study.

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8.   I consent to:

        i)   Audio-taping   YES   ☐   NO   ☐
        ii)   Receiving Feedback   YES   ☐   NO   ☐
               If you answered YES to the "Receiving Feedback Question (iii)", please
               provide your details i.e. mailing address, email address.

        Feedback Option

        Address: _____

                      _____

        Email: _____

Signed: ....

Name: ....

Date: ....

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Appendix D: Student Survey

STUDENT SURVEY

1. What primary school do you currently attend?

   _____

2. How many months/years have you been enrolled in the school band?

   _____months _____years.

Please rate your agreement with the following statements (circle the appropriate number)

3. I enjoy participating in band.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

4. I participate in the school band because I have to.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

5. I think that the role of the band in this school is to perform a lot, enter competitions and provide services to the community.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

6.   **I think that the role of the band in this school is to learn about music and how to play our instruments.**

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

7.   **I believe that the school band plays an important role in the school community.**

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

8.   **I think that how the band program is run at this school is how it is meant to be for all schools.**

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

9.   I think that the way the current band program is organised is beneficial
        towards learning my instrument.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____
_____
_____

10.   I think that the way the current band program is organised works well
        for me.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____
_____
_____

11.   Is the band program you're in now the sort of band you would ideally like
        to be in?

_____
_____
_____
_____

12.   Please add any additional comments regarding the current band program
        you are enrolled in.

_____
_____
_____

Appendix E: Parent Survey

PARENT SURVEY

1. What primary school does your child currently attend?

_____

2. How many months/years has your child been enrolled in the school band?

_____months, _____years.

> Please rate your agreement with the following statements (circle the appropriate number)

3. I like the idea that my child participates in band.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____
_____
_____

4. I think my child only participates in the school band because he/she has to.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____
_____
_____

5. I think that the role of the band in this school is to perform a lot, enter competitions and provide services to the community.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

6. **I think that the role of the band in this school is for my child to learn about music and how to play his/her instrument.**

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

7. **I believe that the school band plays an important role in the school community.**

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

8. **I think that the structure of the current band program at this school is what I perceive a band program to be.**

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

Please explain your response:

_____

_____

_____

9.   I think that the way the current band program is structured is beneficial for my child's instrumental learning.

| 1 | 2 | 3 | 4 | 5 |
| Strongly disagree | Disagree | Neutral | Agree | Strongly agree |

Please explain your response:

_____

_____

_____

10.   I think that the way the current band program is structured works well for me.

| 1 | 2 | 3 | 4 | 5 |
| Strongly disagree | Disagree | Neutral | Agree | Strongly agree |

Please explain your response:

_____

_____

_____

11.   Is the band program your child is enrolled in now the sort of band you would ideally like him/her to be in?

_____

_____

_____

12.   Please add any additional comments regarding the current band program your child is currently enrolled in.

_____

_____

_____

_____