

FACTORS INFLUENCING NON-MUSIC MAJORS' DECISIONS
TO PARTICIPATE IN COLLEGIATE BANDS

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University of Missouri-Kansas City, 2013

ABSTRACT

William Revelli stated that perhaps one of the greatest weaknesses of our school band programs is that, for the majority of the students, active participation ceases upon the day of graduation from our high schools. Music educators should strive to motivate all students, regardless of degree path, toward lifelong music making. After high school, many students do not pursue music as a major yet decide to participate in a collegiate ensemble. It seems relevant to investigate the influences behind these choices. The purpose of this study was to determine what factors contributed to a non-music major's decision to participate in their collegiate band(s). An email soliciting student participation was sent to college band directors through the College Band Directors National Association (CBDNA). The 17-question electronic survey included an open-ended response, a 7-point Likert-type scale investigating factors that influenced their decision to participate in a collegiate ensemble, and demographic information. Participants ($N = 2,933$) were students enrolled at 95 colleges and universities from 37 states. The majority (56%) were enrolled in more than one type of band. Results from the open-ended

response revealed that an overall love/enjoyment for music was the primary reason for continued music participation. Likert-type scale analysis showed a compilation of factors ultimately led to student participation. The factors with the highest mean scores, representing the strongest influences, were love/enjoyment for music, the overall high school band experience, self-pride of being a member of the college band, social aspects involved with the college band, and quality and reputation of the college band. Students enrolled in athletic bands (marching and pep bands) displayed higher motivation to continue playing from social influences whereas students enrolled in concert ensembles (concert and jazz bands) appeared to be more influenced by musical aspects. Findings from this study suggest that participants' intrinsically motivated desire to continue playing is largely due to the enjoyment started in beginning band, and continued throughout high school. Further research may investigate specific aspects related to the high school experience that promote continued music performance as well as techniques directors of all levels can utilize to encourage lifelong music making.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the School of Graduate Studies have examined a dissertation titled “Factors Influencing Non-Music Majors' Decisions to Participate in Collegiate Bands,” presented by Jennifer Ann Moder, candidate for the Doctor of Philosophy degree, and certify that in their opinion it is worthy of acceptance.

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CHAPTER 1

THE RESEARCH PROBLEM

Introduction and Need for the Study

Perhaps one of the greatest weaknesses of our school band program is that, for the majority of the students, active participation ceases upon the day of graduation from our high schools. I do not mean that these people should continue in the field of music as a profession or vocation, but rather as an avocation, a hobby-or whatever you may wish to call it-so long as it affords them the enjoyment and the opportunity to play. Used honestly, the word practicality is one of the finest in our language. I hold to the truth that nothing is practical that does not lead to a permanent value. If our school music ceases in the senior year, then, in my opinion, it is not practical. (Revelli, 1937, p. 33)

This quote by William D. Revelli (1902-1994), written in 1937 to discuss the state of the school band movement from its inception in the United States to the 1930's, embodies the theme of this paper – music as lifelong learning. Music as lifelong learning is a concept that has long been a point of discussion in the field of music education. During the Tanglewood Symposium of 1967, music educators met to discuss and define the role of music education in our schools. The third statement from the Tanglewood Declaration emphasizes music for all age levels in that “schools and colleges should provide adequate time for music programs ranging from pre-school through adult or continuing education” (National Association for Music Education, 1999). In 1999, music educators assembled at the Vision 2020: Housewright Symposium on the Future of Music Education to discuss the goals and vision for the future of music education and address the role of music education in a constantly changing American society (Madsen, 2000). The need to speak to the importance of music as a lifelong learning activity was one of the outcomes of the symposium (Jellison, 2000). The eleventh portion of the Housewright Declaration states,

“Music educators must join with others in providing opportunities for meaningful music instruction for all people beginning at the earliest possible age and continuing throughout life” (National Association for Music Education, 1999).

Revelli’s quote, the Tanglewood Declaration, and Vision 2020: Housewright Declaration reveal a common and withstanding belief in the field of music education that performing music should transpire as a lifelong activity. Extant research in the field of instrumental music education often begins with factors leading to a student’s initial decision to begin participation in their school band. This body of research in the area of recruitment has shown that four principal factors: the influence of parents (Warnock, 2009; Zdinski, 1996), the social influence of a student’s peer group (Bayley, 2000; Hurley, 1995; Warnock, 2005), the influence of the school band director (Albert, 2006; Chen & Howard, 2004), and the student’s self-interest in music (MacKenzie, 1991; Nierman & Veak, 1997) are the primary reasons students initially decide to join a band.

Another pertinent area regarding lifelong participation in music appears to center around factors related to band student continuation/discontinuation of participation throughout middle and high school. While results from these retention studies demonstrate that more factors are involved with a student’s decision to continue playing than in the aforementioned recruitment studies, certain characteristics persist. Students who enjoyed playing their musical instrument (Andrade, 1997; Gordon, 1986), had families who supported and valued their music-making experience (Sichivitsa, 2007; Vroman, 1994), were influenced by their music program and music director (Sloboda & Howe, 1991; Sichivitsa, 2003), and enjoyed the social factors related to making music in

ensembles (Morrison, 2001; Stewart, 2007) were characteristics of those most likely to continue participation in their middle and high school programs.

While there is much research in the areas of band recruitment and retention from beginning band through high school, a shortage of research emerges when examining factors leading to continued participation at the collegiate level. This is especially true when examining influences leading to the participation of non-majors. Twelve primary studies conducted since 1964 have focused on factors influential to a college student's decision to continue and/or discontinue participation in their collegiate bands. Of these twelve studies, five surveyed students from one selected university (Delano & Royse, 1987; Isbell & Stanley, 2011; McClarty, 1968; Stanley, 1964; Stewart, 2007), one study examined student responses from three universities (Royse, 1989), two studies contained participants from five colleges (Clothier, 1967; Milton, 1982), one study included participants from six colleges (Faber, 2010), one study was longitudinal and utilized the participants while they were in high school and college (Mountford, 1977), and one study utilized participants from eight universities in the PAC 10 Conference (McDavid, 1999). The largest study conducted, both in terms of the number of participants and the number of universities, examined non-music majors from over 100 colleges who participated in non-selective concert bands (Casey, 1994). Results from these studies revealed that the main reasons for not playing in a college music ensemble were participant perceived lack of ability, lack of time, pressure of the academic load, class conflicts, and an overall negative high school musical experience. When examining factors leading to continued musical participation in college from the previously mentioned studies, researchers cited over 30 different influences. From these influences several trends emerged: enjoyment

for making music, a positive overall high school band experience, and the encouragement from personal influences. The current study has expanded on the previous research by surveying colleges and universities throughout the United States while including non-music majors who participated in any type of band ensemble.

Statement of Purpose and Research Questions

The purpose of this study was to determine factors that contributed to a non-music major's decision to participate in their collegiate band(s).

Research Question 1: What was the primary factor reported by non-music majors influencing their decision to participate in their collegiate band(s)?

Research Question 2: What was the overall hierarchy of factor influence on a non-music major's decision to participate in a collegiate band, from the highest to the lowest amount of influence?

Research Question 3: Did large differences between factors influencing participation exist based on participants' instrumentation, college/university region and size, gender, and year in school?

Research Question 4: Did large differences between influences leading to non-music major participation occur based on the type of ensemble in which participants were enrolled?

Factors Examined in the Current Research

The following factors were examined in relation to their influence in a non-music major's decision to participate in their collegiate band: private lessons; performance opportunities outside of their school band program; financial aid/scholarships; influence

from friends, parents, family members, grade and high school band directors; participant's overall high school band experience; having heard/seen a college band while in high school; reputation of college band director; quality/reputation of college band program; receiving college credit for playing; social aspects; self-pride in being a member of the collegiate band; and love/enjoyment for playing their instrument.

Definition of Terminology

Non-music major: Any undergraduate student in college (freshman, sophomore, junior, or senior) not majoring in a field of music

Instrument: A band instrument belonging to the woodwind, brass, or percussion family

Collegiate band: Any band ensemble a student can enroll in at their respective college/university including concert/symphonic/university band, marching band, athletic pep band (basketball, hockey, volleyball, etc.), jazz band, and other

Region of the United States: Using constructs established by the College Band Directors National Association (CBDNA), six regions were identified: Eastern, North Central, Northwestern, Southern, Southwestern, and Western (<http://www.cbdna.org/cgi-bin/div.pl>). Each college/university represented in the study was assigned a region based on the CBDNA classifications.

1. Eastern conference: Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Washington D.C.

2. North Central conference: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin
3. Northwestern conference: Alaska, Idaho, Montana, Oregon, Washington, Wyoming
4. Southern conference: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia
5. Southwestern conference: Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas
6. Western conference: Arizona, California, Hawaii, Nevada, Utah

Collegiate Major/Discipline: Reported collegiate majors were grouped into one of nine categories. The first eight categories were classified based on definitions set by the College Board (<http://www.collegeboard.org/>). The ninth category was added to include those participants undecided in their major:

1. Arts, Entertainment, and Sports: arts, visual and performing; English language and literature; languages, literatures, and linguistics; philosophy and religion
2. Business
3. Health and Medicine: health professions and related clinical sciences
4. Multi-/Interdisciplinary Studies: area, ethnic, cultural and gender studies; family and consumer sciences; liberal arts and sciences, general studies and humanities; multi-/interdisciplinary studies; parks, recreation, and fitness

5. Public and Social Services: law and legal studies; military; public administration and social services; security and protective services; theological studies and religious vocations
6. Science, Math, and Technology: agriculture and related sciences; architecture and planning; biological and biomedical sciences; communications technologies; computer and information sciences; engineering; engineering technologies; math and statistics; natural resources and conservation; physical sciences; science technologies
7. Social Sciences: communication and journalism; education; history, library science; psychology; social sciences
8. Trades and Personal Services: construction trades; mechanic and repair technologies; personal and culinary services; precision production trades; transportation and materials moving
9. Undecided, Undeclared

Type of Band Ensemble: Each participant's college band participation was categorized twice. The first categorization was a general coding and included the following categories: concert band only, jazz band only, marching band only, pep band only, or a combination of ensembles. Following this initial coding, three themed categories emerged and participant ensemble membership was coded according to the following for data analysis:

1. Concert Ensembles: any participant enrolled in concert band only, jazz band only, or both concert and jazz band

2. Athletic Bands: any participant enrolled in marching band only, pep band only, or both marching and pep band
3. Combination of Ensembles: any participant enrolled in one or more ensembles from category 1 (concert ensembles) as well as also enrolled in one or more ensembles from category 2 (athletic bands)

CHAPTER 2

REVIEW OF LITERATURE

Music participation for both young children as well as older adults has been identified as an important aspect and goal of music education. Extensive research in the area of music as a lifelong activity typically commences from the time when a student initially joins a musical ensemble to when they decide to participate as an adult. Research throughout this pursuit of lifelong music making is vital to the field of music education as a whole in order for educators to have an understanding of how to promote music as lifelong with their students (Madsen, 2000). According to the 2008 Harris Poll, 77% of all Americans participated in some form of music education while in school. While this statistic may appear impressive to music educators, attrition in music participation must also be considered. Those involved with music for one to three years accounted for 30% of those participants taking part in the poll, and another 21% had actively participated in music for three to five years. An additional 21% reported participation in music for the duration of more than five years. Only 9% still actively participated in music in their adult lives (Harris Poll, 2008).

The current review of literature has explored related literature from three areas in instrumental music education pertinent to the goal of making music a lifelong activity: (1) initial recruitment into a beginning band, (2) retention through the high school band experience, and (3) involvement in a college ensemble for non-music majors. Although the extant literature cited in the areas of initial recruitment and high school retention was organized by specific factors influencing participation, it should be noted that no study

found just one factor that solely contributed to students' decision-making process. Instead, as Sloboda (1989) points out, a variety of factors and influences contribute to students' initial and continued participation decisions.

Factors Influencing Initial Music Recruitment and Participation

The initial participation in a musical ensemble is the first step in the journey of making music a lifelong activity. Extant literature focused on the initial recruitment of band students has revealed four primary factors influencing the students' decision-making process: the influence of parents, peers, band director, and the students' self-motivation to play a musical instrument.

Parental Influence

A large body of research exists demonstrating that one of the primary influences in a student's initial decision to join any activity comes from the parent. Some suggest that the influence a parent exerts on his or her child can prove more powerful than the actual school in terms of academic and extra-curricular achievement (Madaus, Airasian, & Kellaghan, 1980). If parents allow their child to participate and invest time and energy into an activity, which often comes at the expense of participation in other activities and interests, they must believe that the potential for success is high (Ericcson, Tesch-Romer & Krampe, 1990). Therefore, it seems as if the music educators' responsibility to assist parents in understanding the value and importance of music performance in the everyday life of their child plays a key role in the initial participation decision. At this point, there is a higher likelihood that the parents can exert a positive influence on the students' ultimate decision to join the beginning band program.

Driscoll (2009) studied factors leading to initial participation of students in school music ensembles using a Likert-type scale with the qualifiers being “true all the time” to “untrue all the time.” Results demonstrated that family being supportive of music was the statement most often marked with “being true all of or most of the time” for the participants. The second highest motivator for “being true all of or most of the time” was the actual enjoyment for playing (p. 49). These results support the findings of Warnock (2009) who examined the relationship between parental support and musical ensemble participation. By surveying sixth-grade beginning band members, Warnock reported that parental support, gender, and future musical ambition were the three most important predictors of membership in band. His findings not only revealed that parental influence was the most significant of the three factors, he also suggested that the stronger a parent supports the school music program, the greater the likelihood that his/her child will participate in music. This finding was attributed to the fact that music participation can be a very costly activity, with financial obligations ranging from the cost of school participation fees to that of instrument rental or purchase. Some parents may then financially invest further in their child’s musical education by spending money on private lessons.

These extra-musical aspects were also deemed important in Zdzinski’s (1996) research utilizing The Parent Involvement Measure (PIM) to gather participant data. Zdzinski, who affirmed that parents possess a significant influence over their child’s success in musical ensembles, found significant relationships with high achieving students who had parents portraying the following attributes: took the child to concerts, attended school meetings and concerts, sang or performed in a musical ensemble, and

listened to music at home. This is similar to Kinney (2010) who examined the relationship between parental involvement and a student's decision to participate in a musical ensemble. Results displayed that family structure and academic achievement were the two factors primary in predicting participation. Furthermore, Kinney found that two parent homes were the most likely family structure to promote music participation.

Although different research studies have utilized participants of different ages and levels of musical experience, parental influence was depicted as a dominant participation influence regardless of participant demographics. Hess (2010), who used the case study to collect data, incorporated a semi-structured interview with elementary aged student members of the Sankofa Drum and Dance Ensemble. Parental support was crucial to the students' decision to join this ensemble, as were an interest in the type of music the ensemble performed and social factors such as the participants' peers also being members of the group. Hess maintained that "the data concludes that there are many musical, psychological, and social reasons for ensemble participation," (p. 23) once again signifying that more than one influence impacts a student's initial decision to participate in a musical ensemble. Adderley, Kennedy, and Berz (2003) interviewed students in high school musical ensembles to determine their reasons for initial participation. As in the aforementioned studies, the influence of parents was a dominant factor. Aspects directly related to music, such as liking music, were also important to the early stages of music making.

As some researchers propose, parental support does not have to equal an existing parent musical background. Sosniak (1990) found after interviewing 24 promising concert pianists and their parents, only half had parents with previous musical

background. Regardless, all participants commented that their parents had supported their initial interest to play music. Sloboda and Howe (1991) investigated exceptionally gifted musicians attending a specialist music school in England and disclosed that the largest percentage of participants began music lessons because of their parents' wish for them to be involved with music. However, the majority of these parents were either "occasional performers or non-performers who enjoyed listening to serious music" (p. 8).

Dai and Schader (2002) suggest that the amount of parental support may be directly related to where their child is in his/her musical training. Their research was based on Bloom's (1985) three phases of talent development in children. In the first phase, creativity and 'playful interaction' is promoted. The second phase involves building knowledge and skills under the guidance and supervision of a teacher. The third phase encompasses a commitment and desire to become proficient in the activity. Dai and Schader found the longer the child had studied music formally, the more support and higher "musical aspirations" (p. 142) the parent had for their child. They further stated that the majority of music students stay in Bloom's second phase; it is those that pursue music careers that enter the third phase.

Research studies seem to suggest that music educators who are recruiting beginning musicians should not underestimate the amount of influence parental support has on the child's decision to participate in a musical ensemble. The ability to communicate the importance of music participation to the parents could factor into the parents' promoting music education for their children.

Peer Influence

The second factor that may have a direct impact on a student's decision to participate in a musical ensemble is the influence of his/her friends and peer group. Studies have shown that students are initially attracted to athletic groups or musical ensembles based on the influence of their inner peer circle (Eder & Kinney, 1995; Holland & Andre, 1995). Warnock (2005), citing the attraction theory, established that the appeal to beginning band is strongly related to the influence of students' friends. The attraction theory states that humans are drawn to associate with individuals who have similar interests.

Hurley (2005), interviewing fourth grade students, provided more evidence of peer influence being a strong factor in initial music participation. Using open-ended questions during the interview, almost every student mentioned 'wanting to be with friends' as a reason for joining. Hoffmans' (2008) qualitative study interviewing sixth grade band students deduced that the initial decision to enroll in band is most highly influenced by those people close to the students' life: peers and friends, family members, and band directors. Bazan (2009) concurs with Hoffman in finding that the relationship between the beginning band students' peers and band director can prove invaluable to attracting new students. Having older students actively involved in the recruiting process not only lends to this idea of peer influence in the initial decision, but may also display the enthusiasm and enjoyment which members of the band experience.

Davidson (1999) examined the influence of one's self-motivation being the reason why students start and continue in music making experiences. Interviews with participants ($N = 156$) in their first year of learning to play a woodwind or brass

instrument revealed that the exposure to other children participating in their school band was a primary factor leading them to also want to participate. Davidson commented that it was first this relationship with peers that led to students' curiosity and eagerness to play a musical instrument. From there, students learned to identify themselves as a participant in the musical ensemble and then identified themselves with a specific instrument. In turn, the students began to see themselves as musicians, all of which led to their self-interest in playing an instrument. Bayley (2000) cited that friends not only play a role in promoting initial recruitment, but are the most influential aspect of a student's instrument choice. This social nature of making music was also reported by Campbell, Connell, and Beegle (2007) in finding that some students decide to participate in musical ensembles due to the direct social aspects of music making.

Band Director Influence

The influence and motivation of the school band director is the third factor to examine when looking at a student's initial decision to participate in music. While the majority of the research has investigated the effect of the teacher on a student once that student is already a member of the musical ensemble, the initial effect of the music teacher is an area in need of more research. Moore, Burland, and Davidson (2003) stated that an inspiring teacher is necessary to initially attract a student to begin study on an instrument, but do not elaborate on what qualities characterize an inspiring teacher. Albert's (2006) research suggests that it is not so much the actual director that inspires and motivates a student to initially participate in the arts, but the method the director utilizes to recruit students. After interviewing numerous directors to examine their

methods and reasons they felt they were able to recruit students, the majority commented it was all about perception. By performing well-known songs for younger students, they associated the musical ensemble with 'fun' and thus the over-all recruitment process was what inspired them to participate in the group after making associations to the music they heard and knew.

The ability of a band director to recruit students by providing quality school-owned instruments to students whose families could not afford to rent or purchase one from their local music store is also important to recruiting new students (Fisher & Hamburg, 2001). Albert (2006) found that 75% of the student participants from three schools in the Midwest used a school owned instrument. The interviewed band directors of these schools stated that the ability to obtain these instruments was crucial in their recruitment process. Bayley (2000) concurred that the influence and the drive of the band director to obtain instruments for students to play does indeed play a role in the recruitment process when stating, "It is particularly unfortunate when students are excluded from band instruction due to an inability to afford an instrument. Ways must be found to supplement music budgets in order to provide equality of access to beginning instrumental study" (p. 127).

Fortney, Boyle, and DeCarbo (1993) cite parents, family members, friends, and band directors as influences to join musical groups, but maintain that the band director is the most important personal influence in a student's decision to participate in a beginning musical ensemble. This study promotes the notion that those students who find an instrument they enjoy the sound of, which is first demonstrated by the band director or someone chosen by the band director, leads to their initial and continued enrollment.

This is similar to the research of Fortney, et al, who found instrumental timbre was important to the initial decision to participate. Results from Chen and Howard (2004) indicated that liking the sound of the instrument was the primary reason students chose band and their specific instrument.

Moder (2012) sought to discover if influences leading to instrument selection changed based on the gender and specific instrument of the participants ($N = 368$). Data revealed that, regardless of gender or instrument, liking the sound of the instrument was the foremost factor influencing students to select an instrument. The second most important factor was the participants' ability to produce a sound out of the instrument. Moder (2013) examined reasons why students ($N = 393$) selected the trombone as their primary instrument. Results revealed that the three most influential factors were that participants liked the trombone sound, were able to produce a sound out of the trombone, and liked the trombone slide. As the majority of students choose to play the instrument best meeting their timbral preference, the ability to produce quality and representative timbres on each instrument during beginning band demonstrations appears to be important for the music educator.

Self-Interest in Music

The fourth factor leading to participation in music is intrinsic and stems from a student's self-interest in music and performing on instruments. Nierman and Veak (1997) stated that students must have self-motivation to begin the process of learning to play a musical instrument. According to these researchers,

Attribution theory suggests that the tendency to approach a new task is influenced by the probability of success and the attractiveness of achieving it. A student who

has a high musical aptitude should be more attracted to the challenge of playing an instrument because there should be a good chance that he/she will be successful. (p. 382)

Mitchum (2007) found that this intrinsic motivation was a key factor in the students' initial decision to join an instrumental ensemble. The statements "I wanted to", "I like music", and "I wanted to learn an instrument" were all identified by participants as primary reasons for their initial participation (p. 57). In addition to this personal motivation, participants cited social reasons, which included the influence from parents, friends, and the music teacher. MacKenzie (1991) surveyed students in their first year of instrumental music participation to see which of four categories - social, school, home, and personal - influenced them the most in their initial decision to participate. Results from this study revealed that personal choice to play music was the primary reason students joined, followed by the influence of the students' music teacher.

Additional Factors Involved in Initial Recruitment

Although the aforementioned studies focused on tangible variables that directors can use to their advantage when recruiting students, numerous research articles have also examined variables that may predict and lead to the recruitment and ultimate success of students involved with music. These factors, while they cannot be controlled by the director, are directly related to intelligence, such as music achievement and aptitude tests (Gordon, 1986) and academic predictors such as IQ scores and math and reading achievement scores (Babo, 2004; Klinedinst, 1991). Factors involved with socioeconomic status (Fitzpatrick, 2006; Kinney, 2012) have also been correlated with students' participation and success in music. These factors are important for educators to

be aware of when determining their recruiting methods. However, since music is to be truly for all, the intrinsic and extrinsic factors belonging to each student in our schools, regardless of academic ability and financial status, were chosen for inclusion in the current study. While music educators most likely will not be able to control the aforementioned factors when dealing with recruitment and retention, aspects such as an enjoyment for music and participation because of families, friends, and the director can be more readily controlled.

Summary of Factors Leading to Recruitment in Beginning Ensembles

Extant literature has revealed that there appears to be four primary factors that work together to contribute to a young students' initial involvement in musical ensembles: parents, peers, band director, and self-motivation. The majority of the extant literature contends that the interaction of numerous variables ultimately led to the initial enrollment. Band directors should be aware of these four factors and how they interact in their students' lives to best recruit them into the program. With the ability to communicate to parents the importance of music making while incorporating peer influence and the intrinsic motivation found in many young instrumentalists, the beginning band director has the opportunity to be more successful in including a larger number of students as members of their program.

Factors Influencing Continued Music Participation in Middle and High School

While recruitment is vital to a student's initial enrollment in a musical ensemble, understanding and implementing attributes towards retention is vital when increasing the

possibility of music as a lifelong activity. According to Reimer (2003) and Williams (2007), approximately 18 - 20% of all high school students enroll in a musical ensemble. While a plethora of research exists on reasons why students choose not to participate throughout middle school and high school music including class scheduling; deterrents from parents, teachers, and peers; social identity; attributions of success and failure in grade and middle school music and musical self-concept; lack of intrinsic motivations; and negative attitude towards school music (Constantine, 2011). A smaller amount of research has been conducted investigating reasons students continue to participate in musical ensembles. Werpy (1995) designed the 'Band Motivation Inventory' to determine factors that motivated students to continue with band, and found numerous factors involved with the decision- making process. Factors cited included aesthetic/affective, social, and academic influences; participation in solo/ensemble, pep band and improvisation activities; competition; and musical self-esteem. Four themes that emerged from extant literature: enjoyment of music, parental influences, musical program and director influences, and social factors were all examined in the current study.

Enjoyment of Music

Shaw (1998), director of a youth symphony, wanted to know why students would be willing to commit the extra hours necessary for participation in this "out of school" ensemble. The most common theme conveyed from participants was a love for playing music. In addition, they appreciated and enjoyed making music in a high quality ensemble. Shaw noted that the majority of participants also stated they had the support of their family.

This is similar to the results of a study conducted by Baker (2009) who found that the primary influence of high school students to continue enrolling in music was the intrinsic motivation of enjoying performing music. Andrade (1997) surveyed members of three bands and indicated that the overall enjoyment of playing music was the primary reason students continued with music. Anthony's (1974) research surveying Iowa public band students determined that an overall enjoyment for playing was the most important factor for continuing in music, while "liking the music that is played" was the second most important factor in their decision to continue playing.

This overall enjoyment and success in music was related to instrument timbre in Gordon's (1986) study using the "Instrument Timbre Preference Test". Results of this study led Gordon to conclude that playing an instrument students enjoyed the timbre of was a critical factor in their overall musical success. Chen and Howard (2004) found that approximately 66% of participants indicated liking the sound of the instrument as the dominant factor for students' decision to continue playing.

Parental Influences

Numerous research studies have shown that students with supportive parents (Davidson, Sloboda & Howe, 1995; Kennedy, 2002) and those with parents who have a background in music (Davidson et al., 1995; Sichivitsa, 2007; St. George, 2006) are more likely to continue performing music. While it is important to collect information from students as to the level of influence parents have on their initial decision to participate in music, Ng and Hartwig (2011) surveyed music teachers to ascertain their thoughts as to why their students continued or dropped out of their music programs. After participants

had ranked factors leading to decisions made by both groups of students, results revealed the two primary influences leading to continued participation were the support of parents and the students' belief that they were participating in a quality music program.

Martignetti (1965) also stated that the level of parental support and involvement was an important factor in the success and continuation of music students.

Davidson, Sloboda and Howe (1995) revealed that in the initial stages of music making, the support of the parents as well as the music teacher is crucial to the students' desire to continue playing. They further state that while these personal influences last, over time the primary influence for students to continue in music performance opportunities shifts to more intrinsic motivation. Corenblum and Marshall (1998) discovered it is possible to predict intentions of continued participation through the students' perceived amount of support from their parents and band directors. While this support appears to be necessary for continued participation, St. George (2006) and Sichivitsa (2007) determined that students with parents who had or currently were participating in music were more likely to continue playing than their peers with families of non-musical backgrounds. Sichivitsa, when surveying college choir members, found that students whose parents valued and supported their musical endeavors developed positive self-concepts in music and ultimately felt more motivated to continue making music. Freeman (1976) discovered that after students' initial enrollment in music programs, those who dropped out were likely to report lower levels of parental support than those who continued.

Vroman (1994) surveyed eighth and eleventh grade students ($N = 369$) and their parents ($N = 656$) in Central Illinois in an attempt to determine the effect of parental

involvement on student achievement and retention. Parental involvement was revealed in three areas: “1) child supportive parental involvement activities, 2) parental involvement activities supportive of the total program which directly impact the individual child and 3) parental involvement activities supportive of the total program which indirectly impact the individual child” (p. iii). Vroman found that parental support was a factor in musical participation attrition, and that those students who were considered as high achieving has parents who demonstrated high levels of musical support.

Music Program and Director Influence

As Davidson, Sloboda and Howe (1995) determined that music teacher support was a key factor in students’ initial enrollment in music, they also found that students who continued to play could recognize and differentiate between “personal” and “professional” qualities of their teachers (p. 40). This supports the research of Sloboda and Howe (1991) who found that as students learn to play musical instruments, the personal nature of the teacher became important to students carrying on with music. Those who persisted in their school ensemble at an early age stated a characteristic of their music teacher as “warmth.”

Factors directly related to teaching also play a role in the persistence of music. Sichivitsa (2003) found that students who stated their teachers expected them to be successful in music ensembles displayed more effort towards musical performance, and in turn gained more personal satisfaction from playing their instrument, which led to continued performance. These results are similar in nature to those from Corenblum and Marshall (1998) who examined the effect of teachers who give academic grades in band

in terms of retention. Students who had a higher grade in band were more likely to enroll the following year. Conversely, those students who received a low grade in band tended to drop out prior to the next school year.

Cavitt (2005) designed a questionnaire for adult community band members to determine influences in their musical background that led to their continued performance desires. One section of this questionnaire asked participants to choose the three experiences most influential in the development of their musical interest. The most common response (78.1%) was secondary school-related musical experiences. The next most important factors were those of home influences and elementary school-related music experiences. In addition, Cavitt surveyed participants on the person who most positively influenced their musical interest. The secondary music teacher was the highest listed response, followed by parental influence and then that from a private music teacher. Moyer (2010), through data obtained with an open-ended question, discovered that the majority of parents (40.6%) of students who had continued with music participation listed a comment specifically praising the music program and/or the music teacher. Second to this was the parents' realization that participation in music is important.

Social Factors

Social factors, such as interactions with peers through musical ensemble membership, also seem to play a role in the retention of music students. According to Dagaz (2012), "Interactional commitment refers to the extensiveness of social relationships connected with an identity" (p. 445). In this research, the friendships, the family feeling amongst the ensemble members, and the belief that each ensemble

member was equally important were all variables involved with students' comments as to why they enjoy continuing with band. Morrison's (2001) study found that it is in the music ensemble where many students found their peer and social base. Research from this study suggests that "school ensembles are not just classes or performance groups, but guardians of their own specific culture, a culture that informs and enriches the lives of their members" (p. 24). Hayes (2004) concluded that friendships in band were the most important influence when examining retention factors.

Stewart (2005), who surveyed 114 middle school students, found in an open-ended question that maintaining friendships, having fun, and taking trips were the three most important factors in the decision to persist with band. Stewart also concluded that those students who took private lessons valued music more than their peers, therefore showing more chance of continuing with band. Friendships were also important to the high school band members surveyed by Adderley, Kennedy, and Berz (2003). The social climate achieved in the high school music settings led the authors to title their article "A Home Away from Home: The World of the High School Music Classroom." Their findings revealed that while students persevered in musical ensembles for musical, academic, and psychological reasons, the social reasons were referenced by students as positive outcomes of participating in musical ensembles.

Summary of Factors Leading to Retention in Musical Ensembles

Although students may reveal different primary influences for continuing their participation in musical ensembles, it was an overall interaction of multiple factors that led students to make the decision to continue participating in a musical ensemble. An

enjoyment for music, while intrinsic in nature, was also influenced by extrinsic factors such as playing an instrument with a preferable timbre as well as playing music that is pleasurable. These extrinsic factors were directly related to decisions made by both the grade and high school band directors to ensure that their program was producing an atmosphere to create lifelong learners. Involving parents in the program and continuing to demonstrate the importance of musical participation continues to play a role in students' persistence. The overall perceived value of the music program, which is directly related to the prevalent social aspects students mention for continuing with band, are key factors to the journey of music as a lifelong activity. The next part of this journey involves the involvement of non-music majors in college ensembles.

Collegiate Band Participation

The next area in music as a lifelong activity involves participation in music once the student has graduated from high school, which was the subject of Revelli's (1937) quote "Perhaps one of the greatest weaknesses of our school band program is that, for the majority of the students, active participation ceases upon the day of graduation from our high schools" (p. 33). While several studies have examined reasons why students choose to major in music in college (Bergee & Demorest, 2003; Bright, 2006; Isbell, 2008; Parkes & Jones, 2010; Parkes & Jones, 2011), only 12 studies have been conducted in the area of undergraduate non-music major student participation in collegiate bands, the topic of the current research. The findings of each of these 12 studies are presented below in chronological order spanning the last five decades during which the studies were

conducted. A summarization of trends and themes discovered from these studies is also presented.

Stanley

Stanley's study (1964) on the topic of participation in college bands utilized participants ($N = 148$) from Ohio University in Athens, Ohio. Both surveys and personal interviews were employed to determine why the majority of potential students did and did not enroll in the college band. Freshman students not enrolled in band ($n = 100$) chosen randomly as well as students who were members of the university band ($n = 48$) served as the participants.

Stanley structured his survey to gather participant information in four areas: 1) demographics (participant name, age, gender, and size of high school), 2) high school band program, 3) participant musical background, and 4) influences that led students to continue or discontinue participation in their college band. Results exposed that the main factor that led to participation in band was the students' personal enjoyment for playing music. Other factors contributing to their decision to continue in band were positive feelings toward their high school band director, the performance opportunities students experienced in high school, solo and ensemble performance activities, and higher seating in their high school band section. The three main factors which led to the participants' decision to discontinue participation in college band were the participants' personal lack of time, perceived lack of musical ability needed to be a member of the university band, and negative feelings towards the students' high school band director.

Clothier

In 1967, Clothier conducted a study to determine why students with high school band experience either continued or discontinued their playing in college. Participants included 282 first-semester freshmen from the following liberal arts colleges in Iowa: Coe College, Cedar Rapids; Cornell College, Mount Vernon; Graceland College, Lamoni; Simpson College, Indianola; and William Penn College, Oskaloosa. Of the participants, 92 continued with band while 190 discontinued playing after high school. The survey was divided into two areas: the instrumental background of the participants and the influences that led to the decision to participate/not participate in their college band. The influences Clothier examined were categorized into one of five groups: persons, high school band experience, college band, college life, and other.

Students who decided to continue participation stated that music was important to their personal life and that their overall high school band experience influenced them to continue band membership in college. This group of participants also displayed the following self-reported traits: they undertook high levels of instrument practice during high school and were among the best players from their high school band program, they participated in solo contests and chamber groups, and they owned their own musical instrument. Although students reported that ultimately they made the decision on their own to continue playing, parents, friends, high school band directors, and college advisors did assist them in their decision making process.

Those who did not participate in the college band were influenced by pressures directly related to their academic load, the belief that they had already participated in band for a long period of time and college bands required a greater time commitment

than they were willing to make, and the feeling they would rather listen to music than perform music. Regardless of the decision to participate, the following factors did not seem to affect the choice: gender, academic major, instrument, private lesson instruction, quality of the high school band program performances and contest results, and size of the high school.

McClarty

Freshman at the University of Montana ($N = 178$) served as the participants (McClarty, 1968) to determine why approximately 93% of those students eligible to participate in band chose not to when registering for their classes. The survey, broken down into two sections, was sent to those participating in band ($n = 12$) and those who had played in their high school band during their junior and senior years but chose not to participate in the college band ($n = 166$). Section one of the survey asked students to rank statements displaying their opinion towards performing in band. Section two gathered information about the participants' high school band involvement, demographic information, reasons why they decided to attend the university, their guidance and influences in their decision making process, and an open-ended area for participant comments.

For both those who did and did not decide to join college band, the decision was made while the participants were still in high school. Results revealed that students who chose to participate in the university band looked forward to both musical and social activities, wanted to improve their musical abilities, reported a positive high school band experience, and came into college with a positive feeling towards the university band.

Students who did not continue playing cited influences such as personal demands not related to music, loss of interest in musical performance, lack of ability needed to play at the collegiate level, fear of the audition process, and the realization that very little college credit was available for participation in band.

Mountford

A longitudinal study of students ($N = 75$) in Stark County, Ohio, who were involved with their high school band program and then enrolled in college served as basis for Mountford's study (1977). The purpose of the longitudinal design was to determine if there was a way to predict participation of college freshmen who had been members of their high school band. To collect data, Mountford designed three surveys. The first, *The Musical Experience and Attitude Inventory* (MEAI), was administered to gather data from participants during their high school band experience. This survey intended to determine if students attended an urban or rural-suburban school, gauge their intent to participate in college, and obtain information on their attitude towards their overall high school band experience, the musical environment of their home, their participation in any community band activities, and their personal musical values.

Next, a *College Questionnaire* was developed to collect information from the participants once they had enrolled in college. The purpose of this questionnaire was to determine student participation/non-participation in college bands, identify influences that led to this decision, and clarify any aspects of the MEAI that needed more information. To determine how musically skilled the participants were and to validate

students' responses from the MEAI, a *Band Director's Questionnaire* was administered to the participants' high school directors.

Analysis identified a list of numerous significant predictors for both participation and non-participation in the college band. For those who decided to continue playing in college, the decision was made while in high school. Personal influences included both high school peers and older friends who had once been in their high school band who were now playing in college, their high school band director, and their parents. Musical influences included performing with groups not associated with their high school band program such as church musical groups and performing at solo and ensemble contests. Other trends displayed among these participants were that they saw value in both social and musical aspects of college band participation, were in the upper third of their high school band section, did not want to major in music but wanted to continue playing in the future, believed continuing participation in a musical ensemble showed responsibility and dedication, and assumed college band would require the same amount of time as their high school band had. It is also interesting to note that the majority of these students owned their own musical instrument.

At the same time, the majority of the students who stopped playing upon entering college did not own their own instrument. Personal reasons cited for discontinuation included lack of interest in performing, not discussing enrolling with their parents or high school band director, perception of band being an inappropriate extra-curricular activity in college and a personal desire to participate in other collegiate activities, and enjoyment of listening to music more than performing music. Musical influences consisted of lack of personal enjoyment for playing an instrument, little to no private study on their

instrument, absence of experience in solo and ensemble contests and opportunities to play chamber music, non-attendance of concerts or performances of any type, and feelings of inadequacy in their ability to play due to being seated in the middle to lower third of their high school band section. These students also reported being leery of the time commitment required for participation in the college band. While Mountford cited a plethora of reasons leading to both participation and non-participation, he summarized his research by stating “The decision appears to be the result of the individual interest in the instrument which comes from the students’ personal interests, values, and motivations” (p. 170).

Milton

Milton (1982) focused primarily on reasons why freshman who had been members of their high school band program decided to continue playing in concert band programs at their respective college when designing his study. A second aspect of the research examined significant differences between those who continued and discontinued playing. Milton surveyed participants ($N = 135$) from the following colleges in Ohio: Ashland College, Ashland; Malone College, Canton; Mount Vernon Nazarene College, Mt. Vernon; Muskingum College, New Concord; and Otterbein College, Westerville.

Milton (1982) found that students majoring in the field of science were more likely to participate in band than those majoring in an education field. Those who continued participation stated the two primary influences that led to their decision were the ability to obtain an instrument from the college and the encouragement and support to continue playing from their parents. Other aspects common to the participants were that

the majority of the students made the decision to participate while in high school, the students enjoyed concert band rehearsals and performances, and students had a high opinion of the college concert band. According to Milton, the college credit for participating and the overall high school band experience did not directly factor into the students decision.

After determination that the aforementioned factors that led to the students' decision to participate, further examination found social and musical differences in responses between those who did and did not join the concert bands. Significant social differences were found with three factors: the number of friends the participants had in the college band, how much the participant liked their high school band director as a person (not directly related to the music and education), and the overall social environment created by the college band. Differences in musical aspects led Milton to ascertain that those who enrolled in the concert band enjoyed playing their instrument to a higher degree and felt like they contributed more to their high school band program than those who did not enroll.

No significant differences were found between those enrolled and those not enrolled in the concert bands for the following factors: social experiences in the high school band program and the level of musical inspiration they felt they received from the high school band director. In addition, no differences were found when surveying the students on the type and level of difficulty of music played in high school and college as well as the amount of respect (in terms of conducting and teaching ability) participants accounted for the high school and college band directors at their respective schools. Milton summarizes his research by encouraging college band directors to promote both

the musical and social aspects associated with being a member of a collegiate band. In addition, Milton believed having college owned instruments for students to use would increase the overall number of students interested in enrolling.

Delano and Royse

Delano and Royse (1987) initiated their study when Kent State University School of Music faculty members wanted to determine factors leading to a lack of interest in participation for their musical ensembles. Freshmen at Kent State ($N = 64$) took a researcher-designed survey investigating three factors leading to student participation or non-participation: their overall high school experience, parental and director influence, and college factors. Seven factors were consistent with participant data who chose to participate in the college musical ensembles: high school band directors had encouraged them to continue playing, they enjoyed their overall high school band experience, they felt they made significant contributions in their high school band, they liked their high school band director, they had taken private lessons, they participated in solo and ensemble contests, and they made the decision to continue playing while still in high school. Seven themes also emerged with those participants' data who did not continue playing: they were not effectively recruited to continue playing, they did not have enough time to add band to their schedule, other classes conflicted with band, they did not feel talented enough to play at the college level, they did not receive college credit for performing, they did not want to attend all of the rehearsals required of the ensemble, and there were no financial incentives given to play.

Royse

Royse (1989) expanded the 1987 research to include two groups of concert band musicians ($N = 103$) at Austin Peay University, Kent State University, and Western Kentucky University. His first group consisted of students who were enrolled in the concert band at the time of the study. The second group of students had once been enrolled in a college concert band but had discontinued their playing. Neither group included freshman students in efforts to determine the trends of participation for sophomores, juniors, and seniors. Royse continued in this line of research for two principle reasons. First, he felt that school music teachers should focus on music performance being an activity to carry throughout a person's entire life. In addition, Royse believed that by finding ways to include more non-music majors in college music programs the overall level of music in the college programs would be strengthened.

After both groups of participants completed a survey divided into two parts, demographics and influences leading to the participation decision, results showed that those who were college band members not only enjoyed performing on their instrument more than those who stopped playing, but also felt their participation was needed in the college band. Social aspects related to membership in band were also important to participants' collegiate experience. Gender and the influence exerted by parents were not influential to the overall decision to play or not to play.

Casey

Casey (1994) was interested in determining why students participated in non-audition college concert bands (referred to as a non-selective Open Concert Band).

Casey stated that the encouragement for all students to participate in their college band is vital in the promotion of music as a lifelong endeavor, and this belief served as the foundation of his study. Five different survey tools were developed for this research. The instrument tools were designed to determine how non-selective concert bands enrolled students, what the philosophies of these ensembles were, what trends emerged in the demographics of student participants, and the types of repertoire these ensembles performed. Four of the survey tools were not directly student based. A *Director of Bands* survey was sent to the 508 National Association for Schools of Music (NASM) institutions. Directors of bands at 30 randomly chosen schools were asked to complete a *Collegiate Non-Selective Concert Band: Conductor Questionnaire*. Those who served as the chair of music departments with two or more concert bands ($N = 111$) received a *Department Head Questionnaire*. In addition, those schools who did not offer a non-selection open concert band received a *Director of Bands Follow-up* asking why they did not incorporate such an ensemble into their band program. To determine specific reasons students chose to participate in their college concert band, Casey randomly selected student participants of non-selective open concert bands to take a *Member Questionnaire*.

The results from this portion of the study, which are directly related to the topic of the current research, illustrated that students who continued to play were interested in playing because they did not have to audition for the band, enjoyed rehearsing and performing, wanted the grade associated with membership in the ensemble as it related to their academic load, and enjoyed the social aspects and friendships associated with the band. Casey also noted that students were drawn to continue participation from the influence exerted by their high school band director. Many students also mentioned on

their survey that the concert band required less time commitment than other musical ensembles they could have chosen to participate in, ultimately leading to their decision to continue playing.

McDavid

McDavid (1999) focused solely on reasons why students chose to stop playing upon reaching the college experience. Participants ($N = 240$) were freshman from eight Pacific Ten Conference Schools: The University of Arizona, Tucson, Arizona; Arizona State University, Tempe, Arizona; The University of California-Berkeley, Berkeley, California; The University of California-Los Angeles, Los Angeles, California; The University of Oregon, Eugene, Oregon; The University of Washington, Seattle, Washington; and Washington State University, Pullman, Washington. Stanford University was not included in the study by the researcher due to a small number of undergraduate students at the institution and the University of Southern California chose not to participate.

McDavid mailed the survey to the marching band directors at the participating schools and these directors then dispersed the survey throughout classes on their campus that contained freshman students. For data to be included in the study, three inclusion criteria related to the participant had to be met: they were a first-year college student, they had participated in their high school band for at least one year, and they had not enrolled or participated in any of their collegiate band ensembles.

Data revealed that it was not solely one factor that led students to discontinue participation; it was a collection of factors whose overall influence together enabled the

students to reach their decision. These factors included the academic load, declining interest in performing their instrument, conflicts with required classes for their major, conflicts with work schedules, negative overall high school band experiences, a fear of auditioning for band, lack of musical skill, and what they perceived to be a large time commitment required for participation in band. The majority of the students (93%) had decided to discontinue participation before their college experience had started.

Stewart

Stewart (2007) wanted to improve recruiting techniques for large college band programs by conducting a study of factors that led to the non-participation of first year students ($N = 280$) at The Ohio State University. Music courses containing non-music majors as well as data obtained from the SAT/ACT Interest Inventory were used to recruit participants who had to have been members of their high school band for a minimum of three years and had not participated in any of the bands while at Ohio State.

Stewart reported that the most influential variable to the student's decision to stop playing was the perceived amount of time required for membership in a college band. Other factors included time conflict with required courses, declining interest in playing in band, concerns about their academic load, fear of auditioning, lack of information given to them about the college band program, negative high school band experiences, and their self-perceived lack of musical proficiency needed to join a college ensemble. It is also interesting to note that 83.6% of the participants decided to stop playing before starting college.

Faber

Faber (2010) aimed to determine reasons why non-music majors participated in the musical ensembles at small liberal arts colleges in Indiana. Colleges ($N = 6$) included in the study had to be private, four-year liberal arts colleges in Indiana with a total college enrollment of 800 – 2100 students and least one musical ensemble (band, choir, and/or orchestra) open to any student. Student participants ($N = 162$) were solicited for participation through courses their respective college had identified as courses required for all degree programs at the freshman level. Faber developed the *Music Ensemble Participation Survey* (MEPS) to acquire participant data from two distinctive groups – ensemble participants and ensemble nonparticipants.

Three main trends emerged from his study: there was a drastic decline in the number of non-music majors who performed music in high school as compared to those who continued in college, student advisors did not encourage students to participate in musical ensembles, and the influence of factors to continue participating were those categorized more as extrinsic rather than those intrinsic.

When examining participant demographic information, Faber (2010) found that while owning an instrument may not have been a direct factor leading to the ensemble participation, the ability to acquire an instrument through the college seemed to play a role for those who chose to continue playing. Faber also found that academic major contributed to the student decision to continue making music. Those enrolled in a biblical major had the highest percentage of participant participation while education majors provided the lowest percentage of participants. Neither gender nor the size of the high school affected a student's decision to participate. The next area of data Faber

examined was that of student attitudes. Results exhibited those who continued playing evidenced higher levels of agreement in the following categories as opposed to those who stopped playing: a desire to perform due to a direct love for music, an enjoyment of their overall high school band experience, an enjoyment of being a part of a musical ensemble, and admiration for their high school band director.

Results from studying social aspects of the research showed participants felt that performing in their high school musical ensembles fulfilled a social need which continued because their friends were also members of their college performing ensemble. Data associated with musical aspects revealed that the overall quality of a participant's high school musical ensemble was directly related to their decision to continue playing. The perception of participant musical ability was also directly linked to their decision to continue/discontinue participation and those who participated felt they could bring benefit to the college ensemble through their membership. Students who continued playing rated their musical ability as excellent and reported they sat towards the top of their section in their high school ensemble. Over half of the participants (52.2%) who continued playing stated they frequently performed in musical activities outside of the high school classroom while those who decided to discontinue participation stated they were seldom involved with outside music making experiences (87.5%) (pp. 138-139).

Analysis of student influences and perceptions revealed there was more influence from parents, friends, high school directors, and college advisors for those who decided to continue performing. Aspects directly related to the collegiate musical programs did not reveal differences between those who did and did not participate. These collegiate aspects included the visibility of the college ensemble, the ability to obtain an instrument,

the opportunity to hear a college ensemble while in high school, and the music ensemble director's reputation.

Faber (2010) concluded data analysis by examining differences between participants and nonparticipants based on their intrinsic and extrinsic musical values. Significant differences were found between four intrinsic main factors: the value of participation in musical ensembles, a love of music which led to the decision to continue performing, the belief that making music with others brings life satisfaction, and the feeling that continuing membership in college groups is important; and one extrinsic value: a significant amount of time was spent making music with the high school ensemble (p. 152). Faber concluded that while the decision to continue/discontinue participation is the influence of several factors influencing the participant, the overall high school experience appears to be vital in encouragement for the decision to make music a collegiate experience.

Isbell and Stanley

Isbell and Stanley (2011) investigated reasons why non-music majors ($N = 100$) from a liberal arts college in the Northeast United States participated in an open enrollment campus band. To obtain data, Isbell and Stanley administered a questionnaire to each participant and then selected 20 students whose responses exhibited the coding themes to interview in order to obtain more detailed information on the topic. The open-ended questionnaire asked participants to write on three topics: their most memorable musical experience, their expectation for the campus band, and the aspects they enjoyed the most concerning ensemble participation.

Participants' most memorable experiences included participating in musical events outside-of-school ($n = 36$) and participating in musical events in school ($n = 61$). When students answered the prompt concerning what the campus band contributed to their musical lives, the theme joy and beauty received the most responses. The authors defined joy and beauty as the "love to play" (p. 25). Other participants' responses were coded in the themes of skills and understanding (to grow or improve as a musician), the musical opportunity (availability to play based on academic scheduling), and the atmosphere (relaxing, able to continue to play their instrument but not at a stressful level).

The researchers also sought to understand how the participants' musical experiences contribute to what is known about lifelong participation in music. From these answers, three themes emerged: "(a) participants' comfort and familiarity with, even nostalgia for, the band genre; (b) their satisfaction with being a part of a musical community; and (c) their strong desire to keep playing their instruments" (p. 26). In terms of the first theme, familiarity, common responses were those pertaining to loving band in high school and having participated for so long, they couldn't imagine stopping. The second theme, community, contained answers pertaining to being part of a family, or making music with friends. The majority of participant answers fell into the third theme as stated that their primary influence for joining the campus band was simply to continue to play their instrument ($n = 57$).

Trends Leading to Discontinued Ensemble Participation in College

Throughout the extant literature, the most recurrent theme which emerged from those who discontinued musical participation in college, was the participants' perceived

lack of musical ability. One aspect related to this influence was the participant listing they were seated towards the bottom half to third of their section in their high school ensemble. Other repeating themes included a lack of time, pressure of the academic load, class conflicts, and an overall negative high school musical experience. Fear of auditioning was also mentioned as a deterrent to continue making music.

Trends Leading to Continued Ensemble Participation in College

Approximately thirty different factors were cited from the aforementioned studies as reasons why students decided to continue making music in their collegiate ensembles. Many of the researchers (Casey, 1994; Delano & Royse, 1987; Mountford, 1977) stated that there was no one factor that led students to decide to play; instead, it was a culmination of different variables working together that influenced the student musician. In addition, many of the researchers (McClarty, 1968; Milton, 1982; Mountford, 1977) concurred that the decision to continue participating in performing ensembles was made while the student was still in high school.

Recurring themes found in previous studies included the participants' overall enjoyment of playing their instrument and the musical and social aspects of performing in college ensembles. The overall high school band experience, when rated positively by the students, appeared to play a large role in their decision making process. In addition, encouragement from the high school band director was crucial to students' continuation. Extra-musical opportunities in high school such as participating in solo/ensemble, church ensembles, etc., were also often seen among college music participants.

Rationale

The previous studies conducted on non-music major participation in collegiate bands focused on a small field of participants. These studies either utilized band members enrolled in one to eight different universities or, while surveying participants from numerous institutions, focused only on those students participating in a non-auditioned concert band. While results appear the same between these variances, there could be significance in conducting research that involves a larger participant pool. Results from the current study, utilizing participants from any college or university located in the United States as well as those enrolled in any type of band ensemble, may assist band directors in all levels of music education with ways to promote participation in music at the collegiate level and beyond.

Statement of Purpose and Research Questions

The purpose of this study was to determine factors that contributed to a non-music major's decision to participate in their collegiate band(s).

Research Question 1: What was the primary factor reported by non-music majors influencing their decision to participate in their collegiate band(s)?

Research Question 2: What was the overall hierarchy of factor influence on a non-music major's decision to participate in a collegiate band, from the highest to the lowest amount of influence?

Research Question 3: Did large differences between factors influencing participation exist based on participants' instrumentation, college/university region and size, gender, and year in school?

Research Question 4: Did large differences between influences leading to non-music major participation occur based on the type of ensemble in which participants were enrolled?

CHAPTER 3

METHODOLOGY

Research Design

A descriptive study was designed to ascertain self-reported factors regarding undergraduate non-music majors' decisions to participate in collegiate bands. In order to most effectively survey a representative sample of students from colleges and universities throughout the United States, an electronic survey was utilized. Upon approval from the researcher's dissertation committee and the University of Missouri-Kansas City Institutional Review Board (IRB), a pilot study was conducted. Following completion of the pilot study the survey was distributed to the intended population.

Pilot Study

A pilot study was developed and implemented to ensure that directions and questions were clear, to determine survey duration, and to discover how responses would be reported to the researcher. Pilot study participants ($N = 19$) represented varied musical backgrounds. Some had previously participated in a musical ensemble ($n = 10$), some had majored in music education ($n = 6$), and some had no prior musical experience ($n = 3$). Feedback from these participants was gathered and incorporated into the development of the final survey.

Study Participants

All non-music major undergraduate college or university students in the United States participating in one of more of their college bands during the 2012-2013 academic

year were eligible to participate in the study. An email soliciting student participation was delivered electronically to members of the College Band Directors National Association (CBDNA) through the following listservs: athletic bands, music education, gender and ethnicity issues, and small community college. Currently one of the largest professional organizations for band directors, the CBDNA was founded in 1941 by Dr. William Revelli (Battisti, 1955), and was deemed the most effective method to reach a large number of prospective study participants. Upon receiving the request to participate, directors were asked to forward the survey link to any ensembles they conducted containing non-music majors. Student participants voluntarily completed an online survey designed to determine factors that influenced their decision to continue playing their instrument in their collegiate band(s). In addition to gathering participants through the CBDNA listservs, the researcher sent personal email invitations to approximately ten colleagues who directed collegiate bands. Additionally, personal email invitations were also sent to college band directors in states not yet represented, as well as to directors of universities/colleges with large minority populations to reach a more diverse and wider demographic base. This method of participant sampling, snowball sampling, is employed when no master list of participants is available (in this case non-music majors playing in collegiate bands). In order to generate interest in study participation, the researcher contacted individuals (members of CBDNA) to distribute survey information to the intended population (their students) (Patten, 2005).

Survey Instrument

The electronic survey (Appendix A) was created using design templates on www.surveygizmo.com. The entire survey included seventeen questions and took approximately eight minutes to complete. The survey started with an open-ended question asking participants to state the primary reason they chose to participate in their collegiate band. Question two prompted participants to list their primary band instrument. The next question asked participants to indicate all band ensembles in which they would participate during the 2012-2013 academic year, selecting from the following options: Concert/Symphonic/University Band; Marching Band; Athletic Pep Band (Basketball, Hockey, Volleyball, etc.), Jazz Band; and Other.

The next portion of the survey contained a series of statements to determine factors that were most and least influential in the participants' decision to participate in their collegiate band. Each factor's level of influence on the participants' decisions was reported using a 7-point Likert-type scale that ranged from 1 (*no influence*) to 7 (*strong influence*). These factors, derived from extant research, included: private lessons; performance opportunities outside of the school band program; financial aid/scholarships; influence from friends, parents, family members, previous band directors; the overall high school band experience; having heard/seen a college band while in high school; reputation of college band director; quality of college band program; receiving college credit for playing; social aspects; self-pride of being a member of the collegiate band; and love/enjoyment for playing their instrument. After answering this series of statements, participants were asked to rank the following five categories of factors in order of influence on the decision to continue playing in college: personal factors, musical factors,

high school factors, collegiate factors, and financial factors. Inquiring into the participants' plans to continue playing in a band later in life (yes, no, or maybe) was the topic of the next question.

The last part of the survey collected participant demographic information. Data in this area included the name, city, and state of their college/university as well as the size of their institution and whether it was a private or state school. Participants also reported their current level in school, major, gender, and ethnicity. The survey ended with an open-ended response allowing participants to add other comments about their high school and college band experiences they cared to provide.

Inclusion and Exclusion Criteria for Study Participation

The online survey remained open for twenty days following the initial call for participation using the CBDNA listserv, and garnered 3,108 completed responses. Participant data were included in the study only when three conditions were met. First, participants had to be playing a woodwind, brass, or percussion instrument in their collegiate band during the 2012-2013 academic year. Secondly, the participants had to be undergraduate students. Finally, participants had to be majoring in a discipline other than music.

Based on these inclusion criteria, excluded respondent data were from graduate students ($n = 55$); from those reporting their primary instrument as color guard, flag, dancer, drill team, silk or twirler ($n = 62$) or as guitar, bass, and piano players ($n = 10$); and from those who reported being a music major ($n = 46$). Additional excluded responses were from a vocalist who was not a member of a collegiate band, and from one

student outside the United States (Scotland). The remaining survey respondents ($N = 2,933$) met all three conditions and were selected for inclusion in the study.

Participants

Participants ($N = 2,933$) were students enrolled in colleges and universities ($N = 95$; see Appendix B) from across the United States ($N = 37$ states; see Table 1). The largest numbers of participants were attending institutions in Michigan, Illinois, and Wisconsin. Categorizations of institutions by CBDNA regions revealed 50% of study participants attended schools in the North Central region (Table 2). Females accounted for 53% of study participants, while 47% of participants were male. Demographic data regarding ethnicity showed Caucasian as most prevalent (85%); African American/Black, Native American/Alaska Native, and Other were the least represented ethnicities, with each accounting for 1% of the total study sample (Table 3).

Frequency of survey responses showed an inverse relationship with students' advancing year in school. Participants in their freshman year of college accounted for 34% of the sample population followed by sophomores (25%), juniors (21%), and seniors (20%). The most frequently cited major fields of study were science, math, and technology (56%) (Table 4).

Table 1

Distribution of Participants by State of College/University Attended

State	Number of Participants
Arkansas	7
Arizona	2
California	129
Connecticut	3
Delaware	1
Florida	96
Georgia	45
Iowa	106
Idaho	7
Illinois	289
Indiana	184
Kansas	22
Kentucky	47
Massachusetts	218
Maryland	12
Michigan	295
Minnesota	109
Missouri	31
Mississippi	18
North Carolina	6
Nebraska	97
New Hampshire	60
New Mexico	1
New York	69

Table 1 continued

State	Number of Participants
Ohio	90
Oklahoma	1
Oregon	48
Pennsylvania	185
Rhode Island	49
South Carolina	40
South Dakota	12
Texas	217
Utah	1
Virginia	109
Washington	12
Wisconsin	274
Wyoming	41

Table 2

Distribution of Participants by College Band Directors National Association Regions

Region	<i>N</i>	%
North Central	1456	50
Eastern	597	20
Southern	361	12
Southwestern	279	10
Western	132	4
Northwestern	108	4

Table 3

Distribution of Participants by Self-Reported Ethnicity

Ethnicity	<i>N</i>	%
Caucasian/White	2498	85
Hispanic	117	4
Asian/Pacific Islander	113	4
Multi-racial	73	2
Prefer not to answer	66	2
African American/Black	56	1
Other	7	1
Native American/Alaska Native	3	1

Table 4

Distribution of Participants by Academic Major using Categories of the College Board

Category of Major	<i>N</i>	%
Science, Math, and Technology	1643	56
Social Sciences	474	16
Arts, Entertainment, and Sports	220	8
Business	200	7
Health and Medicine	197	7
Undecided, Undeclared	108	4
Public and Social Services	49	1
Multi-/Interdisciplinary Studies	37	1
Trades and Personal Services	5	0.17

The primary band instrument each participant played was first grouped by family: woodwind, brass, and percussion. Woodwind and brass instrumentalists were fairly evenly distributed, representing 46% and 45% of the population, respectively, followed by percussionists, which accounted for 9%. Instrumentation, when broken down by primary instrument, revealed that trumpet (17%), clarinet (16%), and flute/piccolo (15%) were the most recurrent instruments selected (Table 5).

Table 5

Distribution of Participants by Self-Reported Primary Band Instrument.

Instrument	<i>N</i>	%
Trumpet	496	17
Clarinet	463	16
Flute/Piccolo	426	15
Saxophone	381	13
Trombone	293	10
Percussion	271	9
French horn	165	6
Baritone/Euphonium	130	4
Tuba	119	4
Mellophone	76	2
Oboe	46	1
Bassoon	32	1
Sousaphone	32	1
Flugelhorn	3	1

The majority of participants (56%) were members of more than one band during the 2012-2013 academic year. Those members participating only in a concert/symphonic/university band accounted for 22% of the population, while those participating only in marching band represented 18%. Participants taking part in only an athletic pep band or jazz band accounted for 3% and 1%, respectively. Among the students who were categorized as participating in more than one band, 31% were participating in three different ensembles during the academic year (Table 6).

Table 6

Distribution of Participants by Type of Ensemble

Ensemble	<i>N</i>	%
More than One Ensemble	1626	56
Concert Band Only	633	22
Marching Band Only	532	18
Athletic Pep Band Only	115	4
Jazz Band Only	15	0.51

Note – Total numbers of participants in the ensemble categorization is equal to $N = 2921$ due to twelve students listing “other” as their only musical ensemble.

One primary aim of the current study was to contribute to limited extant research in the area of college band participation to promote music as a lifelong activity. It is interesting to note that responses from one question on the survey found that 46% of the participants intended to participate in a band later in life. Participants who were

undecided as to whether they would continue playing after college also equaled 46% of the population. Only 8% of the participants stated they would not play again later in life.

CHAPTER 4

RESULTS

An open-ended response was utilized to obtain data to answer research question one, which focused on the non-music majors' primary reason for participation in their collegiate band(s). Participants' responses were considered nominal data and were coded into one of ten pre-determined categories. As this form of research was considered descriptive in nature, frequencies and percentages to describe the data were employed. Research questions two, three, and four utilized fourteen factors that extant literature had found influential in a non-music majors decision to participate in their collegiate band. This forced-choice format, utilizing a 7-point Likert-type scale (1=no influence, 7=strong influence), allowed participants to select multiple influences that led to their decision to participate. This method of inquiry, as opposed to the open-ended response listing only one reason, was selected due to previous studies having determined that it is not solely one factor that leads to the decision to participate, but numerous influences working together. Mean and standard deviation scores were calculated to determine these results.

Research Question 1

Research Question 1: What was the primary factor reported by non-music majors influencing their decision to participate in their collegiate band(s)?

A content analysis was conducted on the data from the open-ended question to determine the primary factor that influenced a non-music major to participate in their

collegiate band. Survey responses were collected and read to determine emerging categories and themes, resulting in the following ten coding categories:

1. Love/enjoyment for music
2. Desire to continue playing (would miss playing if they didn't participate)
3. Personal influences (parents, family members, peers, directors)
4. College-specific reasons (the particular college band, the experience of participating in a college band, college football/athletics)
5. High school band experience
6. Social factors
7. Improving musical skills, musical growth
8. Fun (a hobby outside required courses)
9. Scholarship/financial reasons
10. Other

Although many students wrote lengthy, multiple section answers that led to their decision to participate in music, only their first response was used in data analysis. This inclusion/exclusion of data occurred because the prompt asked students to list only the primary reason, not multiple reasons, leading to their participation in their collegiate band. All included responses were coded based on the previously constructed categorical list. Two coders were utilized for accuracy of data coding. The first coder analyzed 20% of the total responses while the second coder placed 100% of the responses into categories. Inter-rater reliability was 94%.

Results of the content analysis revealed that non-music majors joined their collegiate band primarily for an overall love and enjoyment of making music as well as a

desire to continue playing, 34% and 15%, respectively (Table 7). Responses categorized into the love/enjoyment category included any statements specifically mentioning their love or enjoyment for music and/or playing their instrument. Further analysis of properties in this area (Strauss & Corbin, 1990) revealed that 55% of these responses ($N = 556$) contained the word “love” in reference to music or their instrument. The words "enjoy" and "enjoyment" were found in 33% of these responses ($N = 332$). Remaining responses in this category dealt with a need in their lives to play music.

The category receiving the second highest number of responses ($N = 438$) dealt with the participants’ desire and/or need to continue playing music. Key words and phrases read in these responses included “continue”, “keep”, and “stay involved”. The next highest percentage of responses came from the category that included all associations referenced by the participants’ time in their high school band ($N = 357$). Statements that included a specific “love” ($n = 181$) and/or “enjoyment” ($n = 114$) for the high school band were found in 83% of the responses. The next highest response category, that of the college band experience, contained responses that dealt with any factors specifically written to demonstrate that a specific aspect about the college was the primary reason the student joined band ($N = 312$). The specific name of the college band was mentioned in 17% of the participant responses ($n = 52$), whereas football games and athletic events were mentioned in 16% of these statements ($n = 51$).

Participation in college band for the purpose of fun or a hobby outside of the participants’ required classes ($N = 308$) received the next highest percentage of responses with the word “fun” being directly written in 78% of these responses ($n = 240$). The remaining responses in this category had themes that dealt with needing music as a hobby

in their life as well as using music as a means of relieving stress brought on from their required academic course load. The category containing responses pertinent to social influences involved those who were primarily participating for the social/friendship aspect of playing in a musical ensemble ($N = 277$). Responses placed in the “other” category ($N = 68$), personal influences category ($N = 59$), performing music as a means to grow as a musician and/or keep up on the participants’ musical skills category ($N = 57$), and financial aid and scholarships category ($N = 54$) received the lowest number of responses.

Table 7

Participants Self-Reported Primary Influence for Participation in College Band.

Influence	Responses (N)	percent of total
Love/enjoyment	1003	34
Desire to continue playing	438	15
High school influences	357	12
Collegiate influences	312	11
Fun, hobby	308	11
Social influences	277	9
Other	68	2
Personal influences	59	2
Musical growth, improvement	57	2
Scholarship, financial	54	2

Research Question 2

Research Question 2: What was the overall hierarchy of factor influence on non-music major's decision to participate in a collegiate band, from the highest to the lowest amount of influence?

Extant literature has pointed to 14 different influences involved with a non-music majors' decision to participate in their collegiate band. These factors included: performance opportunities outside of their school band program; influence from friends, parents, family members, grade and high school band directors; their overall high school band experience; having heard/seen a college band while in high school; reputation of college band director; quality of college band program; receiving college credit for playing; social aspects; self-pride in being a member of the collegiate band; and love/enjoyment for playing their instrument. In order to answer research question 2, participants ($N = 2933$) rated on a 7-point Likert-type scale (1=no influence; 7=strong influence) the level of influence each of the aforementioned 14 factors had on their decision to participate in their collegiate band. Table 8 depicts the mean and standard deviation scores from the factor displaying the highest amount of influence, love/enjoyment for playing music ($M = 6.19$) to the factor receiving the lowest amount of influence, receiving college credit ($M = 2.24$). Seven factors influenced the majority of students to respond with an average level of influence (approximate mean of 4) or better. This research supports previous studies (Casey, 1994; Delano & Royse, 1987; Mountford, 1977), which have stated the decision to participate in band may not be based solely on one factor, yet a culmination of multiple influences.

Table 8

Overall Participants' Mean Scores of Influences Leading to their Decision to Participate in their Collegiate Band from Highest to Least Amount of Influence

Influence	<i>M</i>	<i>SD</i>
Love/Enjoyment for Playing Musical Instrument	6.19	1.25
Overall High School Band Experience	5.91	1.49
Self-pride of being a Member of College Band	5.38	1.68
Social Aspects involved with the Collegiate Band	5.04	1.93
Quality/Reputation of College Band	4.80	2.11
Hearing/Seeing a College Band while in High School	4.62	2.16
High School Band Director	4.07	2.09
Participating in Activities outside of the High School Band	3.99	2.14
Friends	3.71	2.00
Reputation of College Band Director	3.66	2.28
Parents	3.50	1.88
Other Family Members	2.68	1.84
Grade School Band Director	2.31	1.83
Receiving College Credit	2.24	1.73

Research Question 3

Research Question 3: Did large differences between factors influencing participation exist based on participants' instrumentation, college/university region and size, gender, and year in school?

Using the same factors examined in research question 2, specific participant demographics were examined to determine if differences in mean scores were found in these demographic aspects. All data related to this area of analysis can be found in

Appendix C. Data analysis of all five areas of participant demographic information revealed no large differences between mean scores of factors leading to participation in their collegiate band. For purposes of the current study, a large difference was defined as a mean score that was greater or less than another mean score by more than 1 point.

Research Question 4

Research Question 4: Did large differences between influences leading to non-music major participation occur based on the type of ensemble in which participants were enrolled?

The ensembles participants were enrolled in for the 2012-2013 academic year were first coded by ensemble type (Table 9). The majority of the participants (56%) were members of more than one collegiate band ensemble. Participant ensemble participation was then coded into one of three categories: (1) *concert ensembles* – concert band only, jazz band only, both concert band and jazz band; (2) *athletic ensembles* – marching band only, athletic band only, both marching band and athletic band; (3) *combination ensembles* – those participating in ensembles found in both categories 1 and 2 (Table 10). Mean and standard deviation scores between these three groupings of participants were examined for each factor leading to the influence of participation in college band.

Table 9

Ensembles Participants were Enrolled in During the 2012-2013 Academic Year

Ensemble	<i>N</i>	percent of total
Participation in More than 1 Band	1626	56
Concert/Symphonic/University Band Only	633	22
Marching Band Only	532	18
Athletic Band (Basketball, Hockey, etc.) Only	115	4
Jazz Band Only	15	1

Note: ensemble *N* does not equal 2933 as several participants answered with “other” which was not included in this section of the data analysis.

Table 10

Ensemble Participants by Category

Category	<i>N</i>	percent of total
Athletic Band	1172	40
Combination	1059	36
Concert Ensemble	690	24

The first area of data analysis when examining ensemble type was designed to determine if major differences in mean scores of factors leading to collegiate band participation existed between concert ensembles and athletic band ensembles (Table 11). No large differences between mean scores were found between the following factors nor were these factors deemed highly influential to the overall decision making process as their overall mean scores were lower than 4.0 (average amount of influence on the participants decision to participate in their collegiate band): receiving college credit; influence from grade school band director, parents, and family members; and the

reputation of the college band director. While no large differences were found between athletic band and concert ensemble participants reported amount of influence from their high school band director and overall high school band experience, mean scores for these categories were all higher than 4.0, leading one to believe these might have been influential to both groups.

However, data revealed that participants enrolled in the concert ensembles rated the level of influence of participating in activities outside of the high school band and their love/enjoyment for playing a musical instrument higher than those involved with athletic ensembles. These two influences could be categorized as directly related to musical aspects of continued performance. Conversely, the following factors seemed to have had more influence on athletic band participants than concert ensemble members: influence of friends, hearing/seeing a college band while in high school, the quality and reputation of a college band, the social aspects associated with membership in a college band, and the self-pride involved with being a member of the collegiate band. These factors could be categorized as being directly related to the social aspects of musical ensemble membership. According to the College Band Directors National Association Athletic Band Task Force, *The Role of Athletic Bands*:

University athletic bands play a vital role on their respective campuses. University Athletic Bands often fulfill the most diverse role of any student organization on campus. Athletic Bands are purveyors of school tradition, pageantry, and pride on campus. They serve many constituents including athletic departments, music departments, university administration, public school band directors, alumni, the general public, and the participating students. Athletic Bands create visibility for the University and are useful for entertainment, recruitment, marketing and promotion. Most significantly, Athletic Bands contribute to the musical and social education of their participating members. (CBDNA Athletic Band Guidelines)

The five factors with the highest mean scores for the concert ensembles were love/enjoyment for playing a musical instrument, overall high school band experience, self-pride for being a member of the college band, participation in activities outside of the high school band, and influence from the high school band director. Athletic band participants rated the following five factors as most influential in their decision to participate: love/enjoyment for playing a musical instrument, overall high school band experience, self-pride for being a member of the college band, social aspects related with membership in a collegiate band, and the quality/reputation of the college band. These factors also have direct alignment with the aforementioned CBDNA athletic band purpose statement in terms of school tradition, pride, and musical and social education. Those students who participated in a combination of concert ensemble and athletic bands rated these factors as the five most influential in their decision making process: love/enjoyment for playing a musical instrument, overall high school band experience, self-pride in being a member of the collegiate band, social aspects related with membership in a college band and quality/reputation of the college band.

The influence of factors leading to the non-majors' decision to participate in their college band can also be analyzed in a hierarchical ranking of mean scores from highest (1=greatest amount of influence) to lowest (14=least amount of influence). As depicted in Table 12, regardless of the type of ensemble in which participants were enrolled, the three factors bearing the most influence of their decision to play were love/enjoyment for playing their musical instrument, overall high school band experience, and self-pride of being a member of the college band. Coincidentally, although factors in the middle of the hierarchy changed based on the ensemble type, the three factors with the least amount of

impact on participants' decision to continue playing were the same regardless of ensemble choice: receiving college credit, other family members influence, and influence of the students' grade school band director.

Table 11

Mean and Standard Deviation Scores of Participant Ensemble Participation Categories for the Examined Factors Leading to Participation in Collegiate Bands

Factor	Concert Ensemble	Concert Ensemble	Athletic Band	Athletic Band	Combination Category	Combination Category
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Love/Enjoyment for Playing Musical Instrument	6.42	1.03	5.91	1.41	6.34	1.12
Overall High School Band Experience	5.88	1.49	5.85	1.52	6.00	1.45
Self-pride of being a Member of College Band	4.63	1.84	5.60	1.56	5.61	1.56
Social Aspects involved with the Collegiate Band	3.64	1.93	5.51	1.66	5.43	1.76
Quality/Reputation of College Band	3.86	2.11	5.19	1.99	4.97	2.07
Hearing/Seeing a College Band while in High School	3.84	2.12	4.93	2.11	4.79	2.12
High School Band Director	4.07	2.14	4.04	2.07	4.13	2.09
Participating in Activities outside of the High School Band	4.62	2.03	3.41	2.10	4.22	2.10
Friends	2.94	1.86	4.06	1.98	3.82	1.98
Reputation of College Band Director	3.30	2.16	3.77	2.32	3.78	2.29
Parents	3.31	1.91	3.61	1.89	3.50	1.84
Other Family Members	2.41	1.70	2.81	1.91	2.71	1.82
Grade School Band Director	2.25	1.89	2.26	1.76	2.41	1.87
Receiving College Credit	2.65	1.97	2.08	1.59	2.13	1.65

Table 12

*Hierarchical Rating of Factors by Participant Ensemble Participation Category**(1=highest mean score; 14= lowest mean score.)*

Factor	Concert Ensemble	Athletic Band	Combination
Love/Enjoyment for Playing Musical Instrument	1	1	1
Overall High School Band Experience	2	2	2
Self-pride of being a Member of College Band	3	3	3
Social Aspects involved with the Collegiate Band	8	4	4
Quality/Reputation of College Band	6	5	5
Hearing/Seeing a College Band while in High School	7	6	6
High School Band Director	5	8	8
Participating in Activities outside of the High School Band	4	11	7
Friends	11	7	9
Reputation of College Band Director	10	9	10
Parents	9	10	11
Other Family Members	13	12	12
Grade School Band Director	14	13	13
Receiving College Credit	12	14	14

Summary of Results

Self-reported participant ($N = 2,933$) data analyzed in the current study supports results from previous research (Casey, 1994; Delano & Royse, 1987; Mountford, 1977) stating that the decision for non-music majors to participate in their collegiate band(s) stems from the influence of more than one variable. Regardless of which of the four research questions were examined, a sole love and enjoyment for playing music was the foremost influence in the participants' decision-making process. Research question 1, using an open-ended response, asked participants to list the primary reason leading to their decision to play in their collegiate band(s). All responses were read and coded into one of ten categories. Results revealed that a love and enjoyment for music was reported more than any other influence. The category receiving the second highest number of responses was that of the participants' desire to continue playing their instrument.

Research question 2 was designed to gauge the level of influence each of the following factors, derived from influences determined from extant literature, had on the participants' decision to participate in their collegiate band(s): influence from friends, parents, family members, grade and high school band directors; performance opportunities outside of their school band program; the overall high school band experience; having heard/seen a college band while in high school; reputation of college band director; quality/reputation of college band program; social aspects of playing in a college band; self-pride in being a member of the collegiate band; and a love/enjoyment for playing their instrument. Participants rated the level of influence each factor had on their decision to continue playing on a 7-point Likert-type scale (1=no influence; 7=strong influence). Mean scores, while revealing that the primary influence was the

overall love/enjoyment for playing music ($M = 6.19$), also pointed to the influence of the high school and college bands. The overall high school band experience ($M = 5.91$) was the factor participants' rated with the second highest amount of influence in the overall decision-making process. Three statements directly related to the college band: self-pride of membership in the band ($M = 5.38$), social aspects involved with being a member of the band ($M = 5.04$), and the quality and reputation of the college band ($M = 4.80$) were rated as the factors with the third, fourth, and fifth highest amounts of influence on the decision to continue playing.

Results from research question 3 suggested that the influence of factors leading to participation did not change based on the following participant demographic information: primary instrument, level in school, gender, and region and size of their institution. The largest differences in mean scores between factors influencing participation were found when analyzing data based on the type of ensemble participants chose to participate in, the focus of research question 4. After participants had been categorized based on ensemble type (concert ensemble, athletic band, and combination ensembles), a hierarchical rating of factors influencing participation revealed that the highest three influences regardless ensemble type were (1) a love/enjoyment for playing a musical instrument, (2) the overall high school band experience, and (3) the self-pride of being a member of the collegiate band. Influences beyond the aforementioned factors revealed that aspects more related to the art of performing music were shown in those choosing concert ensembles, while those who chose athletic bands more highly rated social aspects of musical ensemble membership. It is also interesting to note that the majority of the

participants were enrolled in more than one collegiate band (56%), which appears to suggest a strong desire to play music regardless of major.

CHAPTER 5

DISCUSSION AND IMPLICATIONS

Introduction

Music as a lifelong activity is one of the goals in the field of music education as highlighted in Vision: 2020 (Madsen, 2000). It appears that extant literature has conducted research in this area by phases: initial recruitment, retention through high school, collegiate participation for non-music majors, and participation in adult ensembles. Results of the current study, which focused on self-reported factors leading to collegiate participation for non-music majors, revealed that a combination of different variables influenced a student to continue participation.

Demographics

When examining the demographic information, one remarkable aspect was the large number of participants ($N = 2,933$) who voluntarily completed the survey. This statistic appears to demonstrate the importance of non-major ensembles in colleges throughout the United States for individuals who choose to major in a discipline other than music, but still have the desire to continue playing their instrument. This appears to be additionally supported by the data which revealed that 56% of the participants in the current study participated in more than one ensemble during the academic year.

The lack of participant diversity when reporting ethnicity warrants further examination. Although eight possible ethnic categories were given for participants to choose from, an overwhelming 85% listed their race as Caucasian. The next most reported was Asian/Pacific Islander and Hispanic participants (each accounting for 4%),

followed by Multi-racial and prefer not to answer (both 2%). African Americans, Native American/Alaska Native, and Other individually made up only 1% of the population (3% combined).

A very small body of research directly pertaining to this issue of ethnicity in musical ensembles exists. Studies that do focus on ethnicity typically are written on the history of Historically Black Colleges and Universities (HBCU). One such study gives a history of the renowned Florida A&M Marching 100 (Malone, 1990). This article, while citing that the band is the biggest recruiting tool the university has, does not discuss how educators can include students of all ethnicities into any college band.

Sneiderman (2000) interviewed directors and students from different universities to determine why this lack of ethnic diversity exists. Jino Ray, an African American member of the Florida State University Marching Chiefs, discussed his awareness that the majority of the members of the band are Caucasian by saying, “[Many minorities] tend to be discouraged about even auditioning. The performances of these bands cater to the predominantly White audiences they are being performed for, and minorities are not attracted to the music. I also feel that Blacks are not sought after to participate in these bands like Whites are” (p. 28).

Dr. William Foster, former director of Florida A&M’s Marching 100, noted that the difference in cultural traditions affects traditionally known White schools from recruiting Black musicians with this statement, "At major football universities, it is true that the racial composition doesn't match the ethnic enrollment of their football teams and the universities themselves. The style of marching, selection of music, format, type of

maneuvers and show design is not relevant to the heritage and lifestyle of Black people” (p. 29). One possible explanation for this is found in the realm of different styles marching bands have developed throughout the last century. Bucky Johnson, Georgia Tech Band Director, states that HBCU bands prefer a show style of marching incorporating a highly energized performance, while those colleges considered traditionally white follow a more corps style of marching tradition associated with more of a symphonic musical style. Honda carries this division between marching band types into their “Honda Battle of the Bands” created “to celebrate, support and recognize the excellence of Black college marching bands and the unique academic experience offered by Historically Black Colleges and Universities (HBCUs)” (<http://www.hondabattleofthebands.com/>). This event showcases the finest eight HBCU marching bands in a performance which typically sells out the 65,000 seat Georgia Dome (Anonymous, 2006).

Melvin Miles, director of Morgan State University's “Magnificent Marching Machine,” attributes the lack of diversity in college bands to the fact that many urban high schools, where the majority of African American students got their musical start, have eliminated music programs from the school curriculum. Data collected from the Education Longitudinal Study of 2002 and analyzed by Elpus and Abril (2011) support this opinion in their findings that high school music students’ ethnicities were represented as follows: White (65.7%), Black (15.2%), Hispanic (10.2%), Multiracial (4.3%), Asian (3.8%), American Indian/Alaska Native (0.7%), and Native Hawaiian/Pacific Islander (0.2%) (p. 136). Elpus and Abril insist these statistics should bring concern to our music

programs, as while the number of Hispanics in the United States continues to grow, their participation in our music programs does not increase.

Hamann and Walker (1993) surveyed African Americans high school students ($N = 811$) enrolled in music courses in Ohio. The majority of the participants ($N = 498$) stated they would consider performing in a collegiate musical ensemble. However, it is interesting to note that when examining this research design, participants first were asked to identify whether or not they felt they had a role model teacher in music. Those who stated one of their role models was a music teacher ($N = 292$) were more likely to want to continue playing in college ($N = 228$). This contrasts with those who said their music teacher was not one of their role models ($N = 519$). From this group, only 270 of the participants were interested in continuing to play.

Even with this data of student participants, the stereotyping of ethnicity and music may stem much deeper into our musical society. Vanweelden and McGee (2007) examined contest evaluations based on the style of music and race of the conductor. Interestingly, those evaluating performances watched two conductors (one Caucasian, one African American) conducting the same piece of pre-recorded music. While one would think that scores would be the same for both conductors as the music heard was the same, the white conductor's ensemble received higher scores when performing the western art music piece, while the ensemble conducted by the black musician received higher scores when performing the spirituals.

Research (Carter, 2013) focusing on the experiences of four gay African American students enrolled in marching band at a Historically Black College or University confirmed the need for more studies on inclusion of those considered the

minority in music education. Interviews and autobiographies of the four participants revealed membership in the band provided them an avenue for obtaining a sense of community in their lives. Carter indicates a common theme from the data as “There is nothing better or nothing worse than being Black, gay, and in the marching band” (p. 37). Much more research on how to include and involve students of all ethnicities in the college band is warranted. One future study would be to repeat the work of Vanweelden and McGee with pre-service music education students, analyze the results, and discuss the issue of recruitment and retention of diverse ethnicities with the next generation of music educators.

In addition to ethnicity, college major reported by the participants also revealed large differences. The majority of the participants in the current study were majoring in the area of science, math, and technology (56%), which supports Milton’s (1982) findings that those in the field of science were more likely to participate in college music than those in an education field. It might benefit college band directors to work with professors in these fields. Attending science, math, and technology classes the first week of school to invite students to play in non-major ensembles could prove valuable to increasing the number of non-majors involved in college music making.

Factors Influencing College Band Participation

The purpose of the current study was to determine factors that influenced a non-music major’s decision to participate in their collegiate band(s). Participants were asked to rate the level of influence a series of factors had on their overall decision to play in their collegiate band on a 7-point Likert-type scale (1=no influence; 7=strong influence).

An examination of the factors in the hierarchical order from highest to least amount of overall influence is discussed.

Love/Enjoyment for Playing a Musical Instrument

An overall love/enjoyment for playing music was the factor exerting the strongest amount of influence on the participants' decision to continue playing in their collegiate band regardless of demographics, ensemble participation categorization, or any other way participant data was subdivided and analyzed. This signifies the paramount importance the sheer enjoyment of playing music brings to an individual's decision to continue with music in college. This supports the research of Mountford (1977), Royse (1989), Casey (1994), Faber (2010), and Isbell and Stanley (2011) who found that a love/enjoyment for making music influenced continued music participation in college. Although the current and previously mentioned studies focused on participation of band students, it is interesting to note that Buchanan (1998) discovered that the primary reason leading non-music majors to participate in collegiate choral ensembles was also due to a love of music/singing. While no firm conclusions can be drawn between the differences in ensemble types between the studies, it is interesting to note that the joy of participating in music regardless of ensemble type appears influential in continued participation. It should also be noted that the love and enjoyment one receives from playing a musical instrument elicited 60% of the participants answering with a strong influence on their decision (7 on the Likert-type scale) and an additional 18% answering with a 6 on the Likert-type scale.

In addition, the enjoyment of playing music is the only factor that has appeared throughout this line of research involving lifelong participation. This love and enjoyment for making music is intrinsic, and while it cannot be taught, it can be influenced. From the parent who supported their child's eagerness to first participate in the ensemble (Driscoll, 2009; Zdzinski, 1996) and the beginning director who aided that student in choosing an instrument whose timbre they enjoyed (Chen & Howard, 2004; Moder, 2012), to the high school director who promoted the enjoyment of playing (Cavitt, 2005; Sichivitsa, 2003) and the college director who demonstrated the value of making music for non-majors, each personal influence along this path played a vital role in the continuance of music making. It is also fascinating that in research (Bergee & Demorest, 2003) conducted on influences leading students to become a music educator, a love of music was listed by 98% of the participants as one of the most influential factors leading to their career choice.

Overall High School Band Experience

The overall high school band experience seems to be directly related to the influence exerted by the high school band director. It should be reiterated that how the director structures the high school band program may influence the students' decision to participate/not participate in their collegiate band. Stanley (1964) and Clothier (1967) referenced participation in solo/ensemble contest as an aspect leading students to continue playing. McClarty (1968) found that the more positive the students reported their high school experience, the higher the likelihood they would continue playing in

college. Therefore one responsibility of the high school band director should be to structure their program into one that promotes lifelong interest in musical performance. When analyzing the open-ended responses participants reported the high school influence as the third highest reported category (out of ten possible categories). Additionally, the second highest reported category was a desire to continue playing, which the data suggests would have stemmed from the experiences in high school. This is supported by research conducted by Poulter (1997) who examined which factors led to non-music major participation in collegiate choral ensembles. Poulter discovered that participants who had a high school experience promoting both musical and personal growth, were more likely to continue singing.

When examining the amount of influence this factor exerted on the decision to play utilizing the Likert-type scale, it is interesting to note that the overall high school band experience received a rating of strong influence (7 on the Likert-type scale) from 50% of the participants.

Self-pride/Motivation for Being a Member of the Collegiate Band

College students who are non-music majors appear to be more motivated to join a college musical ensemble when it is one associated with feelings of self-pride. Although some directors may call these gimmicks, items such as band t-shirts, section theme shirts, CD recordings, etc., all promote these feelings within the members of the ensemble. Further research in this area could involve surveying students involved in college bands and asking them what specific aspects of membership bring them pride. What is interesting to note with self-pride is that Albert (2006), upon surveying music educators

of students from a low socioeconomic school districts, found promoting self-pride in the ensemble through the use of t-shirts, slogans, etc. resulted in higher levels of recruitment and retention.

Social Aspects of Being a Member of the Collegiate Band

Direct social aspects involved with music participation not only played a role in the retention of musicians through high school, but also appear to be a dominant factor leading to their continued participation in college. As revealed in the review of literature (see page 86), the majority of the research studies focused on college participation, cited social factors as important to students' decisions to participate. This was primarily evident in the current study when examining factors leading to the participation of athletic band participants ($M = 5.51$). Interestingly, social influences did not seem to factor into concert ensemble participation to a large extent ($M = 3.64$). This seems to imply that college athletic band directors should promote the social aspects of band participation in addition to the musical aspects in order to increase enthusiasm for membership in their ensembles. These results affirm the mission statement of CBDNA athletic bands in that this type of ensemble contributes not only to the musical education but also social education of the participating members.

Quality/Reputation of the College Band

The overall quality and reputation of the collegiate band appeared to play a role in influencing continued participation. In the open-ended response asking participants to state the primary reason they joined their collegiate ensemble, 52 responses mentioned

the specific name of the college band. The visibility and reputation of the college ensemble might assist in the students' decision to join the band when entering college.

Research conducted by Madsen et al. (2007), sought to answer the question "Does the reputation of this particular marching band help recruit to the entire university?" Participants ($N = 273$) ranked aspects in order of priority to answer why they chose to attend the studied large four-year university. The top three choices selected by participants were related to the "reputation of a specific department," "To be a marching _____," and "reputation of the university" (p. 6). An overwhelming 67% of the participants answered to be a marching band member as one of their top three reasons for selecting their college.

Hearing/Seeing a College Band While in High School

The opportunity for students to hear and see a college band while in high school is made viable by the collaboration between college and high school band directors. The visibility of college bands around their community appears to be important in the initial enrollment of new musicians in college ensembles. One participant in the current study mentioned that when the college band "adopted his high school band program" he was able to interact and make music with the college band. This was the primary determining factor leading to his continued participation. College band programs that invite high school bands to participate in festivals on their campus and then perform for the high school participants could also prove important to the students' decisions to continue.

Other suggestions gleaned from the open-ended response in the current study included sending college faculty members/chamber groups out to perform in high schools

and inviting high school students to play in a rehearsal or concert with the college students. Overall, it seems important that the college band director serves as a liaison to their musical community. This visibility and communication with high schools seems significant when recruiting the next generation of college participants, regardless of major.

Influence from the High School Band Director

It is important to reference the cycle of influences along the path of making music a lifelong activity when discussing the importance of the high school band director. The capability for the high school director to work with the grade school or middle school director to retain as many students as possible as well as work with area college directors to assist students in continuing after leaving their program is vital to the overall success of this journey. Actively promoting college participation by taking their students to college concerts, attending contests at local colleges/universities, and bringing college students into their programs to teach sectionals, lessons, etc., are just some of the many potential aspects that could promote enthusiasm and interest for continued playing in college.

It is also important for high school band directors to know their individual students performance interests. This is indirectly related to the factor ‘participating in activities outside of the high school band.’ Directors who can ignite a spark for musical performance for their students in any style of music performance seem to be most influential with continued participation. Stanley (1964) concluded that those who continued playing not only had positive feelings towards their high school director but

also enjoyed their high school performance opportunities. Casey (1994), when examining factors leading to non-major participation in open concert bands, found students listed their high school band director as influencing them to continue playing.

Directors also have opportunities to discuss music making past the college level. Becoming involved with adult community bands or organizations such as New Horizons demonstrates that the opportunity to make music is never ending. Woody and Parker (2012) made a fascinating point when discussing the viewpoints of the band director's role based on the level they teach during the students' formal musical education. Middle school directors look at the beginning band program as their "feeder program" while high school directors often refer to the middle schools as their "feeder program." Woody and Parker questioned how many high school music directors look at their programs as a feeder program for their students to participate at the next level, music participation in college. Lautzenheiser (1993) supported this sentiment of lifelong music participation in stating "We [music teachers] are their stewards, their couriers, their all-important mentors of music, and it is our charge to keep them at our side until we proudly promote them to the next leg of their journey" (p. 24).

Although not directly studied in the current research, the means by which directors organize their programs may play a role in student continued participation. Many of the previous research studies (Clothier, 1967; Faber, 2010; McDavid, 1999; Mountford, 1977; Stanley, 1964; Stewart, 2007) found that where a student "sat" in their high school band section was directly related to their decision to continue/discontinue playing. A common practice is for directors to audition their students and consequently put their "best" players in the top seats. Past research has shown evidence that students

seated higher in their high school sections tend to continue participating in college more so than those who sat at the bottom of their high school sections (Clothier, 1967; Mountford, 1977; Stanley, 1964). With this knowledge, directors might examine how and why they structure their musical ensembles in the fashion they do. Having rotating seating, where all players at one point in the concert cycle are seated at or near the top of their section, may perhaps promote feelings of importance and musical ability among more students. This in turn may lead to continued music making for more students past the high school years.

Additional Factors

Seven factors received an overall mean score of 4.0 (average level of influence) or lower: college credit, grade school band director, other family members, parents, reputation of the college band director, friends, and participating in activities outside of high school. These factors can be grouped into three categories: personal influences, high school influences, and college influences for discussion purposes.

Personal Influences

Personal influences that participants reported as having low amounts of influence on their overall decision to participate in college were those from the grade school band director, friends, parents, and other family members. Although these may not have directly been deemed highly influential to their continued playing, it is important to note that three of these (grade school band director, friends, and parents) were extremely important in research when examining the students' initial decision to enroll in a beginning ensemble as well as persist in music through high school (Bazan, 2009;

Fortney, Boyle, & DeCarbo, 1993; Hoffman, 2008). This leads one to believe that the path and journey to lifelong music making is influenced by different factors influencing students at different times, none of which are more or less important in the overall cycle. Without the support of these influences, a student who is currently playing in their collegiate band may never have even joined their school band. Cavitt (2005) while studying adults participating in community bands discovered that the influence of parents, initial music teacher, and secondary music teacher were all listed as motivators who helped establish the path for lifelong music making.

High School Influences

The only factor directly related to high school band that received an overall mean score of lower than 4.0 was that of participating in activities outside of the high school band ($M = 3.99$). The key word from the previous sentence was “overall.” When participants were classified by ensemble type, and factors leading to their participation were analyzed based on this breakdown, participating in activities outside of the high school experience produced a mean score of 4.62 for those involved with only concert ensembles, followed by $M = 4.22$ with the combination ensemble participants and $M = 3.41$ for those in only athletic ensembles. This difference in score based on ensemble type illuminates a challenge to high school band directors to structure their programs in a meaningful way to promote further participation for all students.

For those students who may not be enthusiastic when performing in athletic band ensembles, going the extra mile to find performance opportunities (solo/ensemble, chamber groups, honor bands, etc.) may be the catalyst for continued performance. At

the same time, for those students who are most enthusiastic in the realm of marching bands, directors must not forget to continue to stress musical knowledge and growth so that students have the skill set to continue at the next level. Directors may be influential to the long-term music making of some of their students when they are aware of the desire and needs of their students and then taking the time to modify the program for individual students. Many of the studies that examined reasons for participation in collegiate bands found extra-musical activities such as solo/ensemble, honor bands, church groups, etc., had a positive impact on the students' decision to continue playing (Clothier, 1967; Faber, 2010; Mountford, 1977; Stanley, 1964).

College Influences

Receiving college credit for performing in an ensemble as well as the reputation of the college band director were the only factors specific to the college experience with mean scores lower than 4.0. McClarty (1968) and Delano and Royse (1987) found students stopped playing after high school because of lack of college credit for participating while Milton (1982) stated college credit did not factor into the students decision-making process. The current study, only examining those who continued playing, revealed that receiving college credit was the least influential factor in the students' decision-making process. Additional data analysis revealed that over half of the participants (55%) responded that college credit had no influence (rating of 1 on the Likert-type scale) on their decision to continue playing.

Music Educators' Roles in Lifelong Music Making

Implications for Elementary and Middle School Music Educators

Although the current study did not directly state that the influence of the grade school band director led to non-major participation in college, it is important to not underestimate the role of this individual in the overall journey of lifelong music making. Involving parents in the recruitment process (Sosniak, 1990; Warnock, 2009) appears to be important to the initial and continued playing of many students. Research also suggests that guiding students to the instrument that best matches their timbral preference, rather than just filling in instrumentation needs, is important when promoting lifelong music making (Chen & Howard, 2004; Moder, 2012). There seems to be an opportunity to look at the retention of students who were matched well to their initial timbral preference, as compared to the retention of those who began on an instrument with a timbre they did not enjoy.

Implications for High School Music Educators

Working with the grade/middle school band director to retain students into the high school program appears important to the retention of music students. Once students have enrolled in the high school program, the director needs to know their students well enough to determine how to best structure the band program for continued musical success. Focusing on different performance opportunities from marching band to concert chamber ensembles can assist every student in finding their niche in the program (Stanley, 1964). Paying close attention to how the seating in each section positively and negatively affects the students' view of their musical ability, especially when viewed as a

long-term performance factor, is also key for the high school director. In addition, as extant literature has revealed that the majority of students make their decision to participate/discontinue playing in college while still in high school (McClarty, 1968; Milton, 1982; Mountford, 1977), the high school band director should discuss continued participation, regardless of major, with their students. Taking students to hear/see a college band and learn about the opportunities to make music that are beyond their high school years are invaluable to the path of music as a lifelong activity. Keeping in mind that the high school is a feeder program to the next level of music making might assist in promoting continued playing (Woody & Parker, 2012).

Implications for Collegiate Music Educators

The fact that approximately 3,000 non-music majors from thirty seven states voluntarily completed the study survey suggests that college directors should take note of the large number of students who desire to continue playing their instrument, regardless of their declared major. Regardless of the size/type of institution, it appears beneficial that all colleges actively offer ensembles for non-majors to participate in. This not only promotes lifelong music making but also allows those students who want to continue playing their instrument beyond the high school years the opportunity to enjoy making music. As the results from the current study revealed, promoting both the musical and social aspects of the collegiate ensembles is important to include students in different bands. When possible, including a non-audition ensemble for students who may not feel musically adequate to participate may raise the numbers of non-music majors participating in collegiate ensembles (Casey, 1994). Previous research has found that the

decision to participate in college bands is usually made while students are still in high school (McClarty, 1968; Milton, 1982; Mountford, 1977). With this in mind, collaborating with high school directors to provide performance opportunities (either physically playing or attending a collegiate performance) for high school students in conjunction with the college band program could provide more awareness for future opportunities for students. When dealing with aspects directly associated with the college band, many participants selected strong influence (7 on the Likert-type scale) as the level of influence: the ability to hear/see a college band while in high school (28%), the influence of the quality and reputation of the collegiate band (30%), the social aspects involved with membership in a college band (31%), and the self-pride of being a member of a college band (34%). This data supports the importance of the college band and director to the students' overall decision to continue participation.

Recommendations for Further Research

The overall demographic information concerning the ethnicity of music students participating in music-making activities is an area that warrants more research. A future area of research would be to design and conduct a longitudinal study that would aim to track the reasons for continuation and discontinuation in predominately minority based schools from the time participants begin band until the time they enter college. An initial survey could be administered to beginning band members gathering data on the primary influences that led them to join band. A second survey could be given to the same participants upon entering high school to determine reasons why they continued or discontinued participation. Surveying those participants who continued playing

throughout high school either upon high school graduation or once they have entered college to determine their plans for continued music performance may conclude this longitudinal design. A second future study in this area would be to expand upon the research of Vanweelden and McGee (2007) by surveying pre-service music teachers on their ratings of musical performances based on conductor and performer ethnicity. Results then could be shared and discussed with the next generation of music educators.

As the overall high school band experience played a major role in influencing students' continued participation, a more in depth study in this area is warranted. One possible study might examine two categories of band programs (one category containing a large percentage of students who continue playing in college and one category containing a large percentage of students who discontinue playing in college) to determine where differences and similarities in the programs exist. Through the use of interviews or surveys with the students and directors at both schools, trends concerning the specific aspects of the high school experience that led to continued/discontinued playing might evolve.

To continue with research in the line of music as a lifelong activity, a study involving members of senior adult ensembles (e.g. New Horizons bands) may well be beneficial. Interviewing or surveying participants in these ensembles to discover information about their musical backgrounds and factors that led to their involvement as adults might provide more research into how educators can promote music as a lifelong opportunity. It would also be fascinating to determine how many New Horizons members participated in their collegiate band(s), and if their reasons for participation were similar to ones found in the current study.

Conclusion

The findings of the current study suggest that there may be a compilation of factors that influence non-music majors to continue playing in collegiate bands. Based on the participants' self-reported influences, an overall love and enjoyment for playing music was most important in their decision to continue performing. There were also indications that slight differences among influences by ensemble type occurred. Students enrolled in concert ensembles (concert and jazz) were more influenced by aspects directly related to music making, whereas those enrolled in athletic ensembles (marching and pep) were more influenced by social aspects. Regardless, it was the simple love for making music that dominated the feelings and influence of all participants in both of these groups.

When striving to promote this lifelong music making for our students, it is important for educators at all levels to understand, and when applicable, implement the factors that ultimately influence someone to continue making music. Regardless of at what point in life the director reaches the musician: initial participation in the beginning band, retention through middle and high school, continued participation in college, and adult music ensemble participation, each educator plays an important role in promoting continued participation. The theme of the National Association for Music Education (formerly Music Educator's National Conference) was once "Music for All." Perhaps a more relevant theme promoting music as a lifelong activity would proclaim "Music for All for Life."

APPENDIX A
SURVEY INSTRUMENT

SURVEY INSTRUMENT

Factors Contributing to the Participation of Non-Music Majors in Collegiate Bands.

1. What was the primary reason you chose to participate in your collegiate band?
2. What is your primary band instrument? (please be specific: tenor saxophone, bass trombone, etc.)
3. During the 2012-2013 school year, in what collegiate ensembles will you participate?
Please check all that apply.

- Concert/Symphonic/University Band
- Marching Band
- Athletic Pep Band (Basketball, Hockey, Volleyball, etc.)
- Jazz Band
- Other

4. Did you take private lessons on your primary band instrument at any point in your high school experience?

- Yes
If yes, to what extent did participation in private lessons influence your decision to participate in a collegiate band (1 = no influence, 7 = strong influence)?
- No

5. How many different times did you participate in a an instrumental ensemble outside of your high school band? Examples might include All-District/All-County Honor Band, All-State, instrumental solo and/or ensemble for contest, summer band camp, church/religious service. (Example: 2 years in All-State Band would count as 2)

To what extent did participation in these experiences influence your decision to participate in a collegiate band (1 = no influence, 7 = strong influence)?

6. Did you receive a scholarship/financial assistance for your participation in the collegiate band?

- Yes
If yes, did this financial aid impact your decision to continue playing?
(1=no influence, 7=the main reason I am still playing)
- No

15. What is your gender?
Male
Female
16. How would you classify your race?
African-American/Black
Asian/Pacific Islander
Caucasian/White
Hispanic
Native American/Alaska Native
Multi-Racial
Other
Prefer not to answer
17. Please list any other comments you care to provide about your high school/college band experience:

Thank you for taking our survey. Your response is very important to us.

APPENDIX B
PARTICIPANT DEMOGRAPHIC INFORMATION BY
COLLEGE/UNIVERSITY

PARTICIPANT DEMOGRAPHIC INFORMATION BY COLLEGE/UNIVERSITY

Table B1

Colleges and universities represented by participant demographic information

College/University	State	N
Albion College	Michigan	20
Allegheny College	Pennsylvania	27
Arizona State University	Arizona	1
Arkansas State University	Arkansas	7
Azusa Pacific University	California	6
Berry College	Georgia	20
Biola University	California	2
Bob Jones University	South Carolina	37
Boston University	Massachusetts	41
Bradley University	Illinois	66
Brigham Young University	Idaho	8
Cal Poly San Luis Obispo	California	116
California State University – Stanislaus	California	3
Case Western Reserve University	Ohio	21
Cleveland Institute of Art	Ohio	1
Coe College	Iowa	17
College of the Holy Cross	Massachusetts	9
Cornell University	New York	26
DePauw University	Indiana	5
Friends University	Kansas	12
George Mason University	Virginia	1
Georgia Institute of Technology	Georgia	10
Hardin-Simmons University	Texas	2
Hinds Community College	Mississippi	17
Houghton College	New York	10
Illinois State University	Illinois	52
Indiana University Northwest	Indiana	1
Indiana University of Pennsylvania	Pennsylvania	19
Indiana Wesleyan University	Indiana	19
Iowa State University	Iowa	1
Irvine Valley College	California	1
Ithaca College	New York	20
Johnson County Community College	Kansas	2
Keene State College	New Hampshire	5
Kennesaw State University	Georgia	12
Kutztown University	Pennsylvania	1
Madison College	Wisconsin	1

Table B1—Continued

College/University	State	<i>N</i>
Manchester University	Indiana	10
Marietta College	Ohio	17
Massachusetts Institute of Technology	Massachusetts	1
Mercer University	Georgia	2
Michigan Tech	Michigan	107
Modesto Junior College	California	1
Morehead State	Kentucky	19
Nazareth College	New York	3
North Carolina A&T	North Carolina	6
Northeastern University	Massachusetts	38
Northern Illinois University	Illinois	1
Northern State University	South Dakota	1
Northwest Missouri State	Missouri	1
Northwestern Oklahoma State University	Oklahoma	1
Northwestern University	Illinois	46
Oregon State University	Oregon	48
Penn State University	Pennsylvania	99
Purdue University	Indiana	149
Robert Morris University	Pennsylvania	19
Sacred Heart University	Connecticut	3
Saint Ambrose University	Iowa	9
Santa Fe College	Florida	2
South Dakota School of Mines & Technology	South Dakota	12
Southern Illinois University	Illinois	15
State College of Florida	Florida	2
SUNY Potsdam	New York	9
Tabor College	Kansas	8
Texas A&M	Texas	53
Transylvania University	Kentucky	28
University of Arizona	Arizona	1
University of Central Missouri	Missouri	31
University of Delaware	Delaware	1
University of Florida	Florida	92
University of Georgia	Georgia	1
University of Illinois	Illinois	74
University of Iowa	Iowa	79
University of Maryland, Baltimore County	Maryland	12
University of Massachusetts	Massachusetts	128
University of Michigan	Michigan	163
University of Minnesota	Minnesota	110
University of Nebraska	Nebraska	97
University of New Hampshire	New Hampshire	56

Table B1—Continued

College/University	State	<i>N</i>
University of South Carolina	South Carolina	2
University of Texas	Texas	163
University of Toledo	Ohio	43
University of Washington	Washington	12
University of Wisconsin - Fox Valley	Wisconsin	3
University of Wisconsin – Madison	Wisconsin	270
University of Wyoming	Wyoming	41
Virginia Tech	Virginia	108
Wayne State University	Michigan	5
Waynesburg University	Pennsylvania	19
Western Illinois University	Illinois	26
Wheaton College	Illinois	9
Worcester State University	Massachusetts	1
Wright State University	Ohio	8

APPENDIX C

MEAN AND STANDARD DEVIATION SCORES BY FACTOR AND
DEMOGRAPHIC INFORMATION

Table C1

Mean and standard deviation scores of factors influencing college participation based on instrumentation

Factor	WW <i>M</i>	WW SD	Brass <i>M</i>	Brass SD	Percussion <i>M</i>	Percussion SD
Receiving College Credit	2.31	1.80	2.14	1.65	2.25	1.69
Grade School Band Director	2.34	1.85	2.18	1.79	2.39	1.93
Other Family Members	2.64	1.78	2.71	1.88	2.71	1.86
Parents	3.54	1.87	3.44	1.88	3.45	1.95
Reputation of College Band Director	3.67	2.27	3.66	2.31	3.57	2.21
Friends	3.65	2.01	3.72	2.00	3.84	1.96
Participating in Activities outside of the High School Band	4.18	2.13	3.85	2.14	3.76	2.20
High School Band Director	4.21	2.13	3.98	2.05	3.92	2.07
Hearing/Seeing a College Band while in High School	4.62	2.16	4.60	2.15	4.60	2.21
Quality/Reputation of College Band	4.77	2.08	4.82	2.13	4.66	2.22
Social Aspects involved with the Collegiate Band	4.97	1.95	5.12	1.90	4.87	1.91
Self-pride of being a Member of College Band	5.41	1.66	5.32	1.74	5.45	1.56
Overall High School Band Experience	5.94	1.48	5.87	1.52	5.94	1.45
Love/Enjoyment for Playing Musical Instrument	6.25	1.20	6.09	1.31	6.43	1.13

Table C2

Mean and standard deviation scores of factors influencing college participation based on gender

Factor	Males		Females	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Receiving College Credit	2.16	1.66	2.30	1.78
Grade School Band Director	2.24	1.79	2.38	1.87
Other Family Members	2.59	1.79	2.75	1.86
Parents	3.34	1.82	3.62	1.93
Reputation of College Band Director	3.53	2.30	3.77	2.26
Friends	3.70	1.99	3.70	2.01
Participating in Activities outside of the High School Band	3.82	2.14	4.15	2.14
High School Band Director	3.96	2.09	4.17	2.09
Hearing/Seeing a College Band while in High School	4.58	2.16	4.63	2.17
Quality/Reputation of College Band	4.77	2.15	4.80	2.09
Social Aspects involved with the Collegiate Band	5.01	1.93	5.04	1.92
Self-pride of being a Member of College Band	5.28	1.71	5.44	1.66
Overall High School Band Experience	5.88	1.48	5.93	1.50
Love/Enjoyment for Playing Musical Instrument	6.16	1.24	6.22	1.25

Table C3

Mean and standard deviation scores of factors influencing college participation based on college/university region (region=R.)

Factor	R. 1	R. 1	R. 2	R. 2	R. 3	R. 3	R. 4	R. 4	R. 5	R. 5	R. 6	R. 6
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Receiving College Credit	2.32	1.78	2.21	1.68	2.21	1.69	2.32	1.86	2.22	1.75	1.97	1.54
Grade School Band												
Director	2.39	1.90	2.24	1.79	2.40	1.93	2.40	1.90	2.50	1.79	2.03	1.63
Other Family Members	2.54	1.76	2.79	1.86	2.42	1.73	2.76	1.91	2.56	1.84	2.29	1.65
Parents	3.31	1.82	3.59	1.86	3.53	1.82	3.48	2.02	3.40	1.94	3.36	1.88
Reputation of College												
Band Director	3.78	2.37	3.71	2.25	3.45	2.30	3.77	2.34	3.45	2.20	2.79	2.01
Friends	3.56	1.99	3.74	1.97	3.73	1.90	3.75	2.06	3.74	2.04	3.64	2.17
Participating in Activities												
outside of the High School												
Band	3.93	2.29	3.91	2.10	4.28	2.07	4.10	2.18	4.30	2.05	3.99	2.11
High School Band												
Director	4.01	2.16	4.08	2.06	4.32	2.05	4.17	2.11	4.14	2.04	3.65	2.07
Hearing/Seeing a College												
Band while in High												
School	4.49	2.27	4.64	2.14	4.66	2.04	4.70	2.16	4.57	2.05	4.54	2.11
Quality/Reputation of												
College Band	4.60	2.23	4.97	2.03	4.18	2.12	4.48	2.13	5.21	2.07	4.08	2.15
Social Aspects involved												
with the Collegiate Band	4.86	1.95	5.05	1.89	5.16	1.73	4.99	2.04	5.24	1.98	5.05	1.98
Self-pride of being a												
Member of College Band	5.36	1.66	5.46	1.63	5.24	1.72	5.08	1.88	5.45	1.62	5.19	1.78
Overall High School Band												
Experience	6.04	1.39	5.86	1.52	5.86	1.49	5.91	1.51	5.88	1.47	5.87	1.63
Love/Enjoyment for												
Playing Musical												
Instrument	6.34	1.11	6.18	1.24	6.33	1.12	6.02	1.35	6.05	1.43	6.32	1.21

Table C4

Mean and standard deviation scores of factors influencing college participation based on level in school

Factor	Freshmen	Freshmen	Sophomore	Sophomore	Juniors	Juniors	Seniors	Seniors
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Receiving College Credit	2.35	1.75	2.19	1.70	2.17	1.72	2.18	1.73
Grade School Band Director	2.50	1.99	2.33	1.80	2.09	1.64	2.21	1.75
Other Family Members	2.84	1.84	2.72	1.85	2.50	1.74	2.57	1.87
Parents	3.57	1.89	3.35	1.87	3.49	1.88	3.35	1.87
Reputation of College Band								
Director	3.87	2.25	3.67	2.30	3.47	2.25	3.50	2.29
Friends	3.70	1.94	3.75	2.02	3.71	2.04	3.68	2.04
Participating in Activities outside of the High School Band	4.29	2.17	4.05	2.13	3.79	2.13	3.63	2.05
High School Band Director	4.42	2.03	4.15	2.13	3.72	2.06	3.77	2.07
Hearing/Seeing a College Band while in High School	4.85	2.07	4.72	2.17	4.44	2.14	4.32	2.25
Quality/Reputation of College Band	4.92	2.05	4.82	2.15	4.72	2.14	4.64	2.14
Social Aspects involved with the Collegiate Band	4.95	1.94	5.00	1.86	5.09	1.94	5.10	1.95
Self-pride of being a Member of College Band	5.30	1.71	5.45	1.62	5.40	1.67	5.38	1.72
Overall High School Band Experience	6.08	1.44	5.93	1.48	5.78	1.53	4.64	2.14
Love/Enjoyment for Playing Musical Instrument	6.27	1.18	6.17	1.27	6.11	1.29	6.14	1.28

Table C5

Mean and standard deviation scores of factors influencing college participation based on the type of institution

Factor	Small, Private	Small, Private	Large, Private	Large, Private	Small, Public	Small, Public	Medium, Public	Medium, Public	Large, Public	Large, Public
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Receiving College Credit	2.43	1.88	2.38	1.86	2.87	2.01	2.57	1.92	2.43	1.88
Grade School Band Director	2.47	1.95	2.15	1.83	2.28	1.77	2.55	1.99	2.47	1.95
Other Family Members	2.62	1.77	2.43	1.76	2.32	1.66	2.50	1.74	2.62	1.77
Parents	3.50	1.94	3.24	1.85	2.77	1.66	3.41	1.88	3.50	1.94
Reputation of College Band										
Director	3.60	2.26	2.86	1.99	3.19	2.25	3.90	2.32	3.60	2.26
Friends	2.98	1.91	3.09	1.83	3.64	1.95	3.86	2.02	2.98	1.91
Participating in Activities										
outside of the High School										
Band	4.39	2.12	4.14	2.15	4.04	2.22	4.31	2.17	4.39	2.12
High School Band Director	4.02	2.15	3.92	2.04	3.55	2.15	4.40	2.12	4.02	2.15
Hearing/Seeing a College										
Band while in High School	3.90	2.14	3.96	2.19	4.60	2.26	4.89	2.10	3.90	2.14
Quality/Reputation of										
College Band	3.76	2.09	3.91	2.01	4.79	2.14	4.44	2.16	3.76	2.09
Social Aspects involved										
with the Collegiate Band	4.11	2.09	4.45	1.97	4.63	2.05	4.95	1.94	4.11	2.09
Self-pride of being a										
Member of College Band	4.75	1.82	4.91	1.74	5.08	1.83	5.39	1.69	4.75	1.82
Overall High School Band										
Experience	5.72	1.64	5.95	1.39	5.79	1.66	6.20	1.34	5.72	1.64
Love/Enjoyment for Playing										
Musical Instrument	6.28	1.10	6.18	1.15	6.42	1.12	6.42	1.14	6.28	1.10

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VITA

Jennifer A. Moder was born on November 27, 1979 in Peoria, IL. Her interest in music started in kindergarten when she learned to play the violin. In fifth grade, after falling in love with the timbre and slide of the trombone, she joined her school band. After realizing her passion in life was to teach and perform music, Moder attended the University of Illinois where she graduated cum laude with her Bachelor of Music Education in 2001. After beginning her teaching career as the director of bands at Concordia Lutheran School (the same school Moder attended and got her musical start) in Peoria, IL, she earned a Master of Music Education degree from Illinois State University in 2010. While working on this degree, Moder taught applied trombone and the history of American music at Illinois Central College in Peoria, IL.

Moder earned the Doctor of Philosophy in Music Education and Curriculum and Instruction from The University of Missouri-Kansas City Conservatory of Music and Dance in 2013. In addition to teaching music education and research classes at UMKC, Moder also taught music appreciation at Kansas City Kansas Community College. Her research areas, which promote lifelong music participation for all, focus on non-music major participation in college bands, instrument selection, gender bias, and recruitment and retention of trombone players.