Factors Related to Continued Choral Participation: A Comparative Study of Participants and Non-participants in College Choir

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Abstract

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The purpose of this study is to better understand motivational factors related to continued choral participation during the transition from high school to college. Study participants (N = 369) must have met three criteria for involvement: (a) be a current college or university student, (b) be at least 18 years of age, and (c) have sung in their high school choir for at least one year. An online survey was developed from the *Undergraduate Non-Participation in a College Band Program: Pac-10 Questionnaire* (McDavid, 1999), *Student Music Questionnaire* (Clements, 2002), and *Wave 5 Childhood Questionnaire* (Eccles, 1989) and was administered to students at colleges and universities around the country by their respective choral directors (n = 369). Additionally, these students were urged to forward the survey to one friend who was in high school choir, but did not participate in choir in college (n = 101). Eccles' *Expectancy-Value theory* was used at as a theoretical framework for the

study, which prompted the identification of six motivation factor groupings: attainment value, background, competency, cost, intrinsic value, and utility value. The survey responses of both college choral participants and non-participants were compared by using the six motivation groupings to better understand which motivation factor groupings showed significant differences between the two populations. Four motivation factor groupings showed significant differences between participants and nonparticipants: intrinsic value, cost, competency, and background. The findings suggest that college choral directors must utilize a multi-dimensional recruitment strategy in order to most accurately focus recruiting efforts on students who are interested in participating in college choir but are unsure of how it fits in to their busy academic schedule. These results may lead to an improved attempt at providing incoming students with an accurate and thorough description of how to effectively include choral participation in non-major course schedules.

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DEDICATION

To my current and former students at Cathedral High School, The St. John's Boys' Choir, and The College of St. Scholastica who remind me why music matters.

Chapter 1: Introduction

Statement of the Problem

The following is a true story of a close high school friend. She was a 2001 graduate of a large high school in a suburb of a major metropolitan area. From there, she went to a state university to pursue a career in nursing:

> Emily grew up in a family that valued music participation. At a young age, her parents enrolled her in voice lessons and Emily joined the church choir. Beginning in middle school and lasting through high school, school-sponsored choir was an important part of Emily's life, providing her with a close-knit group of friends as well as a creative outlet. She was in choir until she graduated high school and was a member of honor choirs, All-State choir, and the most select ensembles offered at her high school. After graduating from high school, Emily's music study was abruptly halted when she entered college. She made the decision to begin a path toward a degree in nursing, which she was told meant there was little time for classes outside of that major area.

Emily's story illustrates why music educators feel that there is a pressing need to investigate and address issues of student motivation in regards to recruitment and retention in collegiate music programs since it raises a host of questions for music educators: Why did Emily decide to quit participating in something that she excelled in and that seemed to be a very important aspect of her life? What factors played a role in her decision? Did she miss singing in choir after high school? Does Emily plan on singing in the future? Although choir was an important part of Emily's education during her formative years, it is possible that Emily did not hold a high educational value for choir or see it as an integral part of her education. Instead, choir may have been something that she participated in for fun and that balanced her "more essential" or "more rigorous" courses.

It has traditionally been agreed upon that the most educated people have some knowledge of music and/or art; however, music educators work tirelessly to validate the importance of music education (Haygood, 1993). This validation has often come in the form

of showing how music courses affect other "more essential" areas of study. The 2009 *Chorus Impact Study* (Chorus America, 2009) asserts that of parents whose students sing in choir, 64% say their child's performance in English/language arts has improved since joining choir, 57% say their child's performance in math has improved, and 61% say their child's overall academic performance has improved. Morrison (1994) examined the *First Follow-Up* to the *National Education Longitudinal Study of 1988* by The National Center for Educational Statistics. He reports that music students receive more academic honors and higher grades in math, English, and history than do their non-music counterparts (Morrison, 1994).

According to McPherson and Hendricks (2010), "Music learners in the USA reported significantly high motivation profiles as compared to non-music learners on every dimension" (p. 206). Music learners also reported higher motivational profiles in some non-musical domains as well, such as competence beliefs in art and English and higher values for art, English, and science. Interestingly, these same students had lower competence beliefs and values for music and art than for any other subject (English, science, physical education, math) (McPherson & Hendricks, 2010).

Often, students entering college are worried about time management and how taking on an activity like choir may have a detrimental effect on their grade point average. According to Light (2001), involvement in one or two activities outside of a student's major area (up to 20 hours) showed little or no effect on a student's grades. These same students characterized their involvement in arts as a "source of both pleasure and learning" (p. 31) and reported that they benefitted from learning from a variety of viewpoints and enjoyed interacting with students from other major areas. Additionally, Light (2001) asserts that

when college students discover ways of connecting their interest in music to other coursework, they are more likely to have a satisfying college experience, and they report a qualitatively different college experience. Although this information does not come as a surprise to music educators, these seemingly inherent aspects of music education do not always persuade students to stay involved in music programs.

According to the *Chorus Impact Study* by Chorus America (2009):

> Large majorities of educators, often 80% or more, agree that choir participation can help make students better participants in groups, help develop stronger social skills, lead to better emotional expression and management, improve overall academic performance, [and] help instill self-discipline and punctuality. (p. 5)

The importance of a music education is not lost on music teachers and researchers, but as Demorest and Morrison (2000) point out, these findings may "potentially tell us more about our students than about the effects of music" (p. 37). Although music students tend to receive higher grades outside of the music class, this may tell us more about the type of students who choose to enroll in music courses than it does about the effect that music courses have on students' intellectual capabilities. In an attempt to substantiate the effectiveness and importance of music education, music educators will often cite how music education contributes to student success in other domains such as math and science. It is important that music educators begin to believe and assert that "music intelligence and achievement is its own reward, as seen countless times in our students" (Demorest & Morrison, 2000, p. 38).

Directors of music programs at every level—from elementary programs to adult community programs—struggle with member attrition despite its popularity. Music educators engage in both formal and informal conversation about music participation and attrition through music journals, newsletters, and conferences. There is a growing body of

research that addresses participation in music programs. Bowles (1991) found that choral organizations had the highest continuation rate among all performing ensembles, and, according to the *Chorus Impact Study* (Chorus America, 2009), nearly 42.6 million Americans participate in choir in some capacity, which makes choral participation the most heavily populated of the performing arts. The study estimates that 30% of students in K-12 schools where parent involvement is identified as "high" are involved in at least one choir. These numbers include students who participated in a chorus activity in any way—as a participant, audience member, etc. With that being said, the decline in choral singing participants cannot be underestimated.

The *Chorus Impact Study* also acknowledged, "The decline in choral singing opportunities for children and youth is a key area for concern" (Chorus America, 2009, p. 4). In a 1986 survey concerning the status of music in Pennsylvania schools, Thompson (1986) found that less than 10% of students were involved in choir at 51% of the high schools that were surveyed. Similarly, Haygood (1993) reported that in Indiana, approximately 10% of high school students participate in high school choir. Reimer (1997) found that 5-9% of students participate in school-sponsored choral ensembles. Adding to the cause for concern, there is a striking difference in the percentage of students involved in K-12 choirs and college choirs. In Haygood's 1993 survey he estimated that, although approximately 10% of all high school students had high school choral experience, only 1.33% of students at the four colleges surveyed were enrolled in choir. The National Endowment for the Arts (NEA, 2008) *2008 Survey of Public Participation in the Arts* survey of the general public states that 6.1% of 18-24-year-old respondents and 3.8% of 25-34-year-old respondents stated that they have participated at least once in choir or choral activity during the past year. These

alarming statistics, both in the small amount of singers and the decline in singing between the two age ranges, emphasize the importance role music educators must play in investigating possible issues contributing to singer attrition in choral music and addressing these issues with insightful and accurate information.

The *Chorus Impact Study* (Chorus America, 2009) surveyed parents about the decline in choral opportunities for students and found that one in five parents indicated that their son or daughter discontinued choral activities because the choir in which he or she was involved closed down. Furthermore, one in eight parents stated their child discontinued because they were no longer eligible (voice changes, age requirements, etc.) and had a difficult time finding another choir for them to join (Chorus America, 2009). If a major educational goal for music educators is to help foster "lifelong musical activity" (Buchanan, 1998), then the decline in the number of adult singers and their access to choral activities are issues worth addressing (Gates, 1989).

In addition to a marked decline in the number of adult singers, the disparity between participation among men and women causes further concern for music educators. In Gates' 1989 comparison of public singing by American men and women, he asserted that "there has been a marked shift from male to female predominance in public singing interest" leading to a "concern that choral singing involvement of both sexes will continue to wane" (p. 32). Adult participation in choral music correlates with a person's attitudes and involvement in music during their formative years. According to McPherson and O'Neill (2010), "It is self-evident that the educational choices students make during their school years can serve either to expand or to limit their range of subsequent vocational options" (p. 102). Similarly, Bowles (1991) found that positive attitudes toward adult music participation were

significantly related to their previous participation in general music and high school choral music.

In order to create best practices for recruitment and retention of choir members at all levels, it is important that music educators first understand what motivates participation and/or non-participation. Music educators have focused much of their attention on student motivation and retention in middle school, high school, and college music programs; as a result, music educators concerned with issues of student motivation have turned to experts in the field of motivation to help explain students' decisions (Sichivitsa, 2003). While several studies have attempted to predict student persistence in choral music by addressing students currently enrolled in a high school or college music programs (Buchanan, 1998; Corenblum & Marshall, 1998; Morehouse, 1987; Neill, 1998; Sichivitsa, 2003, 2007), a clear sampling of students who elected to discontinue their participation in choral singing has not yet been undertaken.

Need for the Study

Despite the documented educational value of participation in choral programs, retaining students is a main concern for choral directors at all levels, and with a variety of possible motivational influences at play, it is difficult for music researchers to pinpoint specific problem areas. As Fredrickson (1997) stated, "A sensitivity to student perception may be our best defense against students' 'good' or 'real' reasons *not* to participate in music" (p. 29). By investigating what motivates students to continued participation, high school and collegiate music educators may have a better understanding of how to develop a curriculum or a teaching style that fosters continued participation by a greater number of people, thus enriching the experience and enhancing the stability of music education in schools and

encouraging life-long musicianship. Therefore, the need for this study is clear: If a major goal of music educators is to "advance music education by encouraging the study and making of music by all" (National Association for Music Education, 2011), then continued participation by singers from high school to college is essential.

The inspiration for this study was the researcher's own experience with choral member attrition from high school to college. Informal conversations and discussions with peers who discontinued singing in choir as they transitioned from high school to college raised several questions. While previous studies have focused on choral persistence within school-specific domains, such as high school or middle school, and on motivational influences for students who persist in music programs, little to no research has compared students who persist in choir against those who do not. Additionally, little to no research has focused on students' persistence in choral singing during the transition from high school to college. However, statistics indicate that there is a large decline in total number of students participating in college choir in comparison with high school choir. Many students who were active in both their middle and high schools choirs choose not to participate in college, and Poulter (1997) found that 83.4% of collegiate singers agreed that their decision to participate in college choir was made while still in high school.

This issue also warrants attention since high school and college choral directors are charged with the expectation of stable enrollment and quality ensembles. These issues may prove difficult, as there has been a predicted decline of college students entering arts programs since the 1980s (Hodgkinson, 1985; Tillotson, 1987). Shrader (1983) stated:

> With the combined realities of a declining pool of prospective students, decreased emphasis on arts instruction in junior and senior high schools, changing employment trends, and reduced budgets, the areas of student recruitment, admission, and retention [in music programs] assume increased importance. (p. 141)

The problem has continued to today "due to years of budget cuts and state budget deficits," as well as a major focus of education shifting to standardized testing of specific core subjects such as math and reading (Spohn, 2009, p. 3). In his essay, "The Public Good: Knowledge as the Foundation For a Democratic Society" (2009), Don Michael Randal writes:

> By all means let us strengthen the teaching of, and research in, science and mathematics at all levels. But the study of what makes these undertakings truly worthwhile; the study of the values that support the production of knowledge and its proper application in society; the study of, contemplation of, and exploration of what it means to be a human being and why and how we should want to organize our lives in relation to one another around the globe: these are the domains of the humanities and the arts. And talk about underinvestment! (p. 11)

Additionally, college choral directors have significant difficulty in reaching potential recruits. Unlike many of their secondary school colleagues, college choral directors have a less clear idea of the location of their potential choir singers. For example, most high school choir directors have "feeder schools" in which they can target their recruitment efforts, connect easily with the small number of middle school choral teachers, and connect with families who may be potential choral members. This study seeks to identify a clear sample of motivational factors for continued participation so that high school directors and college directors may provide students with accurate and focused information on the possibility of college choral participation.

Purpose of the Study

Because of the attrition rates of choral participants and the lack of information regarding students' reasons for discontinuing participation in choir, there is a pressing need to uncover what motivational influences most influence students' initial participation in high school choir and what motivational influences are most prominent in students' decisions to either remain in or discontinue participation in choir after high school. More specifically,

there is a need to investigate what differences exist in the motivational influences of students who decide to join and remain in choir and those who do not. The purpose of this study is to research the motivational influences related to choral participation and attrition during the transition from high school to college. With a better understanding of the motivational influences of students transitioning from high school to college, choral directors may better develop methods for retaining choir students through the transition.

As a supplement to previous research regarding motivation for persistence in choral singing (Buchanan, 1998; Neill, 1998; Clements, 2002; Sichivitsa 2003, 2007), this study will attempt to discover and compare motivational factors that influence students' decisions whether or not to participate in college choir. Using the Expectancy-Value theory as a theoretical framework, this study will look for significant differences in influence ratings between college choral participants and non-participants. Participants are defined in this study as students who persisted in choral music as they transitioned from high school to college. Non-participants are defined in this study as students who did not persist in choral music as they transitioned from high school to college.

By clarifying and investigating both the commonalities and differences between and within the two groups, it is hoped that this study may (a) assist in providing high school and college choral directors with information to help them keep the largest number of students involved in choral music, (b) create a heightened awareness of motivational influences that will encourage students' continued participation in college choral programs and beyond, (c) cultivate a list of best practices for proactively addressing possible student concerns, and (d) assist directors in developing a recruitment strategy for burgeoning college choral programs.

Description of the Study

This study focuses specifically on participation in college choir. It is a goal of this study to further investigate student motivation for those participating and not participating in college choir, despite participation in their high school choral program. Students currently enrolled in a college or university who are 18 years of age or older will be asked to complete the *Choral Participation Survey* if they participated in high school choir.

The *Choral Participation Survey* highlights aspects of the Expectancy-Value theory, which emphasizes and investigates expectancy and task value influences that affect a student's motivation toward an activity or goal. Expectancy influences include self-perception constructs, such as a sense of competence and agency to achieve different outcomes. Task value influences include a student's purpose(s) for engaging in the activity or goal, such as attainment value, utility value, intrinsic value, and cost.

The *Choral Participation Survey* will serve as the instrument for this study. The survey consists of a combination of questions based on three existing participation surveys: *Undergraduate Non-Participation in a College Band Program: Pac-10 Questionnaire* (McDavid, 1999), *Student Music Questionnaire* (Clements, 2002), and *Wave 5 Childhood Questionnaire* (Eccles et al., 1989). Questions were selected based on the appropriateness in relation to the factors considered in the current study. For example, the original use of the *Wave 5 Childhood Questionnaire* (Eccles, 1989) was for identifying motivation influences for different subjects including, but not limited to, music participation. Any questions that did not pertain to music were either reworded to include music participation or left out of the survey. Similarly, the *Undergraduate Non-Participation in a College Band Program: Pac-10 Questionnaire* (McDavid, 1999) was used to assess continued participation in college

marching bands. Certain questions were not applicable to the current study or needed to be reworded to include the words "choir" instead of "marching band."

The purpose of this study is to better understand motivational influences related to choral participation and attrition during the transition from high school to college. By comparing results of the *Choral Participation Survey* between participants and non-participants, it is hoped that this study will highlight motivational influences that lead students to discontinue choral participation in college.

Research Questions

The research questions specifically addressed in this study are:

1. Using the Expectancy-Value theory as a theoretical framework, what motivational factor groupings are significantly different between participant and non-participant groups?

2. What significant differences exist between each of the influence statement ratings between participants and non-participants?

Additional areas of interest addressed in this study are as follows:

1. Is there a significant difference between the percentage of participants and non-participants that hold jobs while enrolled in college? Is there a significant difference between the number of hours worked per week between participants and non-participants?

2. To what extent do academic loads or intended majors affect college choral participation?

3. In what ways do non-participant views of high school and college choir differ significantly from participant views of high school and college choir?

4. At what point in time did participants and non-participants make the decision whether or not to join choir in college?

5. To what extent and in what ways do students view their participation in choral music as an important part of their futures?

Definition of Terms

Attainment Value. A value element of the Expectancy-Value theory that relates to a persons' determination to complete a task based on one's conception of his/her identity or ideals.

Background Expectancy. An expectancy element of the Expectancy-Value theory concerning a person's background regarding previous interactions parents, peers, and teachers regarding a specific task.

Choral Participation Survey. The *Choral Participation Survey* served as the instrument used for this study and consisted of a combination of questions based on three existing participation surveys.

Choral Program. All choirs sponsored by either a high school or college and conducted by a faculty or staff members.

Competency Beliefs. An expectancy element of the Expectancy-Value theory concerning a person's self-efficacy and ability beliefs concerning a specific task.

Cost of Participation. A value element of the Expectancy-Value theory that focuses on a person weighing the positives and negatives of a task.

Domain. An area of study (i.e., math, science, reading, music, art, etc.).

Expectancy-Value Theory. A theoretical framework regarding a person's motivation toward a specific activity that is used as the basis for this study.

High School Participant. A student who participated in high school choir for at least one year.

Influence Statement. An influence statement is one of the 71 statements from the *Choral Participation Survey* that assess motivational factors related to choral participation.

Intrinsic Value. A value element of the Expectancy-Value theory that deals with a person's enjoyment of a task.

Motivation Factor Groupings. Motivational factors are the specifics aspects of the Expectancy-Value theory that are being assessed in this study. These factors include competency beliefs, background, utility value, attainment value, intrinsic value, and cost.

Non-participant. A student who was in high school choir and is currently not enrolled in a college choir.

Participant. A student who was in high school choir and is currently enrolled in college choir.

Utility Value. A value element of the Expectancy-Value theory that deals the usefulness of a task for a person's future goals.

Assumptions

Participation in this study was completely voluntary at every level. Students who chose to complete this survey did so without any type of compensation and it did not affect their grade in any course. Students who chose to complete the survey did so to the best of their knowledge, truthfully, and in a manner consistent with the integrity of this study.

Organization of the Dissertation

Chapter 1 includes the introduction, statement of the problem, need for the study, purpose of the study, research questions, definitions, and assumptions. Chapter 2 investigates previous research in the areas of motivation and music participation, focusing on participation in music programs, student motivation for participation in music programs, and

the major tenets of the Expectancy-Value theory. Chapter 3 contains a detailed description of the survey and data collection process, including the context and participants used for the study, the construction of the survey instrument, the pilot study and the results of the pilot study, and the data collection. Chapter 4 is a descriptive analysis of the data. Chapter 5 contains a discussion of the findings, the future implications of these findings, and recommendations for further research.

Chapter 2: Review of Literature

The issue of continued participation in choral ensembles from high school to college is an ongoing concern for music educators, as explored in the previous chapter. Attrition rates in choral music continue to warrant attention despite arguments and empirical evidence provided by music educators indicating that what is taught in music classrooms provides students with a well-rounded education and has lifelong effects that reach beyond purely musical experiences. In order to address the problematic nature of continued participation in choir ensembles, some music researchers have turned their attention to understanding and dissecting students' reasons for participation. Because students have a variety of reasons for participating in music, gaining a clear understanding of students' motivation toward a specific task is an extremely complex undertaking. Several researchers have studied motivation in a variety of domains and have developed theories to explain its effect on task choice and performance that have helped shape and direct further research. Determining what affects a student's choices, effort, and persistence in music has led to conversations about strategies for recruiting and retaining singers throughout their formative years and beyond. As such, the purpose of this study is to better understand motivational factors and influences related to choral participation and attrition during the transition from high school to college.

I begin this chapter by focusing on research that has investigated academic choice and the value students place on music, and the effect they have on decisions to participate in choral programs. The second section identifies research that has used *motivation theory* as a means for understanding student participation in choral programs. Section three connects previous research focused on the identification and codification of students' reasons for

participation in music; in accordance with much of the research, the grade level of the students being surveyed helps organize this section. Finally, section four introduces the Expectancy-Value theory, which was used as a theoretical framework for the current study.

Academic Choice and the Value Students Place on Music

Music educators have looked at how the structure of the educational system may affect student participation in music. As such, music educators have researched how issues concerning retention in choral music programs may relate to the amount of extracurricular activities and elective courses offered in both college and high school. Neill (1998) states, "Knowledge of choral students' involvement in other non-music extracurricular activities could provide choral directors an enlightened view of students outside of the choir class" (p. 5). In "The Shopping Mall High School," Powell, Farrar, and Cohen (1985) explain that students have opportunities to "shop around" for elective courses and extracurriculuar activities that best fit their immediate interests. Students may choose classes based on a significant person's advice, previous class performance, continuation of interest in a subject, and/or the classes' usefulness in job attainment. Students viewing their "school as a shopping mall" may make course choices based on how they (possibly influenced by peers and parents) choose to approach their high school and college experiences (Powell et al., 1985).

With a multiplicity of course options in both high school and college, attrition rates in music programs can also be attributed to students' perception of the importance of music. One possible issue that may contribute to student attrition is that many young people do not value their music education as highly as other subjects in school (McPherson & Hendricks, 2010; McPherson & O'Neill, 2010; O'Neill, 2006). Rutkowski (1994) asserts that music

classes are not perceived as essential to students. In a study of college non-music majors involved in choir, students ranked the importance of music courses an average of 2.43 on a 1- to 4-point Likert scale (Steinel, 1984). Solly (1986) found that 55% of students who discontinued band did so because they "lost interest" and 73% of students who discontinued band indicated that the band teacher did not contact them to encourage continued participation (p. 77). McPherson and Hendricks (2010) found that interest in school music programs dropped significantly between levels 1 (Grade 1-6) and 2 (Grade 7-9). Conversely, there was a significant rise in interest between levels 2 (Grade 7-9) and 3 (Grade 10-12). "Despite this increase, however, music was generally the lowest-ranked subject overall, showing significantly lower scores than all other subjects (Physical Education, Art, Math, Science, English)" (McPherson & Hendricks, 2010, p. 207). Interestingly, in a study of non-major collegiate choral members, Buchanan (1998) found that 84% of singers indicated their participation in choir as "totally elective" whereas 10% indicated their participation satisfied a particular requirement (music, fine arts, humanities, etc.) (p. iii). It is possible that students who are involved in choir value the opportunity and stay involved, and those students who do not value music self-select and discontinue participation throughout their education.

In the transition from high school to college, students begin to narrow their focus, often weeding out classes seen as "extracurricular" in nature. Additionally, certain majors in college require that students devote most—if not all—of their credits to that particular major, leaving little room for elective courses such as choir. Research on student attrition rates and student attitudes toward both high school and college music programs have indicated that academic pressure, a dislike for the teacher, and extracurricular or other interests have a major influence on students' decision not to participate in their school music program

(Kourajian, 1998; Morehouse, 1987; Neill, 1998; Sichivitsa, 2003, 2007). Several studies noted time conflicts, including scheduling conflicts and rehearsals outside of the school day, as being a significant reason for discontinuing participation (Kourajian, 1998; Morehouse, 1987; Sichivitsa, 2007; Solly, 1986).

Motivation Theory as a Basis for Assessing Participation

"Much of the early research on motivation in music was not embedded within any specific motivation research paradigm or theoretical position" (Hallam, 2009). Due to the complex nature of identifying and categorizing possible motivational influences and factors, and assessing their effect on music participation, many music educators have turned to motivation theory as a means of understanding this relationship. By using his *Motivation and Engagement Scale*, Martin (2008b) demonstrated how motivation and engagement constructs could actually be generalized across domains. After surveying high school musicians and athletes, Martin (2008b) concluded that his "investigation demonstrates the feasibility of assessing music and sport motivation and engagement from a cross-disciplinary perspective" (p. 157). Because motivation theory can assessing students' motivation across domains, music educators have used a variety of motivation theories as frameworks for investigating students' motivation to participate in music programs.

In the social sciences, Tinto (1975) established a *theory of institutional departure*, which examined how select background characteristics of students interact with social and academic forces and how these interactions influence retention and persistence of college freshmen. Leppel (2001) underscored Tinto's work in a study investigating the impact of students' choice of major on retention among college freshmen. Leppel (2001) found student

retention rates to be most affected by negative social forces and "emphasized the importance of social and academic integration" (p. 327).

In a similar vein, Sichivitsa (2003, 2007) used Tinto's (1975) theory of institutional departure as a basis for several studies focusing on students' persistence in college choir. In 2002, she surveyed choir students at a large public university. Data were analyzed using a path-analytical model similar to Tinto's (1975) model and found that main predictors of participation in college choir were parental musicianship and support, and student satisfaction with choral learning experiences.

Again in 2003, Sichivitsa utilized Tinto's (1975) model as a basis for assessing the predictors of parental musicianship and support, students' previous musical experience, and added variables of self-concept of musical ability, value of music, academic integration, and social integration in college choir students. "Value of music" was the strongest predictor of persistence in choir throughout and beyond college, and similar to the findings of Tinto (1975) and Leppel (2001), Sichivitsa (2003) found "social integration in the choir" to be the second best predictor of persistence (p. 336).

Sichivitsa's (2007) follow-up study focused on non-music majors' intentions to continue singing in college. By using a path-analytical model to examine the influences of parental support, previous musical experience, musical self-concept, teachers and peers, academic and social integration in music classes, and value of music, Sichivitsa (2007) concluded that:

> Students whose parents were involved in music and supportive of their children's musical participation developed better self-concepts in music, consequently felt more comfortable in choir academically and socially, valued music more, and as a result developed higher motivation to participation in various musical activities in the future. (p. 55)

Mastery orientation has also been used to describe the effect of a person's motivational patterns on his or her persistence in a task. By categorizing student behavior based on a student's motivational patterns and how they influence skill development and effort, these patterns have been shown to either stem from a task-involved (mastery) or an ego-involved (performance) focus (Maehr, Pintrich, & Linnenbrink, 2002). Bloom (1985) suggests that students learn and adapt to these types of orientations from their parents, although music performers have been known to significantly affect their own motivation (Lehmann, Sloboda, & Woody, 2007).

Task-involved goals, also known as learning goals, describe a specific focus involved in a student's learning process when completing a given task (Dweck & Elliott, 1983; Dweck & Leggett, 1988). Students who operate in terms of task-involved goals feel challenged and motivated by the process of attaining the goals they have set for themselves. These students' motivation tends to remain high even following failure in a specific task. Students whose motivation stems from task-involved goals will more likely focus on self-improvement when completing a task (Ames, 1992). This approach is more beneficial when attempting to foster and maintain motivation. Whereas a person may create a strong sense of efficacy through task-involved goals, it is possible that failure may undermine this, especially if it occurs before positive efficacy develops (Zimmerman, 2000).

Conversely, ego-involved goals develop a student's need for external indicators of success (Martin, 2008a). Students motivated by ego-involved goals are more likely to emphasize social comparison (Nicholls, 1979), and are more likely to engage in tasks in which they know they will succeed (Dweck & Elliott, 1983; Dweck & Leggett, 1988).

Students motivated by ego-involved goals create helpless patterns, tend to avoid challenges, and stay away from goal setting altogether (Bloom, 1985).

In music, the relationship between task-involved and ego-involved goals is complex (Hallam, 2009). The educational drive for top-level ensembles is often based around performances and competitions. This type of motivation may come with the expense of a less comprehensive music education (McPherson & Hendricks, 2010). According to Radocy (2001), the competitive nature common to American music programs may cause students to place a greater emphasis on accolades and recognition than on the educational outcomes (McPherson & Hendricks, 2010; O'Neill, 2005). Similarly, teaching toward a musical performance may establish ego-involved goals rather than focusing on the process of learning and hard work.

Music educators have also used *attribution theory* as a framework for understanding students' participation and persistence in music programs. Attribution research studies students' beliefs about causes of success and failure and how those beliefs influence future behavior, expectancy, and emotional reaction. Weiner (1985) stressed three areas of causal attributions, the extent to which (a) the cause of the success or failure is internal or external to the person, (b) the cause of the success or failure is stable or unstable, and (c) the cause of success or failure is under the person's control. Attribution theory posits that a student's motivation is affected by previous outcomes and how they attribute those outcomes (Austin & Vispoel, 1998; Weiner, 1979).

Four major factors related to attribution theory have been described in the following ways:

- ability/talent is an internal and stable factor in which a person does not have control ("I'm a natural born musician");
- effort is an internal and unstable factor in which the person does have control ("I worked really hard to be able to play this instrument well");
- luck is an external and unstable factor in which the person does not have control ("I'm just lucky!"); and
- task difficulty is an external and stable factor in which the person does not have control ("I didn't do well on the sight-singing test because the director gave me the most difficult example").

Austin and Vispoel (1998) added to the theory, explaining that students often attribute success and failure to parents and teachers as well.

In a study of 4th-12th grade students concerning students' success and failures in music, Asmus (1986) found that as grade level rose, ability attributions rose and effort attributions decreased. Austin and Vispoel (1998) asked junior high students about the failure of a fictitious music student. Those students who attributed the fictitious student's failure to ability were less likely to believe that the student could improve at the task, whereas students who attributed the fictitious student's failure to effort were more likely to expect improvement. Additionally, Austin and Vispoel (1998) also found that students with a low self-concept tend to attribute their musical failures to a lack of ability, whereas students with a high self-concept tend to attribute their musical failure to a lack of effort. In two articles, Dweck (2002) and Dweck and Leggett (1988) assert that students either view their own intelligence as a stable trait or something that may be increased through effort. In a study of 92 Australian children ages 12-14, Painsi and Parncutt (2004) found that boys more

often attributed their failures to ability and effort, whereas girls more often attributed failures to luck and lack of effort rather than ability. Interestingly, in a combined study, parents and teachers emphasized their contribution in a student's success, but minimized their contribution for a student's failures.

Music researchers have also attempted to create motivation theory specific to music participation. In 1991, Gates developed a theory concerning motivation for music participation in which he identified the diversity of music participants by creating six categories: (a) professional, (b) apprentices, (c) amateurs, (d) hobbyists, (e) recreationists, and (f) dabblers. He found each type of music participant tends to persist in musical activities due to the participant's perception of the cost/benefit relationship. This relationship is grouped into three main categories of work, leisure, or play. Professionals and apprentices perceived music as work, thus remaining active participants if it is considered cost-effective or economically feasible. Amateurs and hobbyists perceive music participation as leisure and are motivated by psychological benefits. Recreationists and dabblers perceive music participation as play and are motivated by curiosity and entertainment (Gates, 1991; Kennedy, 2002; Sichivitsa, 2003).

Understanding Student Reasons for Choral Participation

Music educators understand and stress the importance of music participation as an integral part of a holistic education. In an attempt to combat student attrition and raise awareness about the importance of music education, music educators have turned to empirical research to gain an insight into student motivation for participation. Initial studies have been specifically interested in discovering reasons students decide to continue or not continue participating in music programs as they progress from one grade level to the next.

Mizener (1993) notes that favorable attitudes toward music and singing tend to decline as grade level increases and Frakes (1984) states that choral music programs have a larger dropout rate than that of instrumental programs, with most students dropping out in junior high school. In a literature review and synthesis concerning student attrition in music, Austin (1988) deduced eight reasons for dropout at all levels of music participation: time conflicts, loss of interest, poor student-teacher relations, parental pressure to perform well in academic classes, lack of parental support to continue music, dislike of practicing, fear of failure, and financial cost of the program.

Music educators have attempted to clarify and categorize factors and variables that predict student participation. Clements (2002) assessed variables affecting the music participation choices of students transitioning from elementary to junior high school. Of the 17 variables assessed, more than half predicted a student's participation in junior high choir and non-participation in junior high music programs, most notabably: musical self-concept, attitude, peer influence, perceived cost, musical and vocal ability, and family music background. Kennedy (2002) interviewed and observed 7th and 8th grade boys and noted that their motivational factors for participation in choir could be categorized into three main groups: (a) love of singing, (b) influence of teacher, and (c) influence of friends. A difficult aspect of surveying elementary and junior high students about their reasons for joining and persisting in choir is that it is possible they have not thought about or formed concrete reasons for themselves. Understanding how students relate their reasons throughout development phases helps music educators understand the path students may follow in regards to reasons for continued participation.

Several researchers have surveyed high school choral participants in an attempt to better understand their motivation for participating in choir. Neill (1998) found that high school singers indicate that "a love of singing" and "performing" were important reasons for them to be involved in choir (p. 73). In the same survey, Neill (1998) also questioned high school choral students about their favorite aspects of choral involvement. She reported that 48% responded with a musical answer and 44% responded with a social answer. Hylton (1981) surveyed high school students to assess how being in choir is meaningful for the students. He statistically identified six dimensions of meaning for high school choral singers: (a) achievement (growth at a specific task), (b) spiritualistic (religious reasons), (c) musical-artistic (musical growth), (d) communicative (reaching out to others), (e) psychological (development of self), and (f) integrative (interaction within a group). Using Hylton's *Choral Meaning Survey* and six dimensions of meaning to define the choral experience, Kwan (2002) examined the perception of high school choir members' experience as a function of gender, age, musical experience, and the interactive effects of the three. Kwan (2002) found no significant difference between the perceptions of meaning for high school choral members in relation to gender, age, or musical experience. Because recruiting and retaining male singers is a particular challenge for choral directors (Gates, 1989; Kennedy, 2002; Kourajian, 1998; Mizener, 1993; Roe, 1970), Kourajian (1998) surveyed 72 high school male freshman and seniors who were not currently enrolled in choir. Their top reasons for not joining choir were, "My schedule is too full," "I feel I don't sing well enough," and "I like to sing, but I am not interested in choir," respectively.

More recently, music researchers have been interested in college choral participaion and student motivation for continued participation. In a study similar to the current study,

Haygood (1993) compared reasons for both participation and non-participation in collegiate choral ensembles by students who had experience in high school choir. Four trends were found to be similar between participants and non-participants: (a) type of literature the students enjoyed singing, (b) students' perceptions of personal ability and preparation for college choral participation, (c) parental influence on students' decision to participate, and (d) the importance of the personality of the conductor on the students' decision to continue participation. Other studies focusing on college choral participation have found positive relationships between musical, academic, and social factors and students' motivation for continued participation in music (Buchanan 1998; Sichivitsa, 2003, 2007). Sichivitsa (2007) indicated that the social and academic aspects of participating in a college choir are equally important to college students. She also reported that the more a college student values music, the more likely the student was to participate in music after college. Buchanan (1998) reported that more students continued to sing in college choral ensembles due to musical reasons than non-musical reasons.

The research previously introduced helps paint a picture concerning students' reasons for continued participation. By locating and categorizing students' reasons for continued participation, music educators are able to see what factors play a role for students who value music participation. If a goal of choral directors is to reach a larger audience and continue to build choral programs, the obvious next step would be to assess which factors lead to or affect student attrition.

Expectancy-Value Theory

"Most writers in [the area of motivation in music] agree that the Expectancy-Value theory is the most well established and useful theoretical approach" (MacDonald,

Hargreaves, & Miell, 2009, p. 466). Eccles and several colleagues (1983) developed and researched the Expectancy-Value theory and hypothesized that a student's motivation to achieve and persist in a task is a result of the interplay between expectancy and value components. Expectancy components focus on a student's self-efficacy, or the student's self-perception of their own ability, and are affected by the student's sense of competence for the task and agency to achieve different outcomes within that task. Task value components focus on a student's purpose for engaging in a specific task, and are related to the importance or personal significance a student places on that task.

> Historical events, past experience of success and failure, and cultural factors are proposed to have indirect effects that are mediated through the individuals interpretations of these past events, perceptions of the expectancies of others, and identification with the goals and values of existing cultural role structures. (Eccles et al., 1983, p. 82)

A student's motivation to succeed and persist in music is linked to his or her expectancy of the situation. Not only are students' efficacy expectations a major determinant of choral participation and willingness to expend effort and persistence toward a given task (Bandura, 1977), these expectations and beliefs may also predict performance outcomes. Students who expect to do well on a task were more likely to put in more effort toward the task and to succeed, be satisfied, and persist in the task (Kukla, 1978). Asmus (1985, 1986) found that students' positive attitude towards music decreases from 6^{th}-8^{th} grade. In a study of 332 instrumental music students ages 9-18, students who expressed the highest confidence in their abilities were also the ones who received the best performance scores (McCormick & McPherson, 2003). Schunk (1991) asserted that teaching students to be more successful and to believe they will be successful improves their achievement. Frakes (1984) noted that students tend to continue in activities in which they feel competent and have a positive

efficacy belief. Previous musical experience and parental support are other examples of motivational factors that influence students' musical expectancy (Sichivitsa, 2007). This expectancy is formed by a combination of the student's self-efficacy beliefs, agency to achieve specific outcomes, and perception of others' beliefs. Breaking down these elements of the expectancy component can help better understand how a student's expectancy is formed.

Self-efficacy is how well a person believes he or she can perform a task. Bandura (1997) states that self-efficacy is influenced by performance behaviors, personal factors (cognitive and biological), and environmental factors. Self-efficacy beliefs are strongly associated with students' perceptions regarding their abilities and expectations for future success or failure (Katsochi, 2008). At a young age, students begin to develop a broad understanding of their competency and efficacy in certain domains and, as they get older, students refine their understanding of their efficacy in these domains (Harter, 1983). Students can distinguish competencies in different domains by kindergarten or 1st grade (Eccles et al., 1993) such as peer and parent relationships, math, music, sports, and reading. Child and adolescent's efficacy beliefs in one domain relate to and predict performance in different domains (Eccles et al., 1983, 1993).

As age increases, students' expectations for success decrease. Although young students expect to do well on a task even after they have previously failed, as these students get older, expectancies become more sensitive to previous success and failure (Eccles, Midgley, & Adler, 1984; Parsons & Ruble, 1977; Stipek, 1984). In 1979, Nicholls found that most 1st graders ranked themselves near the top of their class in reading ability; however, there was not a relationship between a student's rating and his or her actual performance

level. In contrast, 12-year-olds' ratings were more directly correlated with the grades they received. This shift in expectancy for success creates motivational barriers for students that may influence their involvement in activities later on in life.

Self-perception of musical ability has been found to significantly affect students' decision to persist in music (Clements, 2002; Frakes, 1984; Schmidt, Zdzinski & Ballard, 2006; Sichivitsa, 2003, 2007). A strong musical self-perception has proven to be an influential factor in student achievement, satisfaction with learning, interest in subject, and persistence (Schmidt et al., 2006; Sichivitsa, 2007). Not surprisingly, students tend to discontinue and even avoid performing activities in which their previous attempts had failed, but are more willing to engage in activities where they feel successful, including activities that are challenging to the individual student. Additionally, Bandura (1997) suggests that there is a heightened motivation for a task when a strong self-efficacy is combined with some uncertainty about the outcome. In a study of the motivation of undergraduate education majors to persist in their major, participants "define[d] their own success by achievement of personal goals, mastery of challenging tasks, and collaboration with others" (Schmidt et al., 2006, p. 149).

Individualistic structures result in mastery goals that improve one's own skills. Conversely, competitive choral classroom structures result in high-level musical opportunities being offered only to a small group of students (McPherson & Hendricks, 2010; O'Neill, 2005).

Frakes (1984) found that 85% of junior high school students who discontinued participation in choral music did so because of a "low musical self-perception," and that singing in front of a peer group was a major deterrent from participating (p. 55). As one

student in the study stated, it made him "so nervous and petrified that he never wanted to do it again" (Frakes, 1984, p. 104). According to Ames (1984), students' self-perceptions of ability are most heightened in competitive classroom structures. If students compare within ability groups, they have more positive self-concepts and performance expectations, whereas if students compare across ability groups, students in lower ability tracks develop less positive ability beliefs and students in higher ability tracks develop more positive ability beliefs (Pallas, Entwisle, Alexander, & Stulka, 1994). Cooperative goal structures foster an emphasis on independence rather than ability, and research within music structures shows that cooperative learning is just as effective (if not more) than competitive environments (Austin & Vispoel, 1998).

A student's expectancy of a task may be influenced by a combination of peer, parent, and teacher interactions, and these interactions may affect the student's belief system. Belief systems affect the way people view the world by serving as a type of filter that influences a person's actions and behaviors (Bandura, 1977). Fredrickson (1997) noted, "Many of our musical memories are part of a social context that, later on may seem secondary to the musical event. But, in fact, that context may be more important to us than we think" (p. 29). Some students are unable to overcome the socio-cultural barriers that limit a student's progress in music (O'Neill, 2002), such as gender stereotyping and teasing. Motivation research has focused much of its attention on student self-perception and interests, but there is an increasing awareness of the importance of social influences on learning, motivation, and persistence (Sichivitsa, 2003, 2007; Tinto, 1975; Wigfield, Eccles, & Rodriguez, 1998). Studies on the effect of peer, parent, and teacher influence on a student's musical self-concept and continued participation in music have elicited important information regarding

student persistence (Buchanan, 1998, Morehouse, 1987; Sichivitsa, 2003, 2007). Parental and peer influence have each been identified as important external factors affecting student motivation and persistence (Asmus & Harrison, 1990; Austin, 1988; Buchanan, 1998; McPherson, 2009; Morehouse, 1987; Neill, 1998; Sichivitsa, 2003, 2007). As students begin to evaluate their ability to perform various tasks, they look to significant people in their lives for feedback. When positive feedback is present, it can have an encouraging effect on a child's motivation in music (Sichivitsa, 2007).

Parents are the primary source of encouragement, support, and developing a positive work ethic in a student's musical development (Bloom, 1985; Bowles, 1991) and can instill a belief in their son or daughter that he or she is a talented musician (McPherson, 2009; Sloboda & Howe, 1991). Student decisions are often shaped by the aspirations of their parents (McPherson, 2009); however, it is not required that parents are musical or have a musical background in order for their support to positively affect the musical development of their child (Davidson, Sloboda, & Howe, 1996).

Parental involvement in an activity at any level will likely affect a student's participation and enthusiasm for that activity. Bloom (1985) found that parents who were involved in or were avid observers of sports tended to encourage students to participate in sports beginning at an early age. Similarly, parents who were artists or musicians encouraged their children to participate in music at a young age. This would include attending art shows or concerts with their children. In both cases, children were exposed at a young age to the interests of their parents and "accepted them as a natural activity shared by family members" (Bloom, 1985, p. 511).

Lawrence (1987) studied factors that influence parents to register their students in music lessons. She found that 84% of parents who registered their students for lessons had studied music at some point in their life. Over 80% of parents indicated that past musical experience influenced their decision to register their students for lessons.

The expectancies of a student's parents strongly influence his or her future course enrollment and career choice (McPherson, 2009; Powell et al., 1985). Parents' verbal praise and encouragement is an important factor for continued musical participation (Davidson et al., 1996). A lack of parental support is widely recognized as a deciding factor in a student's decision to discontinue playing and/or singing music (Lehmann et al., 2007).

Peer interactions have also been found to be an extremely important influence on student motivation. A student's interactions with his or her peers may negatively affect music participation if the peers see music participation as "not cool." On the other hand, positive peer interaction may "help sustain interest in music involvement" (Lehmann et al., 2007, p. 52). Elementary, secondary, and post-secondary schools each have a complex culture of their own. Within that culture, music ensembles can tend to create a social culture that is conducive to students who identify themselves as musicians. Conversely, this social culture may deter other students from participating in music, regardless of their ability or desire.

A 1989 study by Finnäs revealed that actual and perceived peer pressure might affect student choices. Adolescents were asked to express their preference for certain classical and folk music. Higher preferences were recorded when expressing opinions privately and lower preferences when expressing opinions in front of peers. Hall (2005) reported that peer support and modeling may help students feel more comfortable in a classroom and thus

motivate them to actively engage in music making and performance, specifically for young male musicians. Furman and Duke (1988) found that preferences by peers influenced choices made by other college-aged students in musical situations.

Teachers also play a significant role in a student's belief system, specifically concerning the value of music and music involvement (Davidson et al., 1996; Sloboda & Howe, 1991). The dynamic between a music teacher and student can have a significant effect on a student's plans for continued participation. Studies investigating the personality characteristics of music educators and their effects on student persistence in music have found a significant correlation between the two variables (Buchanan, 1998; Morehouse, 1987; Sichivitsa, 2003, 2007).

It is important that a music teacher creates a classroom environment in which students feel free to experiment and make mistakes. This type of atmosphere significantly contributes to positive musical experiences for students (Sichivitsa, 2007). According to Bloom (1985), "Talent development is initially viewed by the young child as play and recreational. This is followed by a long sequence of learning activities that involve high standards, much time, and a great deal of hard work" (p. 508). Students have a more positive reaction toward teachers who let them make their own musical judgments. Additionally, with clear goals, and the reiteration of those goals, students are more cognizant of the expectancies for success (Kennedy, 2002).

A student's first music teacher must be warm, encouraging, and friendly, while subsequent teachers must stretch the student's musical commitment level (Sloboda & Howe, 1991). High school choir teachers who were perceived by students as being strict and authoritarian in attitude were teachers with the lowest rates of student dropout (Morehouse,

1987). College students who described their high school choral director as skilled, knowledgeable, supportive, and fair were more likely to value their high school choral experiences (Sichivitsa, 2007).

In a study to discover what factors motivate non-music major college students to sing in choral ensembles, Buchanan (1998) found that 85% of respondents had participated in their high school choir. Of that 85%, students rated teacher influence on their decision to persist in choir a 4.37 on a 5-point Likert scale and rated teacher effectiveness a 4.08 on the same scale (Buchanan, 1998). Interestingly, Davidson et al. (1996) found that students with the highest musical achievements found their teacher to be entertaining, friendly, and proficient musicians. The lowest achieving students believed their music teacher was unfriendly and incompetent.

The other side of the Expectancy-Value theory is the *task value component*. According to Eccles et al. (1983), students spend more time on a task if they value it more and perceive the outcome as worthy of their time and effort. Elementary-aged students are already beginning to develop their personal task value system based on interest and utility (Eccles et al., 1983, 1993). During adolescence students begin analyzing their attainment value and eventually begin weighing the cost. Researched in a variety of domains, task value predicts a student's course enrollment and plans in math, English, sports, and his or her career choices (Eccles et al., 1983, 1985, 1993). Wigfield et al. (1997) found that elementary students' belief about the usefulness and importance of math, reading, instrumental music, and sports decreased as the student got older. Student interest, however, decreased for only instrumental music and reading. A student who underestimates the value of instrumental music instruction and considers himself or herself to be lacking in ability will play for a short

time and then quit (Wigfield et al., 1997). The value a student places on a task or activity can be defined by four elements: (a) attainment value (determination to complete a task), (b) intrinsic value (enjoyment of a task), (c) utility value (usefulness of a task for future goals), and (d) cost (weighing the positives and negatives of a task).

Attainment value is the importance a student assigns to a task in relation to their current understanding of their identity, personal ideals, or competence in a given domain.

> In its broader form, it incorporates a variety of dimensions, including perceptions of the task's ability to confirm salient and valued characteristics of the self (e.g., masculinity, femininity, competence), to provide a challenge, and to offer a forum for fulfilling achievement, power, and social needs. (Eccles et al., 1983, p. 89)

An example of how attainment value might affect a student's decision would be a student who either is told they are a musical person and/or believes they are a musical person. This student will set goals and take courses that will help attain and solidify the perception of who they are. "The attainment value of [enrolling in] such a course for this particular student should be high, precisely because doing well in it would affirm a critical component of her self-concept" (Eccles et al., 1983, p. 89).

Another element of the task value component is *intrinsic value*. Intrinsic or interest value involves the enjoyment an individual receives from performing a task. Universal interests are found in young children and these interests become more distinct as the children get older. This differentiation may lead to individual interests in the social versus natural sciences (Todt, 1990). From the ages of 3 to 8, gender specific interests arise (Kohlberg, 1966). For example, Wigfield et al. (1997) found that elementary girls were more interested in instrumental music and elementary boys were more interested in sports.

Strong intrinsic motivation may lead to increased involvement, persistence, and commitment to a given activity (Eccles et al., 1983). Love of singing (Kennedy, 2002) was a

major determinant for boys to persist in middle school choir, an example of how intrinsic motivation affects music involvement. According to Hallam (2009), even highly trained classical musicians admit that they do not like to practice; however, music students practice differently when they are working on pieces they enjoy. Sloboda, Davidson, Howe, and Moore (1996) found a positive relationship between informal practice and performance achievement.

"Intrinsic motivation is appealing because it presumably translates into desirable behaviors such as choosing challenging tasks, exerting effort, and persistence" (Ferrer-Caja &Weiss, 2000, p. 42). Ferrer-Caja and Weiss (2000) also argue that persistence and effort are often used as indicators of motivation but instead may be a result of intrinsic motivation. Using a cross-validation model, they found that task-goal orientation and perceived competence were strongest predictors of intrinsic motivation.

The task value element of *utility value* relates to how well a task is associated to current and future goals. "The distinction between the intrinsic value component and utility value component coincides most closely to the distinction made between intrinsic and extrinsic motivation" (Eccles et al., 1983). For example, if a student would like to take choir, but a course they must take for their major is at the same time, the long-term usefulness is a key motivator.

There is some evidence that utility value plays a role in course selection. Because of monetary reasons, students are feeling more and more pressure to commit to vocational subjects as they enter college. Often these students have a difficult time justifying adding liberal arts or music electives to their course schedule (Haygood, 1993). According to McPherson and O'Neill (2010), "It is self-evident that the educational choices students make

during their school years can serve either to expand or to limit their range of subsequent vocational options" (p. 102).

Cost-benefit analysis is used in a variety of domains to weigh the positives and the negative of any given activity or decision. In the task value component of the Expectancy-Value theory, perceived cost relates to the perceived negative aspects related to engaging in a task. "Assuming that individuals have a conception of both the costs and the benefits of engaging in a variety of activities, then the value of each activity ought to be inversely related to this cost/benefit ratio" (Eccles et al., 1983, p. 93).

Kennedy (2002) found that students mentioned benefits of choral participation to be (a) singing is a pleasurable activity, (b) the teacher was "nice" and "a great teacher," (c) there isn't much homework, (d) students will get an easy "A," (e) you make a lot of friends, and (f) teamwork. Conversely, she found the negative aspects of engaging in this task to be (a) performance anxiety, (b) fear of failure/success, and (c) lost opportunities (for choosing one activity over another).

In college, students often weigh aspects of participating in choir such as work schedules, course schedules, time for homework, the amount of credits offered, and time for socializing. In a pilot study by the author, three of the five influence statements that rated above a 2 all involved time management. If one is to assume that students prioritize their schedule with activities that are the most important to them, then these findings reiterate Rutkowski's (1994) assertion that music does not play an important role in the lives of students who chose not to participate.

Chapter Summary

This chapter reviewed current literature regarding factors that motivate student participation and/or non-participation in choral music. Previous studies have identified student reasons for participation by surveying and interviewing students currently enrolled in choirs at various academic levels. These studies have found that a combination of musical, academic, and social factors play a role in continued choral participation. Few researchers have attempted to compare students who continued choral participation in college and those who did not.

Researchers have also focused efforts on using motivation theories as a means of better understanding student choral participation. By using motivation theories to structure participation studies, music researchers have begun to compare music persistence with persistence in other domains. The Expectancy-Value theory has yet to be used as a theoretical framework to assess continued choral music participation.

By using the Expectancy-Value theory as a framework and comparing choral participants and non-participants, this study will provide a clearer understanding of factors that motivate students to persist in choral music during the transition from high school to college.

Chapter 3: Methodology

Introduction

The first two chapters of this study create a framework concerning the importance of this study and the previous research that has led to the conception and design of the study. Choral participation, although remaining the strongest form of arts participation in America, continues to decline as people get older. As asserted earlier, a person's interest and involvement in choral music in his or her formative years of life sets the stage for continued involvement as a college student and adult. More specifically, this study investigates the motivating factors that influence continued participation in college choral ensembles, and focuses on participants' and non-participants' evaluation of their high school choral music experiences as well as their reasons for participating or not participating in college choir.

Assessing and understanding student motivation for participation in choral music has long been of interest to music educators. The purpose of this study is to better understand motivational influences related to choral participation and attrition during the transition from high school to college. Adding to previous research, this study compares results of the *Choral Participation Survey* between choral participants and non-participants by using the Expectancy-Value theory as a theoretical framework. By comparing the two groups directly, this study will highlight motivational influences that lead students to discontinue choral participation in college and help organize and substantiate choral directors recruitment and retention strategies.

Context and Participants

The *Choral Participation Survey* was submitted for Institutional Review Board approval on November 15, 2010 and was accepted on November 23, 2010. After receiving

IRB approval, initial contact was made with college choral directors through email communication. The target population for this study consisted of current college and university students who had participated in choir in high school for at least one year. The initial email introduced this study to the choral directors and asked for their participation by distributing the survey to their choir students (see Appendix A). The college choral directors receiving this email were selected based on their geographic location, student population at the college or university in which they taught, and previous contact and conversation with the researcher. Of the 15 initial contacts made, 12 college choral directors responded and agreed to introduce the survey to their students. Of the 12 respondents, five represented large institutions (over 14,000 students), two represented medium institutions (7,500-14,000 students), and five represented small institutions (under 7,500 students). The populations were categorized in this way based on previous related research (Buchanan, 1998). Of the 12 schools, three were private school and nine were public schools. The actual results of this survey may not be limited to students attending these 12 schools; however, as survey participants were asked to send the survey to at least one other person they knew who fit the criteria for survey participation. The statistics for school population are therefore recorded according to student response and not based on the above information. The sample population consisted of students who chose to complete the *Choral Participation Survey* and met the three criteria for involvement: (a) the student was currently enrolled in a college or university, (b) the participant was 18 years of age or older, and (c) the student was in high school choir for at least one full year.

Of 403 completed surveys, 369 (261 female, 107 male, 1 not answered) met the three criteria for involvement, correctly completed the survey, and were deemed useable. The

remaining 34 completed surveys did not meet at least one of the three criteria for participation, which indicated that the survey respondent must (a) be a current college or university student, (b) be at least 18 years of age, and (c) have sung in their high school choir for at least one year. Of the 369 correctly completed surveys, 101 responded as non-participants and 268 responded as participants; 90.8% of respondents were Caucasian and the greatest number of participants had a sophomore standing (n = 107). Participation in this study was completely anonymous and voluntary, and all answers have been kept confidential. Neither students nor choral directors received any compensation for their involvement in this process.

Survey Instrument

In order to best answer the research questions proposed, a quantitative approach was decided upon based on prior work in the field and the work of Eccles and the Expectancy-Value theory. The *Choral Participation Survey* served as the instrument used for this study. The survey consists of a combination of questions and references based on three existing participation surveys: *Undergraduate Non-Participation in a College Band Program: Pac-10 Questionnaire* (McDavid, 1999), *Student Music Questionnaire* (Clements, 2002), and *Wave 5 Childhood Questionnaire* (Eccles, 1989). Questions included in the survey were selected by the researcher based on their relationship to the factors considered in the current study. For example, the original use of the *Wave 5 Childhood Questionnaire* (Eccles, 1989) was used for identifying motivation influences for different subjects including, but not limited to, music participation. Any questions that did not pertain to music were either reworded to include music participation or left out of the survey. Similarly, the *Undergraduate Non-Participation in a College Band Program: Pac-10 Questionnaire* (McDavid, 1999) was used

to assess continued participation in college marching bands. Certain questions were not applicable to the current study or needed to be reworded to include the words *choir* instead of *marching band* (see Appendix B).

Data were collected by means of an online survey crafted in *Catalyst Webtools*, an online survey software and questionnaire tool provided through a Research I University in the Pacific Northwest. The survey included 46 questions in a variety of formats, including multiple choice, checkboxes, Likert scales, and short answer; however, not all questions were answered by all survey participants, as some questions were follow-up questions when choosing either *yes* or *no*. For example, Question 8 asked, "Do you currently hold a job?" If a student answered *yes*, they were directed to a supplemental question asking, "How many hours a week do you work?" If a student answered *no*, he/she was moved directly to Question 9.

Questions 1 through 3 were each marked as *required* on the survey to serve as additional verification that students participating in the survey met the three criteria for involvement. If any of these questions were answered in a way that did not meet the criteria for involvement, the survey ended. The remainder of the survey contained questions that did not require a response for completion. Questions 4 through 27 addressed the student's demographic information, background in choral music, academic information, and employment status. Demographic information solicited included the student's gender and ethnic origin. Background in choral music included questions about the student's high school choral experience, the number of years in their high school choral program, other choirs he/she was involved in outside of school, the student's voice part, other instruments played, and his/her view of the high school choral teacher. The academic information

included college standing, high school and college GPA, the number of credits in which the student was currently enrolled, and the student's intended major and minor. A question about the student's employment status asked the student whether or not he/she was currently employed and, if so, how many hours a week he/she works.

The final portion of the survey included questions that addressed students' motivational influences for participation or lack of participation in choral music in high school and college. A total of 71 influence statements were assessed on the Likert scale. Each of the 71 influence statements was categorized according to factors of the Expectancy-Value theory: competency, background, attainment value, utility value, intrinsic value, and cost. Statements that were potential candidates for more than one factor were categorized into the most appropriate factor based on the author's discretion.

Questions 28 through 36 provided the students with prompts about their perceived musical ability and expectations of musical performance during their time in high school choir. The students rated their agreement to these prompts on a Likert scale of 1 (*strongly disagree*) to 5 (*strongly agree*). An example prompt in this section is, "Being in high school choir was meaningful and important."

Question 37 stated, "Based on the statements below, please indicate your level of agreement or disagreement about your high school (HS) choir experience." This question had seven sub-questions that students rated their agreement level. Question 38 was a similar question, but addressed students' choral participation in college. The answer options for this question also ranged from 1 (*strongly disagree*) to 5 (*strongly agree*). Question 39 asked, "Regarding your high school choral experience, please rate the following statements based on the scale below." This question addressed students' perceptions of the amount they

learned, the effectiveness of their high school choral director, and their personal music ability. The answer options for this question ranged from 1 (*poor*) to 5 (*excellent*). The final question asked, "To what extent did each of the following influence your decision to either participate or not participate in a college choir? Please indicate the correct response as it applies to the degree of influence each area had on your decision." This question addressed peer, parent, and teacher influence, course load, work schedule, intrinsic value, utility, and perceived musical ability. The answer options for this question ranged from 1 (*no influence*) to 5 (*very strong influence*).

Pilot Study of the Survey

As previously stated, the survey tool for this study was based on three existing surveys: *Undergraduate Non-Participation in a College Band Program: Pac-10 Questionnaire* (McDavid, 1999), *Student Music Questionnaire* (Clements, 2002), and *Wave 5 Childhood Questionnaire* (Eccles, 1989). Supplemental questions and slight changes to existing questions were added as appropriate for clarity (see Appendix C, Pilot Study). An original draft of the survey was compiled and critiqued in a doctoral level research methods course. Colleagues commented on the clarity and effectiveness of questions as well as the amount of time the survey took to complete. Based on their responses, small changes (such as wording and order of questions) were made to clarify questions, and the colleagues determined that a 15-20 minute time window was an appropriate estimate for the amount of time the survey would take to complete.

Additionally, a pilot study of the survey was administered to any student enrolled in one of three non-choir elective music courses (n = 1473) at a large university in the Pacific Northwest. Students were invited to participate in the study contingent upon meeting the

following criteria: (a) the student participated in high school choir, (b) the student did not participate in college choir, and (c) the student was currently enrolled in college as either an undergraduate or graduate student. Of 71 returned surveys, 42 (31 female, 11 male) met the three criteria for involvement and correctly completed the survey.

Survey data for the pilot study were collected by means of an online survey crafted in *Catalyst Webtools*. Although participants completed the entire survey containing 46 questions, the data examined in this pilot study were limited to two questions (Survey Questions #20 and #24) because of the nature and timeline for this assignment. The first question considered for this study (Survey Question #20) asked, "To what extent did each of the following statements influence your decision not to participate in a college choir?" A series of 20 statements followed in which participants chose the degree of influence each statement had on their decision not to participate in college choir. The options were: (1) no influence on my decision not to participate; (2) little influence on my decision not to participate; (3) strong influence on my decision not to participate; or (4) very strong influence on my decision not to participate. Survey Question #24 invited participants to best describe the chance that they may yet decide to participate in a college choir while completing their degree with answer possibilities ranging from *no chance* to *definitely*.

Each of the 20 statements was categorized according to one of four factors (musical, academic, social, or other). Statements that were potential candidates for more than one factor were categorized into the most appropriate factor based on the author's discretion. Musical and academic factors each included four statements, whereas social and other factors consisted of six statements each.

Academic factors were found to be significantly more influential than social factors and musical factors. Similarly, other factors were found to be significantly more influential than social and musical factors; however, there was no significant difference between the subsequent pairings (academic/other and musical/social). A major finding from the pilot study indicated that time and a lack of accurate information play the largest roles in students' decision to not participate in college choir. These results suggest an improved attempt at providing incoming students with an accurate and thorough description of how to effectively include choral participation in non-major course schedules.

Changes were made to the *Choral Participation Survey* in order to accurately obtain the information that the researcher wanted to assess. For example, the pilot study categorized motivational influence statements into categories based on the Tinto model of institutional departure (Sichivitsa, 2003, 2007; Tinto, 1975). These categories did not accurately assess the differences the researcher had intended; therefore, a new theoretical framework was introduced for the current study. Similarly, the pilot study only surveyed non-participants. The researcher chose to compare participants against non-participants for the current study.

Data Collection

Data were collected via the snowball sampling method. College choral directors at colleges and universities from varying locations and student populations (as detailed above) were sent an initial email introducing the *Choral Participation Survey* and inviting them to introduce the survey to their choir students. The 12 college choral directors who responded to the initial email were then sent two emails: an *instructor information email* that provided the choral director with instructions for introducing the survey, and a *participant information email* that was to be forwarded to the students in the choir (see Appendix D).

The instructor information email provided the choral director with a short description of the study and a script that introduced the survey for them to read to their choir students. The script indicated that students would be receiving a participant information email the same day on which the script was read. The participant information email provided students with a short description of the study, the criteria for involvement, and a link to the online survey. As previously mentioned, little to no research has been done regarding students who discontinued choral participation most likely because a major difficulty is locating this demographic of students. In order to gain access to students who discontinued choral participation, students who participated in the survey as college choral participants were urged in the participant information email to forward the survey to one friend who was in high school choir but did not participate in choir in college.

Approximately three weeks after the distribution of the instructor information email and the participant information email, the researcher sent out a reminder email (see Appendix E) to the 11 college choral directors reminding them about the survey, giving them an update on the number of returned surveys, and asking them to remind their choir students to forward the survey to one friend who was in high school choir but did not participate in choir in college. The survey was available online for approximately one month beginning April 2011.

Data Analysis

Data were collected via *Catalyst Webtools*, which provides the researcher with initial summaries of data per question on the survey. Using these summaries, the researcher was able to gauge the total number of students who completed the survey, but, more importantly, the number of students who took the survey who were not involved in college choir.

Additionally, *Catalyst Webtools* offered the opportunity to export the data into both a Microsoft Excel file and an SPSS file.

A statistical consultant advised the analysis throughout the entire research process. After drafting the *Choral Participation Survey*, the statistical consultant worked through the survey tool to ensure that the researcher would be able to adequately address the research questions. After obtaining the survey participants' responses and exporting that data into an SPSS file, the statistical consultant analyzed the data using *t*-tests for repeated measures to compare participants' responses against non-participants' responses for each motivation influence statement and for each of the six motivation factor groupings. The researcher and the statistical consultant chose the use of *t*-tests because a *t*-test most clearly compares two samples (participants/non-participants) according to a predetermined measure (motivation influence statements or motivation factor groupings).

Six motivation factor groupings were created based on the Expectancy-Value theory, a theoretical framework for motivation set forth by Eccles et al. (1983). Each of the 71 influence statements was placed into one of six motivation factor groupings (competency, background, attainment, utility, intrinsic, or cost) based on the operational definition of each factor. The researcher met with four colleagues, introduced the operational definitions for the six motivation factor groupings, and subsequently placed the influence statements into a motivational factor grouping by committee. Influence statements that were potential candidates for more than one motivation factor group were categorized into the most appropriate group based on the researcher's discretion. The attainment and intrinsic groups each contained nine influence statements, the background group contained 18 influence

statements, the competency group contained 13 influence statements, the utility group contained seven influence statements, and the cost group contained 15 influence statements.

Chapter Summary

The *Choral Participation Survey* was developed for this study from three existing survey instruments. The survey was distributed using the snowball sampling technique and was administered via an online survey tool. A total of 369 students met the 3 criteria for involvement. Data were collected through the use of an online survey tool and were analyzed using SPSS.

The survey included 46 questions in a variety of formats, including multiple choice, checkboxes, Likert scales, and short answer; however, not all questions were answered by all survey participants, as some questions were follow-up questions when choosing either *yes* or *no*. In addition to questions that solicited the student's demographic information, background in choral music, academic information, and employment status, 71 influence statements based on the Expectancy-Value theory were assessed.

Chapter 4: Results

A primary concern for music educators is to instill an appreciation for music as well as lifelong participation in their students. Despite the significant amount of effort put toward this goal, large numbers of students discontinue participation in choral music programs during the transition from high school to college. In order to provide an effective base of information that may be used to direct recruitment and retention strategies, it is important that choral music educators gain a clear understanding of students' motivation for either continuing or discontinuing choral music participation. Although several studies have investigated students who continue participating in choral music and their reasons for doing so, the most significant contribution to the current study is the comparison of data between students who continued participation and those who discontinued participation. By surveying students who continued participation, choral music educators are empirically assessing what is working in our recruitment strategies; however, these are not the students we are losing in our choral programs. The task of locating and surveying students who have discontinued participation in choral music is difficult, but it is the perceptions of these non-participants that will help music educators more accurately assess the productivity of current recruitment and retention strategies and create effective plans for assuring continued participation in choral music.

The research questions for this study were:

1. Using the Expectancy-Value theory as a theoretical framework, what motivational factor groupings are significantly different between participant and non-participant groups?

2. What significant differences exist between each of the influence statement ratings between participants and non-participants?

Ancillary research questions included:

1. Is there a significant difference between the percentage of participants and non-participants who hold jobs while enrolled in college? Is there a significant difference between the number of hours worked per week between participants and non-participants?

2. To what extent do academic loads or intended majors affect college choral participation?

3. In what ways do non-participant views of high school and college choir differ significantly from participant views of high school and college choir?

4. At what point in time did participants and non-participants make the decision whether or not to join choir in college?

5. To what extent and in what ways do students view their participation in choral music as an important part of their futures?

In order to better understand the demographics of the survey participants, this chapter begins with a summary of respondent gender, ethnicity, and class standing. The chapter continues by addressing the reliability of the survey instrument—both regarding the six motivation factor groupings and the consistency of the 71 influence statements. The results of the survey are explained first by comparing participant and non-participant responses according to the six motivation factor groupings and then by using the 71 influence statements to highlight the specific areas of significant difference. Finally, participant and non-participant responses concerning the ancillary research questions are addressed.

Information received from the *Choral Participation Survey* is not limited to the findings provided in this chapter; however, results highlighted in this chapter were found to be statistically significant and were pertinent to the research questions at hand. As the survey

was completely voluntary, respondents were not required to answer every question; therefore, the number of respondents per survey question may vary. Additionally, respondents indicating a non-participant status were asked additional questions in order to clarify their reasons for discontinuing participation in choral singing.

Finally, the snowball sampling method provides the author with the ability to generalize the findings only to the sample population except to the extent that the population may represent the larger majority of college students.

Demographic Information

The three criteria for involvement in the survey indicated that survey respondents must (a) be a current college or university student, (b) be at least 18 years of age, and (c) have sung in their high school choir for at least one year. There were 403 completed surveys received; however, only 369 (268 participants, 101 non-participants) were considered to be useable based on the three criteria for involvement. Of the 369 respondents who correctly completed the *Choral Participation Survey*, 70.7% were female, 29.0% were male, and 0.3% did not specify. Of the sample population, 72.6% continued to participate in choir during the transition from high school to college and 27.4% discontinued participation. In the participant category, 70.5% were female, 29.1% were male, and 0.4% did not specify. In the non-participant category, 72.2% were female and 27.7% were male.

The ethnic origin most prominently represented in the survey was Caucasian, with 90.8% of respondents indicating this as their primary ethnicity. Other, Asian, African American, Native American, and Latino were each represented, respectively (see Figure 1). Respondents were invited to *check all that apply*. Four students chose more than one ethnicity.

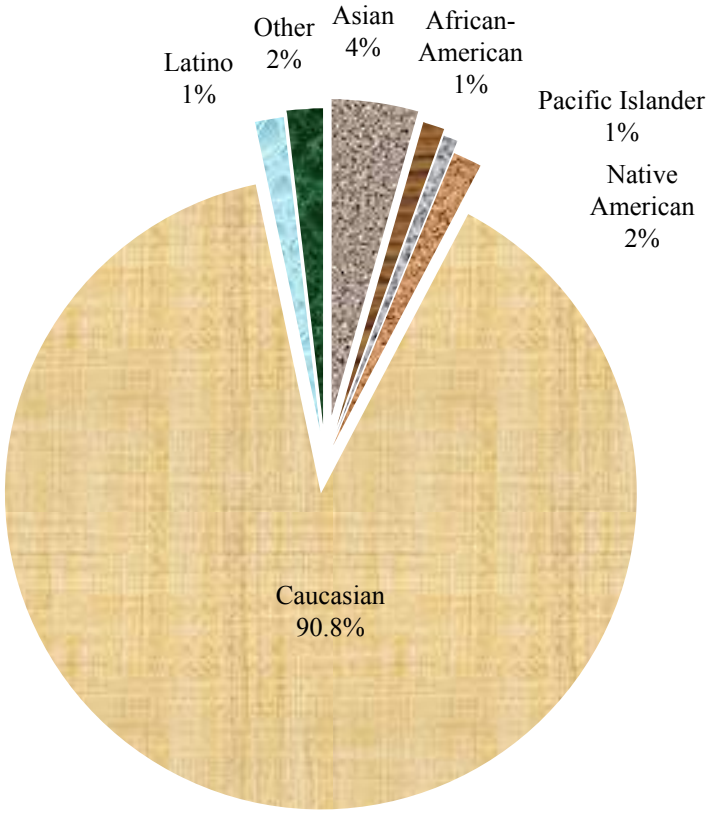

Figure 1. Respondent ethnicity.

There was no significant difference between participants and non-participants in the number of years they participated in high school choir, with an average of 3.6 years for participants and an average of 3.4 years for non-participants, t (367) = 1.88, p >.01. Forty-two percent of respondents reported that they attended a large college or university, 15% reported that they attended a medium college or university, and 43% reported that they attended a small college or university. Twenty-four percent of respondents held a freshman college standing, 29% held a sophomore standing, 22% held a junior standing, 19% held a senior standing, and 6% held a graduate or post-baccalaureate standing (see Figure 2).

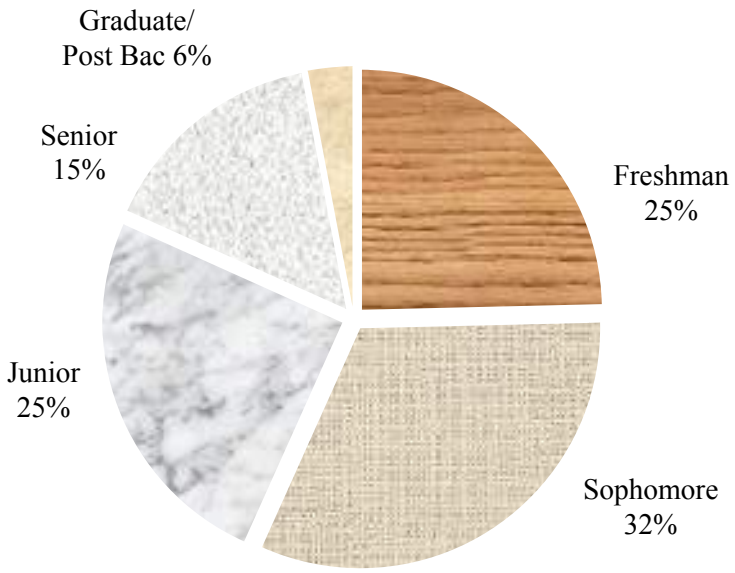

Figure 2. Respondent class standing.

Reliability

In order to assess the reliability of the *Choral Participation Survey* and the motivation factor groups, Cronbach's alpha was used. A global calculation of the 71 influence statements concluded that the overall reliability was .884, suggesting that the influence statements have a high internal consistency. In the social sciences, .70 is considered to indicate an acceptable reliability coefficient (Cronk, 2008). Additionally, Cronbach's alpha was used to ensure that selected questions were correctly loaded on one of the six motivation factor groups (see Table 1).

Table 1

Motivation Factor Group Reliability Coefficient

	Number of Influence Statements	Cronbach's Alpha
Intrinsic	9	.773
Competency	14	.776
Cost	15	.760
Background	18	.741
Attainment	9	.670
Utility	7	.694
Total	71	.884

It is important to note that the initial reliability coefficient for the "intrinsic" motivation factor group yielded an alpha of .658; however, it was noted that influence statement #68 (*Declining interest in choir*) was worded inversely to the rest of the statements. When transposed, the *intrinsic* motivation factor group yielded a reliability coefficient of .773 (see Table 2).

Table 2

Intrinsic Motivation Factor Group Reliability

Influence Statements	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
28. How important was "being good" at high school choir to you?	.501	.586
30. How much did you like singing in high school choir?	.533	.596
31. Compared to most of your other activities, how much did you like high school choir?	.593	.566
37a. Being in high school choir was meaningful and important.	.578	.574
38a. I think singing is fun.	.460	.626
38i. Singing makes me feel good.	.428	.624
38k. Singing is a stress-reliever.	.469	.601
38n. Singing in a college choir would be/is fun for me.	.272	.650
40o. Declining interest in choir. +	-.276	.789

Note. + = Calculation inverted due to question type.

In general, discrepancies regarding Cronbach's alpha were affected by the wording of the influence statement. For example, the competency motivation factor group elicited relatively high alpha overall; however, influence statement #40m was asked in such a way that non-participants were more likely to rate the question higher than participants. Conversely, the majority of the other influence statements within the motivation factor group would most likely produce participant ratings higher than non-participant ratings (see Table 3).

Table 3

Competency Motivation Factor Group Reliability

Influence Statements	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
21. In your opinion, how good at choir are/were you?	.585	.750
22. Some students find that they are better at one subject or activity than another. Compared to most of your other activities, how good are you/were you at choir?	.585	.746
24. How well did you expect to do in high school choir?	.379	.765
25. How good were you at learning new ideas/concepts while in high school choir?	.620	.748
32. How good do you think you would be in a career requiring skills you learned in high school choir?	.594	.744
38h. Singing in college is different than singing in high school.	.144	.783
38o. I am a talented musician.	.623	.742
39b. My personal musical ability while in high school.	.646	.747
39g. My music sight reading skills.	.545	.749
39h. My singing ability.	.647	.747
39i. My music theory knowledge.	.503	.752
40m. Fear of auditioning for a college choir.	-.219	.836
40n. My own musical proficiency.	.035	.811

Both the cost and background motivation factor groups had a large amount of questions when compared with other groups. This positively affects Cronbach's alpha, as outliers have less of an effect on the resultant alpha (see Tables 4 and 5).

Table 4

Cost Motivation Factor Group Reliability

Influence Statements	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
33. In general, you found the work load in high school choir to be:	-.011	.777
37c. Because of HS choir, I had less time to do other schoolwork.	.127	.767
38d. It is easy to be involved in choir and participate in other activities.	-.072	.775
38m. Choir does not take up too much time outside of class.	-.135	.785
38p. My future job plans limits the courses in which I enroll.	.248	.757
40d. My high school friends were not participating.	.491	.740
40e. My friends' decisions to or not to participate in choir.	.470	.739
40f. Participation in other college extra-curricular activities.	.456	.737
40g. Participation in a fraternity or sorority.	.381	.748
40i. College course load (number of classes/credits).	.592	.720
40j. Time conflict with other classes.	.611	.718
40k. Work schedule.	.599	.720
40q. Extra responsibilities associated with choir.	.571	.725
40r. The amount of credit offered for an ensemble.	.492	.734
40s. Monetary cost of participation.	.485	.735

Table 5

Background Motivation Factor Group Reliability

Influence Statements	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
23. If you were to rank all the students in your high school choir from the worst to the best, where would you put yourself?	.189	.739
34. How well did your high school choir teacher expect you to do in choir?	.464	.722
35. Your high school choir teacher made choir interesting:	.577	.708
37e. I admired my HS choir director.	.590	.703
38a. My friends affected my decision to be in choir.+	.082	.753
38g. Others believe I am a good singer.	.353	.729
38j. I come from a musical family.	.211	.741
39a. The quality of my high school choir.	.409	.724
39c. My high school choir experience overall.	.571	.714
39d. The teaching effectiveness of my high school choir teacher.	.620	.703
39e. The musical skills of my high school choir teacher.	.515	.716
39j. My parental support/encouragement.	.322	.730
40a. Parental advice.	.297	.733
40b. High school choir teacher's advice.	.546	.705
40c. A negative high school choir experience.+	.124	.744
40h. Advice of an academic advisor.	.012	.758
40l. A lack of information on college choir programs.+	.112	.749
40p. The quality of my college choir program.	.169	.748

+ = Calculation inverted due to question type.

Additionally, there were two motivation factor groups in which the questions did not load as consistently as the other factors. Neither the *attainment* nor the *utility* motivation factor groupings met the reliability coefficient of .70. (see Tables 6 and 7).

Table 6

Attainment Motivation Factor Group Reliability

Influence Statements	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
29. Compared to most of your other activities, how important was it to you to succeed in high school choir?	.397	.631
36. Your high school choir teacher explained to you why it was important to be in choir:	.504	.601
37g. Choir was considered "cool" at my high school.	.386	.633
38b. Singing in choir makes my parents proud of me.	.321	.648
38f. Meeting new people is a positive aspect of singing in choir.	.357	.643
38c. Getting a good grade in college choir is easy.	.071	.696
38l. I joined choir to go on tours.	.105	.695
39f. Amount personally learned in choir.	.565	.599
39k. The quality of my high school choir in relation to other schools.	.458	.618

Table 7

Utility Motivation Factor Group Reliability

Influence Statement	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
26. In general, how useful is what you learned in high school choir?	.590	.608
27. Compared to most of your other activities, how useful is what you learned in high school choir?	.669	.583
37b. What I learned in HS choir will help me to do better in my job.	.619	.595
37d. Being in HS choir influenced my college major.	.433	.656
37f. I sang in HS choir because of religious or spiritual reasons.	.229	.703
38q. It is important that my college courses are useful for life after college.	.110	.721
38r. The courses I have taken in college so far will be useful for my life after college.	.170	.710

Motivation Factor Groupings

Motivation factor groupings were based on Eccles and colleagues' (1983) Expectancy-Value theory. The Expectancy-Value theory links student persistence on a task – or motivation – to a student's expectancy-related and task value beliefs. Therefore, students who continue participation in choral ensembles would be more likely to have higher ratings on their expectancy-related and task value beliefs. Each of the 71 influence statements was categorized into one of the six motivation factor groupings (intrinsic, competency, cost, attainment, background, and utility).

Research question #1 stated, "Using the Expectancy-Value theory as a theoretical framework, what motivational factor groupings are significantly different between participant

and non-participant groups?" Data were analyzed using SPSS software. Demographic information and information regarding previous choral experience were analyzed using means and percentages and are subsequently reported using that method. A *t*-test for repeated measures was used for comparing participant and non-participant responses in each of the six motivation factor groups. The Bonferroni Correction was used to account for a Type 1 Error and suggested an alpha of .01.

In order to answer research question #1, means and standard deviations were calculated for each of the six motivation factor groups (see Table 8). Of the six motivation factor groups, four showed significant differences in influence statement ratings between participants (P) and non-participants (N). In regards to students' decisions to not participate in college choir, influence statement ratings for the *intrinsic* motivation factor group were significantly higher for participants than influence statement ratings for non-participants, t (349) = 3.25, $p < .01$. Similarly, influence statement ratings for the *competency* motivation factor group were significantly higher for participants than influence statement ratings for non-participants, t (351) = 4.27, $p < .01$. Conversely, influence statement ratings for the *cost* motivation factor group were significantly higher for non-participants than influence statement ratings for participants, t (350) = 5.94, $p < .01$. The *background* motivation factor groups rounded out the significant differences with influence statement ratings for participants being significantly higher than influence statement ratings for non-participants, t (367) = 4.34, $p < .01$.

Table 8

Descriptive Information for Motivation Factor Groups

Motivation Factor Group		N	Mean	SD
Intrinsic*	N	94	4.07	.473
	P	257	4.22	.362
Competency*	N	92	3.58	.559
	P	261	3.83	.449
Cost*	N	97	2.83	.577
	P	255	2.45	.527
Background*	N	101	3.59	.531
	P	268	3.83	.442
Attainment	N	99	3.66	.606
	P	263	3.77	.495
Utility	N	100	3.19	.684
	P	263	3.33	.606

Note. * = Significant differences between participant and non-participant groups at .01 level.

Individual Influence Statements

To further explore the variations that distinguish choral participants versus non-participants, all 71 influence statements were analyzed using a *t*-test for repeated measures. Investigating each influence statement for differences in participant and non-participant responses provides a clearer understanding of the significance of each motivation factor grouping. Research question #2 asked, "What significant differences exist between each of the influence statement ratings between participants and non-participants?"

Survey responses for the 71 influence statements were recorded using a 5-point Likert scale with "5" representing the uppermost positive or agreement rating on the scale, and "1" representing the lowermost negative or disagreement rating on the scale. In order to answer research question 2, means and standard deviations were calculated for each of the 71

influence statements (see Tables 9-13). In order to examine the difference between participant and non-participant groups, *t*-tests for repeated measures were used. The Bonferroni Correction was used to minimize the occurrence of Type I Error. Because of the number of comparisons, the correction suggested an alpha of .0006 for individual influence statements. For the purposes of this study, .0006 was deemed too restrictive; therefore, the researcher and statistical consultant agreed that a .001 alpha would be considered appropriate. Only the 20 influence statements that yeilded a significant difference between participants and non-participants are highlighted in this chapter.

Of the 20 influence statements that rendered a significant difference between participants and non-participants, three statements were in the motivation factor grouping of *intrinsic*. Influence statement #31 asked, "Some students find that they like one subject or activity more than another. Compared to most of your other activities, how much did you like high school choir?" Influence statement ratings for participants were significantly higher than influence ratings for non-participants, t (366) = 3.27, $p < .001$.

Influence statement #38n asked students to rate their agreement to the following statement: "Singing in a college choir would be/is fun for me." Influence statement ratings for participants were significantly higher than influence ratings for non-participants, t (365) = 8.34, $p < .001$.

Influence statement #40o asked the students to rate the extent to which each of the statements influenced their decision to either participate or not participate in college choir. Non-participant ratings for influence statement #40o (*Declining interest in choir*) were significantly higher than influence ratings for participants, t (360) = -5.27, $p < .001$ (see Table 9).

Table 9

Descriptive Information for Intrinsic Influence Statements

Influence Statement		N	Mean	SD
31. Compared to most of your other activities, how much did you like high school choir?	N	101	4.05	.973
	P	267	4.36	.755
38n. Singing in a college choir would be/is fun for me.	N	101	3.60	1.114
	P	266	4.45	.762
40o. Declining interest in choir.	N	98	2.16	1.155
	P	264	1.47	.884

Note. * = Significant differences between participant and non-participant groups at .001 level.

For information on all influence statements in the *intrinsic* motivation factor grouping, see Appendix F.

Four influence statements in the motivation factor grouping of *competency* were significantly higher for participants than non-participants. Influence statement #22 asked, "Some students find that they are better at one subject or activity than another. Compared to most of your other activities how good are you/were you at choir?" Influence statement ratings for participants were significantly higher than influence ratings for non-participants, t (366) = 4.48, $p < .001$.

Influence statement #32 asked, "How good do you think you would be in a career requiring skills you learned in high school choir?" Influence statement ratings for participants were significantly higher than influence ratings for non-participants, t (364) = 3.31, $p < .001$.

Influence statements #38h and #38o asked students to rate their agreement toward the prompts: "Singing in college is different than singing in high school," and "I am a talented musician." Influence statement ratings for participants were significantly higher than

influence ratings for non-participants, t (366) = 6.54, $p < .001$ and t (365) = 4.24, $p < .001$, respectively (see Table 10).

Table 10

Descriptive Information for Competency Influence Statements

Influence Statement		N	Mean	SD
22. Compared to most of your other activities, how good are you/were you at choir?	N	101	3.64	1.101
	P	267	4.13	.849
32. How good do you think you would be in a career requiring skills you learned in high school choir?	N	100	3.52	1.105
	P	266	3.89	.894
38h. Singing in college is different than singing in high school.	N	101	3.80	.928
	P	267	4.42	.758
38o. I am a talented musician.	N	100	3.43	1.174
	P	267	3.90	.841

Note. * = Significant differences between participant and non-participant groups at .001 level.

For information on all influence statements in the *competency* motivation factor grouping, see Appendix G.

For each of these six influence statements in the motivation factor grouping of *cost* that rendered a significant difference between participant and non-participants, non-participant ratings were significantly higher that participant ratings. Interestingly, of the six statements that yielded a significant difference between participants and non-participants, rating averages were all less than a 3. On a scale from *strongly disagree* to *strongly agree*, influence statement #38p asked the students to rate the following statement: "My future job plans limit the courses in which I enroll." Influence statement ratings for non-participants were significantly higher than influence ratings for participants, t (361) = -3.22, $p < .001$.

The following asked the students to rate the extent to which each of the statements influenced their decision to either participate or not participate in college choir. Non-

participant ratings for influence statement #40f ("Participation in other college extra-curricular activities"), #40i ("College course load [number of classes/credits]"), #40j ("Time conflict with other classes"), #40k ("Work schedule"), and #40q ("Extra responsibilities associated with choir") were each significantly higher than influence ratings for participants, t (362) = -5.87, $p < .001$; t (362) = -6.26, $p < .001$; t (361) = -6.78, $p < .001$; t (362) = -7.79, $p < .001$; and t (359) = -3.72, $p < .001$, respectively (see Table 11).

Table 11

Descriptive Information for Cost Influence Statements

Influence Statement		N	Mean	SD
38p. My future job plans limits the courses in which I enroll.	N	100	3.86	1.155
	P	263	3.44	1.089
40f. Participation in other college extra-curricular activities.	N	99	2.96	1.491
	P	265	2.09	1.158
40i. College course load (number of classes/credits).	N	99	3.61	1.470
	P	265	2.55	1.411
40j. Time conflict with other classes.	N	99	3.74	1.389
	P	264	2.60	1.432
40k. Work schedule.	N	99	3.29	1.547
	P	265	2.05	1.284
40q. Extra responsibilities associated with choir.	N	99	2.81	1.375
	P	262	2.24	1.262

Note. * = Significant differences between participant and non-participant groups at .001 level.
For information on all influence statements in the *cost* motivation factor grouping, see Appendix H.

The motivation factor grouping of *background* provided six influence statements that yielded a significant difference between participants and non-participants. Influence statement #23 asked, "If you were to rank all the students in your high school choir from the worst to the best, where would you put yourself?" Influence statement ratings for

participants were significantly higher than influence ratings for non-participants, t (366) = 3.81, $p < .001$.

Influence statement #38a asked students to rate their agreement to the following statement: “My friends affected my decision to be in choir.” Influence statement ratings for non-participants were significantly higher than influence ratings for participants, t (366) = -3.49, $p < .001$.

Influence statement #38g asked students to rate their agreement to the following statement: “Others believe I am a good singer.” Influence statement ratings for participants were significantly higher than influence ratings for non-participants, t (366) = 4.03, $p < .001$.

Influence statement #40b and #40p asked students to rate the extent to which the following statement influenced their decision to either participate or not participate in college choir. On a scale of *no influence* to *very strong influence*, students rated the statements: “High school choir teacher’s advice,” and “The quality of my college choir program.” For both influence statements, ratings for participants were significantly higher than influence ratings for non-participants, t (361) = 3.47, $p < .001$ and t (360) = 431, $p < .001$, respectively. On the same scale, ratings for non-participants on influence statement #40l (“A lack of information on college choir programs”) were significantly higher than influence ratings for participants, t (359) = -6.52, $p < .001$ (see Table 12).

Table 12

Descriptive Information for Background Influence Statements

Influence Statement		N	Mean	SD
23. If you were to rank all the students in your high school choir from the worst to the best, where would you put yourself?	N	101	3.98	.938
	P	267	4.34	.745
38a. My friends affected my decision to be in choir.	N	101	3.11	1.295
	P	267	2.59	1.260
38g. Others believe I am a good singer.	N	101	3.89	.937
	P	267	4.25	.689
40b. High school choir teacher's advice.	N	98	2.56	1.400
	P	265	3.12	1.349
40l. A lack of information on college choir programs.	N	99	2.63	1.447
	P	262	1.71	1.079
40p. The quality of my college choir program	N	99	2.24	1.356
	P	263	2.97	1.468

Note. * = Significant differences between participant and non-participant groups at .001 level.

For information on all influence statements in the *background* motivation factor grouping, see Appendix I.

Of the 20 influence statements that rendered a significant difference between participants and non-participants, one statement was in the motivation factor grouping of *attainment*. Influence statement #38c asked students to rate their agreement to the following statement: "Getting a good grade in choir is easy." Influence statement ratings for participants were significantly higher than influence ratings for non-participants, t (366) = 7.12, $p < .001$ (see Table 13).

Table 13

Descriptive Information for Attainment Influence Statements

Influence Statement		N	Mean	SD
38c. Getting a good grade in college choir is easy.	N	101	3.40	.950
	P	267	4.14	.877

Note. * = Significant differences between participant and non-participant groups at .001 level.

For information on all influence statements in the *attainment* motivation factor grouping, see Appendix J.

Of the 20 influence statements that rendered a significant difference between participants and non-participants, no statements were in the motivation factor grouping of *utility*.

Overall, nine of the 20 influence statement ratings yielding a significant difference showed non-participant ratings higher than that of participants. Conversely, 11 of the 20 influence statement ratings yielding a significant difference showed participant ratings higher than that of non-participants. Only three of these 20 influence statement ratings showed participant and non-participant means being more than one point different (considering the 5-point Likert scale): Questions #40i, #40j, and #40k. Each of these three questions loads on the *cost* motivation factor grouping.

Additional Areas of Interest

Question #4 asked students if they held a job(s) during their college study, and if so, how many hours per week? There was no significant difference between the amount of participants and non-participants who held jobs during their college study, with 62% (n = 167) of participants holding jobs and 69% (n = 70) of non-participants holding jobs, t (367) = 1.25, $p > .01$. Similarly, there was no significant difference in the amount of hours worked,

with non-participants working an average of about 12 hours and three minutes per week and participants working an average of about 10 hours and three minutes week, t (235) = 2.19, p > .01.

Question #8 asked student to indicate in how many credits they were currently enrolled. There was a significant difference between the number of enrolled credits between participants versus non-participants, t (354) = 4.43, p < .01. Participants enrolled were enrolled in an average of 15.74 credits whereas non-participants were enrolled in an average of 14.22 credits. There is no significant difference between participant and non-participant high school GPA, t (361) = 0.16, p > .01, nor is there a significant difference between participant and non-participant college GPA, t (356) = 2.15, p > .01.

College choir participants versus non-participants were divided on question #12. If the respondent answered *yes* on question #12, they were asked to move to question #17. If they answered *no*, they were asked to continue answering the questions in order. Of the 101 non-participants, 93 chose to answer the question #13, "What was the primary reason you decided not to sing in a college choir?" Responses could be categorized into five common themes. Of the 93 non-participants, 73% responded with an answer involving the word *time*, 11% indicated insecurity about their ability level, 7% indicated that they had no passion for choir or did not want to put forth the effort that it would take to succeed, 4% indicated that they preferred their high school choral teacher and his or her decisions over the college conductor, and 3% indicated that the quality of the college choir did not match the quality of their high school choir (see Figure 3).

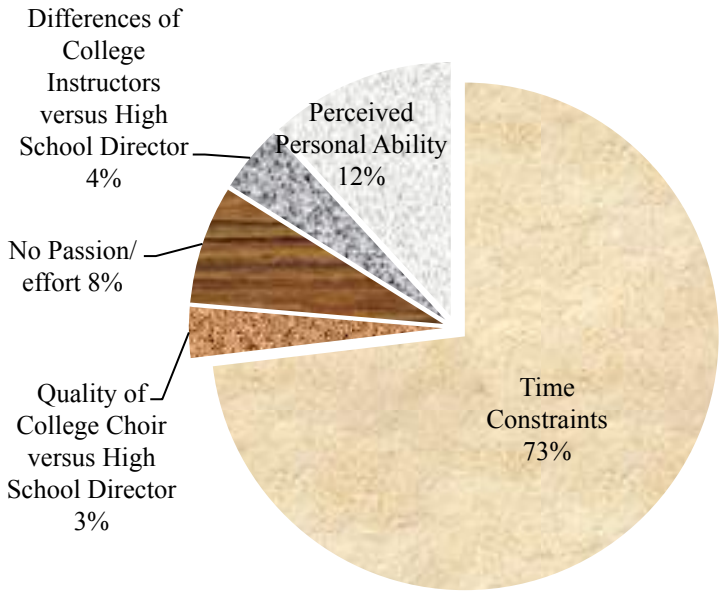

Figure 3. Non-participant reasons for discontinuing choral participation.

Additionally, question #14 asked non-participants to indicate when they decided to discontinue singing in choir. Of the 100 non-participants who chose to answer the question, 54% stated that they decided to discontinue participation "After entering college," 23% stated they decided to discontinue participation "After high school, but before entering college," and 23% indicated that they decided to discontinue participation "While still in high school" (see Figure 4).

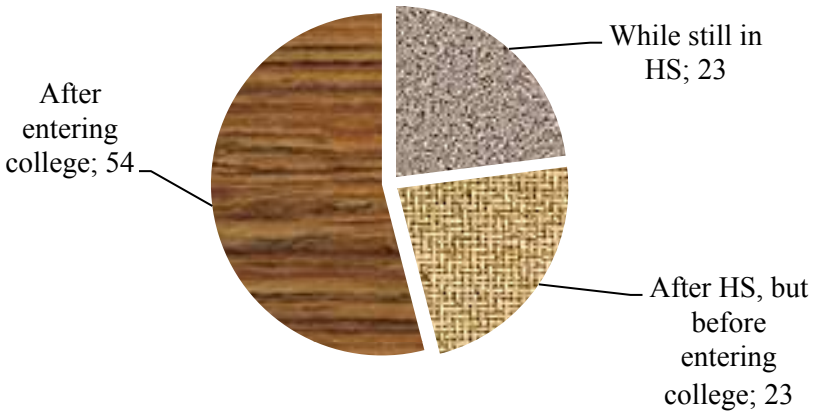

Figure 4. Timeline for discontinuing choral participation.

Question #15 asked students to indicated which type of choir they would join if they were to resume singing in choir. Of the 101 respondents, 3% answered "Gospel Choir," 6% noted "Non-Auditioned Men's/Women's Choir," 37% answered "Non-Auditioned Mixed Choir," 6% answered "Jazz Choir," 8% answered "A cappella Choir," 10% answered "Auditioned Men's/Women's Choir," and 31% mentioned "Auditioned Mixed Choir" (see Figure 5).

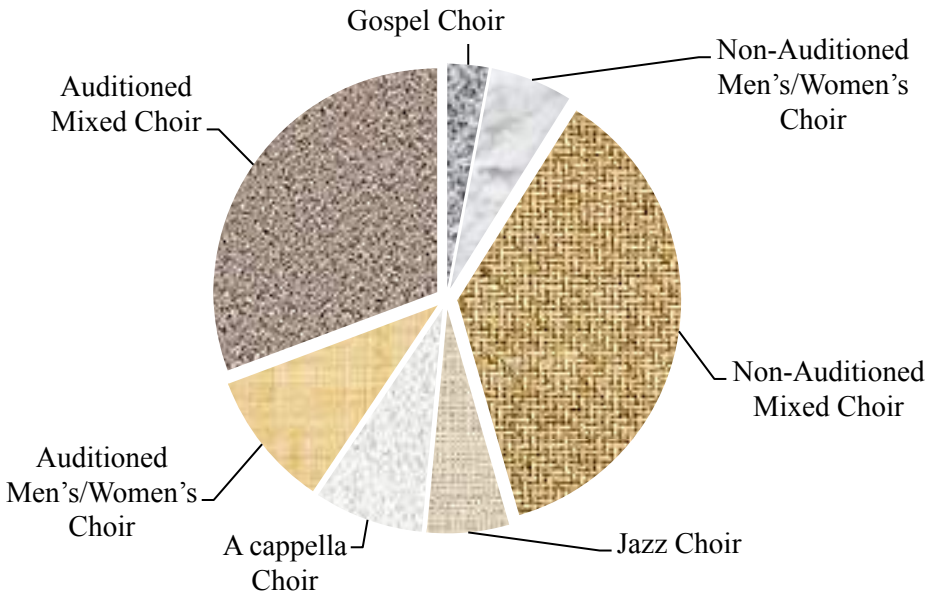

Figure 5. Type of choir non-participants would join.

Finally, of the 101 non-participants who answered question #16, 52% indicated that there was "no chance" they would still join college choir, 39% indicated that it was "possible" that they would still join, 3% indicated that they would "probably" join, and 7% indicated that they would "definitely" join (see Figure 6).

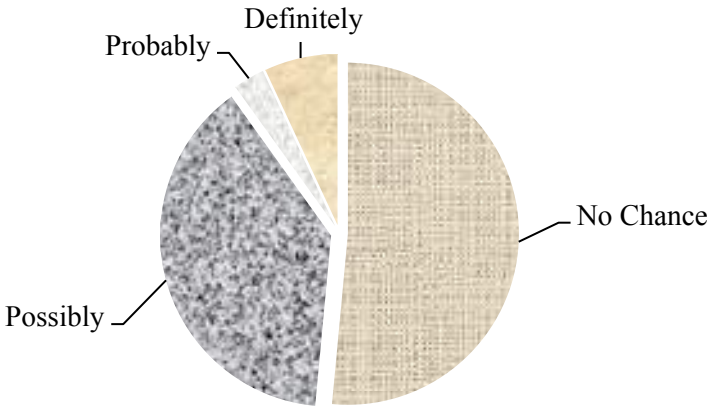

Figure 6. Probability non-participants will join college choir.

Chapter Summary

Through the use of *t*-tests for repeated measures, participant and non-participant responses on the *Choral Participation Survey* were compared. Using the Expectancy-Value theory developed by Eccles et al. (1983), 71 influence statements were categorized into 6 motivation factor groupings. The data showed a significant difference between participant and non-participant ratings in 4 or the 6 motivation factor groupings: *intrinsic*, *competency*, *cost*, and *background*. Participants had significantly higher ratings in the motivation factor groups of *intrinsic*, *competency*, and *background*; however, non-participants had significantly higher ratings for *cost. Attainment* and *utility* showed no significant difference between participant and non-participant ratings.

Chapter 5: Discussion

Using Eccles' Expectancy-Value theory as a theoretical framework, the current study aimed to decipher motivational differences between students who persist in collegiate choir and those who do not. Additionally, the study attempted to provide empirical support for the received wisdom choral conductors use to guide retention and recruitment efforts. This chapter is organized by first discussing the motivation factor grouping with the greatest difference between participants and non-participants, and moves sequentially to the motivation factor grouping with the least difference. Discussion of the results and implications for choral educators is followed by suggestions for future research.

The current study indicated that motivation influence statement ratings were significantly different between participants and non-participants in the motivation factor groups of *intrinsic value*, *competency*, *cost,* and *background*. For the *intrinsic*, *competency,* and *background* motivation factor groups, participant ratings of influence statements were higher than those of non-participants, signaling that students who continued choral participation into college felt more competent in their musical ability and were more intrinsically motivated to continue participation in choral music in college. Non-participant ratings were significantly higher than those of participants in the motivation factor group of *cost*, indicating that students who discontinued choral participation felt that the cost of participation in choral music did not outweigh the benefits.

Non-significant results are also important to note. The *attainment* and *utility* motivation factor groups each yielded non-significant differences in influence statement ratings between participants and non-participants. The following chapter will provide

information on how common recruitment strategies tied to these motivation groupings may prove to be relatively ineffective.

Intrinsic Value

Not surprisingly, student responses in the *intrinsic* motivation factor group were significantly different between participants and non-participants. Simply put, it is possible that choral participation is not a priority for some students as they transition from high school to college, or that these students do not value music participation as much as the other activities in which they are involved. Just as students discontinue participation in sports, art, theater, and other activities in which they may have been involved in high school, some students may consider college music participation as equally disposable.

This finding echoes the work of Clements (2002), who indicated that the second strongest predictor of choral participation in junior high students was "attitude towards music." Similarly, Sichivitsa (2007) found that the value a student placed on music participation was a direct predictor of future college music participation. For choral music educators, it is difficult to accept that some students are not interested in choral music or its implications in providing a holistic education (McPherson & Hendricks, 2010; McPherson & O'Neill, 2010; O'Neill, 2006); however, if one is to assume that students prioritize their scheduling in an order of activities that are of most importance to them, then these findings reiterate Rutkowski's (1994) assertion that music does not play an important role in this particular subset of students' lives. It is important for music educators to become comfortable with making the distinction between students who would like to continue participation in choral music but are deterred for various reasons, and those who are no longer interested in choral music participation.

This study found that just under half of the non-participants surveyed stated there was at least a "possibility" they would still want to sing in choir during their college tenure. It is also interesting to note that although there was a significant difference between participant and non-participant ratings in the intrinsic motivation factor group, the mean scores for both groups was above a 4 out of 5. This indicates that both participants and non-participant alike value being involved in a choral ensemble, although to a different extent.

Competency

The *competency* motivation factor group refers to students' self-assessment of their ability and knowledge, in this case, in the area of choral music. Students who continued participation in choral music were more positive about their competency than students who discontinued participation. This finding coincides with the previous work of Schmidt et al. (2006), Sichivitsa (2003; 2007), Frakes (1984), and Clements (2002), whose research has stated that a student's self-perception of his or her musical ability significantly affects his or her decision to persist in music. Although this study did not assess actual versus perceived ability, this statistic is alarming as non-participants in this study were involved in high school choir for an average of 3.4 years. With this amount of time spent in a high school choral classroom, it is imperative that choral music educators are able and willing to provide students with the tools that are needed for students to feel successful in music.

If a student's perceived lack of competency is the symptom of the problem, perhaps music educators should begin by figuring out the root cause. A possible explanation for the perceived lack of ability may stem from performance-oriented choral classrooms that spend more time working toward a performance and less time working toward a comprehensive music education (McPherson & Hendricks, 2010). When advocating for music's place in the

American education system, *comprehensive musicianship* is a key term utilized by music educators to address the inherent holistic nature of the courses. Although the intentions of music educators are not being called into question, it is imperative that music educators take a comprehensive approach to music education and avoid simply teaching toward a concert. By providing students with a systematic and sequential approach to a comprehensive music education—including in choral rehearsals—it is possible that music educators may help students feel more comfortable about their understanding of music theory, vocal production, and their own personal creativity. An important and fruitful aspect of a music educator's work is to provide students with tools and opportunities for improvement. By providing students with a systematic structure for musical growth, choral music educators may develop choral programs in which students feel comfortable with their ability level as they enter college, will be pushed to set and attain personal musical goals, and will be a part of a social structure that keeps them excited and engaged in their choir's achievements.

Another major factor in non-participants' perception of their ability is that "singing in college is different than singing in high school." Although some factors may prove this perception to be true, a main concern is that students see their musical ability level as being something that is static rather than dynamic. When asked to specify the primary reason for discontinuing choral participation, answers such as, "I didn't think I was good enough for a college choir," and "I was unsure about the audition process and didn't think I would make the cut," were common responses that highlighted a low competency perception for non-participants. This information is highlighted by influence statement #38h ("Singing in college is different than singing in high school"), which yielded a significantly different response from participants and non-participants. Future research may work to better

understand students' perceived and actual ability by investigating the relationship between student perceptions of musical competency and college conductor assessments of musical competency. If there is a significant disconnect between student and conductor assessments—perceived and actual ability—additional research will be needed to gain a better understanding of where this disconnect begins and possible strategies to avert that scenario.

If choral participation is students' primary outlet for music participation, then these students are securing their musical ability level by choosing to opt out of choir in college. The current findings regarding competency beliefs also have implications in regards to students' attribution beliefs and whether or not they see their musical ability level as dynamic or static—something that is changeable with effort and time, or something they either have or do not have. There is little to no research regarding student attribution beliefs and their resultant persistence in choral music programs. Using the current study as a platform for further research, music educators could explore the relationship between attribution theory and attrition rates in choral music.

Cost

It is interesting to note that only two non-participant respondents indicated that their decision to discontinue participation in choir stemmed from a lack of ambition or passion for choral music. Instead, a large majority of non-participants indicated that their ability level or time was the deciding factor. Eccles et al. (1983) note that a student's time and energy is limited; therefore, the value he or she places on an activity may be inversely related to the cost/benefit ratio. In the current study, non-participant ratings in the motivation factor group of *cost* (defined not just as fiscal cost, but also cost of time spent) were significantly higher

than that of participants, indicating that the cost may not outweigh the benefits for non-participants. This information echoes previous research by Kourajian (1998), Morehouse (1987), and Solly (1986), indicating that students who decide to not participate in college choir may be placing a priority on enrolling in required courses pertaining to their major rather than on extra-curricular courses, such as choir. Additionally, Clements (2002) noted that students who did not participate in music believed that music participation required more out of class time and could not be coupled with other activities.

Non-participants were asked to comment on their primary reason for discontinuing participation in choir. Almost three-fourths of non-participants indicated that a "time conflict" or "the amount of time" was their reason for not continuing to participate in choral music in college. This finding directly concurs with Sichivitsa's (2007) finding that a conflict in scheduling was one of the main reasons for students' inability to enroll in music courses. As many students feel the demands of their major are too overwhelming for them to participate in college choir, this information can be useful for college choral directors in order to inform students about and create choral experiences that are less time consuming and fall outside of the regular class schedule.

Future research regarding to the cost of choral music participation may investigate any differences in the number of registered credits between participants and non-participants. The current study found that participants were registered for significantly more credits than non-participants; however, the lack of a consistent credit system among colleges and universities makes this information difficult to assess accurately. If the amount of registered credits was significantly different between participants and non-participants, then it may be concluded that non-participants, in fact, do not have the time to devote to a college choral

ensemble. In addition to credit hours, it would also be helpful for music educators to assess if there are certain majors that are less likely to participate in choral music in college. For example, if a certain major has an extremely structured course schedule, it may be difficult for students enrolled in that major to divert from that structure in order to take choir, regardless of their desire. If this is in fact the case, it may be useful for choral music educators to have this information in order to provide students with the most accurate information about how a particular major may affect continued choral participation.

Background

The *background* motivation factor group investigated the effect other students, parents, teachers, and previous musical experience has on students' decisions to continue choral participation. Previous research in this area has concluded that parent and peer influence predicts continued participation (Clements, 2002; Sichivitsa, 2003; 2007) and the current study found a significant difference between participant and non-participant responses.

Although it may be assumed that a choral director's preferred method of student motivation to participate in choir would be categorized as intrinsic, it may be beneficial to collegiate choral directors to include prospective students' parents in the recruitment process. Sichivitsa (2007) noted, "Parents who see a particular musical interest or talent in their child may become more involved in musical activities and grow to value the role of music in their children's lives even if they have not been interested in or supportive of music before" (p. 62). By providing parents with information regarding a college choral program, parents may urge students to investigate choral opportunities before they arrive on the college campus. If parental support proves to be a significant factor in continued participation, than it would be

fitting to include parents in this process. Non-participants proved to have a significant "lack of information on college choral programs" and parent support may help curb this gap.

If peer interaction and support is a significant factor in continued participation, then it is imperative that incoming choral students feel that they are entering a social structure that supports their ambitions. A recruitment strategy that may prove to be effective is having current choral members interact with students who are being recruited to sing in college choir. College choral students may visit high school choral classes, call or email prospective students, set-up booths on move-in days, and create social activities that will place an emphasis on positive interaction within the choral community.

Not surprisingly, a student's high school choral director's advice played a significant role in students' continued participation. As stated previously, it is imperative that high school choral directors provide students with the tools and opportunities needed to feel successful in choral music so that the student will feel comfortable and capable of singing in college. Sichivista's (2007) study revealed "participants…valued their musical experiences more if they thought that their choral director was a skilled, knowledgeable, supportive, and fair teacher who enjoyed working with students and allowed time after rehearsals for informal interactions" (p. 63). It is additionally important that high school choir directors explicitly encourage continued choral participation. By explaining the plethora of college choral opportunities to their students, high school directors will open the door to communication about the subject, possibly encouraging students to seek out college choral opportunities. It may be useful for high school choral directors to keep a list of alumni who are singing in their college choirs on display in their classrooms. This would help advertise the college choral programs in which their peers participate.

This study echoes the findings of Sichivitsa (2007), stating that *intrinsic* factors seem to have more of an effect on student persistence than do *background* factors. An interesting future study may investigate how a student's background affects their intrinsic motivation. Although it is difficult to separate how students' expectancies are formed, an interesting study may continue the work of Sichivitsa (2003; 2007) to assess the extent to which the individual components of the *background* motivation group—parent, peer, teachers, and self-concepts—affect an overall understanding of one's personal musical ability from grade school to college.

Attainment

Although the significant findings of this study may not be of any surprise to music educators who deal with the reality of these issues day after day, important implications may also lie in those areas where the two groups were the same. Four of the six motivation factor groupings yielded significantly difference answers between participants and non-participants; attainment and utility did not yield significantly different responses. This information may have implications on where choral music educators focus their time, effort, and resources in regards to recruitment and retention strategies.

The *attainment* motivation factor group included statements about a person's determination to complete a task based on one's conception of his/her identity or ideals. The sole influence statement in the *attainment* motivation factor group that indicated a significant difference between participants and non-participants was statement #38c, "Getting a good grade in college choir is easy." In this particular motivation factor group, it is interesting to note the context and compare attainment value between domains. According to Eccles (1983) for example, a student who identifies him or herself as an athlete will set personal

goals that are related to their particular sport. A student who identifies him or herself as an intellectual will set goals in regards to grades or tests. It is difficult to make that same comparison with students and their involvement in choral music, as choral music is inherently both an individualistic and shared experience. Since the attainment of goals in choir is a result of the collaborative efforts of its individuals, perhaps having students place a large amount of individual effort seems unproductive or a poor use of time. Future studies may further investigate how students view their individual identity in regards to choral music and if this differs from student musicians who play an instrument.

Utility

Although there were no influence statements that yielded significant differences in the *utility* motivation factor group, it is important to note students' perceptions on how useful choral participation is to future goals. Influence statements #26, #27, and #37b each asked respondents about the usefulness of high school choir in relation to other courses and future goals. Mean responses for both participants and non-participants hovered around 3, indicating that high school choral singers feel that their participation in choir has little effect on their future goals and aspiration. Additionally, students also do not feel that it negatively impacts those future goals.

It is important that choral educators are explicit in describing the ways that choral music is useful to students. For example, choral educators may try to use concrete physiological and biological language when teaching vocal technique. By asking students to apply knowledge from other domains in the choral rehearsal may help students understand the interconnectivity of the information they are learning in choir and other courses.

Future research regarding this motivation factor grouping may include a more clear understanding of how students relate the knowledge learned in choir to knowledge learned in other domains.

Implications

A majority of our recruitment and research efforts need to focus on students who are on the fence about future participation in choir. It is these students who understand the importance and value of music in their lives, but are making the decision to discontinue participation for one reason or another. This updated conceptual framework may imply a multifaceted approach to recruitment and retention, in which different aspects of choral participation are highlighted for students of different musical needs and goals. Rather than having a blanket approach toward recruitment and retention meant to catch every high school or college student, creating a multifaceted approach may prove to be more effective by highlighting the specific needs of a certain contingent of students and providing them with detailed and accurate information about their specific situation. This framework may also prove to be a more time-effective process for choral music educators, as they can spend the majority of their recruitment time and energy on students who fall within a certain category. An interesting future study may look at the impact that different forms of collegiate recruiting has on numbers of students who continue to participate in choir from high school to college.

Additionally, choral music educators of all levels should focus their efforts on developing strategies for ensuring singers of all ability levels have a place in their choral program and feel welcome to join these ensembles. Singing in college is not exclusive; in fact, there may be a wider variety of choral singing opportunities in college than in high

school. It is not uncommon for colleges to have a tiered set of choirs where rehearsal schedules range from one night a week to five days a week, where there are opportunities to sing in choirs that are either auditioned or non-auditioned, and where there is opportunity for growth within the program. Often, high school singers see only the top college performing groups while these groups are out on tour, therefore distorting high school students' concept of the commitment and ability level needed for college choral participation. A possible recruitment opportunity for college conductors may come in the form of inviting potential choral students to sit in on several college choral rehearsals, not just the top-level performing ensemble. This may provide potential incoming college singers a more accurate view of the ability level of the ensemble members, lessening the fear of potential failure, as well as providing them with the insight into their potential for growth while engaging in the college choral program.

It is also imperative that high school choral directors and college choral directors develop relationships that provide students with accurate information about persisting in choir during the transition from high school to college. By providing detailed information about their choral program through letters, posters, brochures, websites, and continued dialogue, college directors are supplying high school directors with essential tools to become effective recruiters for college choral programs. Furthermore, high school directors may significantly improve singer persistence by actively providing students with information about their future college's choral program.

Finally, college choral directors should not rule out the importance parental support has on continued choral participation. By providing parents with information about the college choral department and statistics about the importance of continued participation, it

may help keep choral participation on the forefront of the prospective college student's mind. Creating a clear and open dialogue between high school teachers, parents, students, and college choral directors, recruitment for college choral ensembles can become a more natural and effective.

Future Research

Future research may investigate more closely the effect of these four motivation grouping and students' continued participation. As previously mentioned, an important first step to recruitment and retention strategies is to decipher which students are on the fence about choral participation, and which students are not interested in continuing participation. Future studies may investigate the motivational differences between non-participants, cueing in on how non-participants value choral music may help direct recruitment efforts toward students who value choral music. If music educators put effort in trying to keep every student singing, our resources and information will continue to be scattered and ineffective.

As a sister study to the current research, it would be useful to assess characteristics of high school choral programs that have a record of continued student participation in choral music through the transition from high school to college. By honing in on high school choral programs that have a high rate of continued participation, choral music educators will gain a clearer picture about what specific and attainable action items influence continued participation. Additionally, this information will provide specific, concrete examples to accompany the theoretical information gained in the current study.

The findings and implications of this study can be most effective only when choral music educators at all levels share a common message. Both Buchanan (1998) and Solly (1986) mentioned that there appears to be a lack of communication between college

directors, high school directors, and students about the ability expectations and availability of multiple opportunities for choral participation in college. It is important that college music departments become more visible and engaged in the high school choral experience. By having either college choral directors or informed choral singers at open house events, high school choir concerts, and admissions tours, students interested in choral participation may be provided accurate information about the choral program. College choral programs are at a disadvantage without being able to identify specific "feeder" schools in which a majority of their students transfer from. Possible solutions may include the implementation of recruitment strategies aimed toward incoming freshmen in order to become aware and informed about the choral program. Further research may highlight effective recruitment strategies by surveying participating choral members concerning how they decided to join college choir. Possible options may include information booths in high-traffic areas, effective and easily accessible websites, and the availability of the director to answer questions and provide information about the choral program.

It is important to note that, although the results of this study have significant implications for further research and recruitment strategies, music educators should be aware that students' motivation for participation is not limited to the information presented in this study. Additionally, continued investigation of motivational factors related to choral member participation in the transition from high school to college will assist music educators in understanding the students' decision not to participate in choir. This wealth of information will provide choral directors of all levels a more thorough understanding of how to facilitate continued participation, singer recruitment, and life-long musicianship.

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Appendix A

Dissertation Survey Assistance Email

---------- Original message ----------
From: **Amundson, Bret** <bamundson@css.edu>
Date: Tue, Mar 15, 2011 at 11:32 AM
Subject: Dissertation survey assistance
To: Bret Amundson <bamundson@css.edu>

Hello!

I am writing to ask for your assistance in the distribution of surveys to students in your choir for my dissertation. The purpose of this study is to better understand motivational factors related to students who either continue or do not continue to participate in choir in college. With a better understanding of student motivational factors, choral directors may develop better methods of recruiting and retaining choir students. This online survey will take approximately 15 minutes for students to complete and will be completely anonymous. All answers and information will be kept confidential. The survey will ask students bout past experiences and future plans as well as family, work, school, and other significant events and people that have shaped their life. The survey is in an online format that you can forward to your students. Your choir students will also be asked to invite a friend who sang in High School Choir, but did not participate in College Choir to complete the survey.

Here is a preview of the survey for you to browse: Click here for Choral Participation Survey

If you would be willing to assist with this survey, please contact me by **Friday, March 25**. Once you have agreed to assist me with this survey, I will send you two emails:

- One email to forward to your students with the survey link and an explanation of the survey.
- Another email with information for you to share with your students in class in order to introduce them to the survey.

I would like to have all surveys completed by mid-April. Please let me know if you have any questions and thank you very much for your time!
Bret Amundson

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Appendix B

Choral Participation Survey

Choral Participation Survey

Before you complete the survey, please be sure that you meet all of the following criteria:

- ☐ I am a current college or university student.
- ☐ I sang in my high school choir for at least one full year.
- ☐ I am OVER 18 years of age.

If you did not meet **ALL** of the criteria, please do not complete this survey. Thank you for your time.

General Information

1. Please check your gender:

   ☐ Male ☐ Female

2. Please check the response that best represents your ethnic origin (check all that apply):

   ☐ Asian
   ☐ African-American
   ☐ Pacific Islander
   ☐ Native American
   ☐ Caucasian
   ☐ Latino
   ☐ Other _____

3. What is your college status?

   ☐ Freshman
   ☐ Sophomore
   ☐ Junior
   ☐ Senior
   ☐ Graduate/Post Bac/Other

4. Do you currently hold a job and if so how many hours do you work during an average week?

   ☐ Yes ☐ No Hours per week _____

5. What was your **high school** GPA?

☐ 3.5 – 4.0
☐ 3.0 – 3.5
☐ 2.5 – 2.9
☐ 2.0 – 2.4
☐ Below 2.0
☐ I do not know

6. What is your **current college** GPA?

☐ 3.5 – 4.0
☐ 3.0 – 3.5
☐ 2.5 – 2.9
☐ 2.0 – 2.4
☐ Below 2.0
☐ I do not know

7. Please list your intended major and minor areas of study (If you are unsure, please answer "undeclared:"

Major:

Minor:

8. In how many college credits are you currently enrolled (please give a number)?

Choral Background

9. Did you participate in choir during **junior high/middle school**? If yes, please circle all grades that you participated.

   6th grade 7th grade 8th grade 9th grade

10. Did you participate in choir during **high school**? If yes, please circle all grades that you participated.

    Freshman Sophomore Junior Senior

11. Did you participate in any other choral groups previous to beginning college? If so, please list the type of choir and number of years:

12. Are you currently enrolled in a **college choir**?

    ☐ Yes ☐ No

*****If you answered "yes" to question #12, please continue to question #17. If you answered "no" to question #12, please continue with question #13.**

13. What was the primary reason you decided **not** to sing in a **college choir**?

14. When did you make the decision not to participate in a **college choir**? Please check only one response.

    ☐ While still in high school
    ☐ After high school but before entering college
    ☐ After entering college

15. If you were to join a **college choir**, which type would you most likely join?

    ☐ A non-auditioned mixed choir
    ☐ An auditioned mixed choir
    ☐ A non-auditioned men's/women's choir
    ☐ An auditioned men's/women's choir
    ☐ An a cappella choir
    ☐ A vocal jazz choir
    ☐ A gospel choir

16. Which best describes the chance that you may yet decide to participate in a **college choir** while completing your degree?

☐ No chance
☐ Possibly
☐ Probably
☐ Definitely

17. What was your primary voice type while in **high school choir**?

☐ Soprano
☐ Alto
☐ Tenor
☐ Bass
☐ Other _____

18. Do you play any instruments? If so, please note:

☐ Yes ☐ No Instrument(s) _____

19. What was the approximate size of your **high school choir** (give a number)?

20. Are you currently performing in a non-collegiate choral ensemble? If so describe the type of group.

☐ Yes ☐ No Type of ensemble _____

Choral Participation

21. In your opinion, how good at **choir** are/were you? (please circle your answer)

Not at all good		Average		Very good
1	2	3	4	5

22. Some students find that they are better at one subject or activity than another. Compared to most of your other activities, how good are you/were you at **choir**?

Not at all good		Average		Very good
1	2	3	4	5

23. If you were to rank all the students in your **high school choir** from the worst to the best, where would you put yourself?

One of the worst		Average		One of the best
1	2	3	4	5

24. How well did you expect to do in **high school choir**?

Not well at all		Average		Very well
1	2	3	4	5

25. How good were you at learning new ideas/concepts while in **high school choir**?

Not at all good		Average		Very good
1	2	3	4	5

26. In general, how useful is what you learned in **high school choir**?

Not useful		Average		Very useful
1	2	3	4	5

27. Some students find what they learn in one subject or activity more useful than what they learn in another. Compared to most of your other activities, how useful is what you learned in **high school choir**?

Not useful		Average		Very useful
1	2	3	4	5

28. How important was "being good" at **high school choir** to you?

Not at all important		Average		Very important

1 2 3 4 5

29. Some students believe that it is more important to be better at one subject or activity than another. Compared to most of your other activities, how important was it to you to succeed in **high school choir**?

Not as important				More important
1	2	3	4	5

30. How much did you like singing in **high school choir**?

Not at all				Very much
1	2	3	4	5

31. Some students find that they like one subject or activity more than another. Compared to most of your other activities, how much did you like **high school choir**?

Not as much as others				Much more than others
1	2	3	4	5

32. How good do you think you would be in a career requiring skills you learned in **high school choir**?

Not at all good				Very good
1	2	3	4	5

33. In general, you found the work load in **high school choir** to be:

Very boring				Very exciting/interesting
1	2	3	4	5

34. How well did your **high school choir** teacher expect you to do in choir?

Not well at all				Very well
1	2	3	4	5

35. Your **high school choir** teacher made choir interesting:

Never				Always
1	2	3	4	5

36. Your **high school choir** teacher explained to you why it was important to be in choir:

Never				Always
1	2	3	4	5

37. Based on the statements below, please circle your level of agreement or disagreement about your **high school (HS) choir** experience.

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

a.	Being in high school choir was meaningful and important.	1	2	3	4	5
b.	What I learned in HS choir will help me to do better in my job.	1	2	3	4	5
c.	Because of HS choir, I had less time to do other school work.	1	2	3	4	5
d.	Being in HS choir influenced my college major.	1	2	3	4	5
e.	I admired my HS choir director.	1	2	3	4	5
f.	I sang in HS choir because of religious or spiritual reasons.	1	2	3	4	5
g.	Choir was considered "cool" at my high school.	1	2	3	4	5

38. Based on the statements below, please circle your level of agreement or disagreement.

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

a.	My friends affected my decision to be in choir	1	2	3	4	5
b.	Singing in choir makes my parents proud of me	1	2	3	4	5
c.	Getting a good grade in college choir is easy	1	2	3	4	5
d.	It is easy to be involved in choir and participate in other activities	1	2	3	4	5
e.	I think singing is fun	1	2	3	4	5
f.	Meeting new people is a positive aspect of singing in choir	1	2	3	4	5
g.	Others believe I am a good singer	1	2	3	4	5
h.	Singing in college is different than singing in high school	1	2	3	4	5
i.	Singing makes me feel good	1	2	3	4	5
j.	I come from a musical family	1	2	3	4	5
k.	Singing is a stress-reliever	1	2	3	4	5
l.	I joined choir to go on tours	1	2	3	4	5
m.	Choir does not take up too much time outside of class	1	2	3	4	5
n.	Singing in a college choir would be/is fun for me	1	2	3	4	5
o.	I am a talented musician	1	2	3	4	5
p.	My future job plans limits the courses in which I enroll	1	2	3	4	5
q.	It is important that my college courses are useful for life after college	1	2	3	4	5
r.	The courses I have taken in college so far will be useful for my life after college	1	2	3	4	5

39. Regarding your high school choral experience, please rate statements A-L based on the scale below:

Poor	Below Average	Average	Good	Excellent
1	2	3	4	5

a.	The quality of my high school choir	1	2	3	4	5
b.	My personal musical ability while in high school	1	2	3	4	5
c.	My high school choir experience overall	1	2	3	4	5
d.	The teaching effectiveness of my high school choir teacher	1	2	3	4	5
e.	The musical skills of my high school choir teacher	1	2	3	4	5
f.	Amount personally learned in choir	1	2	3	4	5
g.	My music sight reading skills	1	2	3	4	5
h.	My singing ability	1	2	3	4	5
i.	My music theory knowledge	1	2	3	4	5
j.	My parental support/encouragement	1	2	3	4	5
k.	The quality of my high school choir in relation to other schools	1	2	3	4	5

40. To what extent did each of the following influence your decision to either participate or not participate in a college choir? Please circle the correct response as it applies to the degree of influence each area had on your decision.

No Influence	Little Influence	Neutral	Strong Influence	Very Strong Influence
1	2	3	4	5

a.	Parental advice	1	2	3	4	5
b.	High school choir teacher's advice	1	2	3	4	5
c.	A negative high school choir experience	1	2	3	4	5
d.	My high school friends were not participating	1	2	3	4	5
e.	My friends' decisions to or not to participate in choir	1	2	3	4	5
f.	Participation in other college extra-curricular activities	1	2	3	4	5
g.	Participation in a fraternity or sorority	1	2	3	4	5
h.	Advice of an academic advisor	1	2	3	4	5
i.	College course load (number of classes/credits)	1	2	3	4	5
j.	Time conflict with other classes	1	2	3	4	5
k.	Work schedule	1	2	3	4	5
l.	A lack of information on college choir programs	1	2	3	4	5
m.	Fear of auditioning for a college choir	1	2	3	4	5
n.	My own musical proficiency	1	2	3	4	5
o.	Declining interest in choir	1	2	3	4	5
p.	The quality of my college choir program	1	2	3	4	5
q.	Extra responsibilities associated with choir	1	2	3	4	5
r.	The amount of credit offered for an ensemble	1	2	3	4	5
s.	Monetary cost of participation	1	2	3	4	5

Thank you for your time in completing this survey!

Appendix C

Pilot Study

Choral Participation Questionnaire

1. Please list your gender:

   ☐ Male ☐ Female

2. Please check that which best represents your ethnic origin:

   ☐ Asian
   ☐ African-American
   ☐ Pacific Islander
   ☐ Native American
   ☐ Caucasian
   ☐ Latino
   ☐ Other

3. What is your college status?

   ☐ Freshman
   ☐ Sophomore
   ☐ Junior
   ☐ Senior
   ☐ Graduate/Post Bac

4. Do you currently hold a job and if so how many hours do you work during an average week?

   ☐ Yes ☐ No Hours per week _____

5. Did you participate in choir during your junior high/middle school tenure? If so, when? (Please circle all that apply)

   ☐ Yes ☐ No 6th grade 7th grade 8th grade 9th grade

6. Did you participate in choir during your high school tenure? If so, when? (Please circle all that apply)

   ☐ Yes ☐ No Freshman Sophomore Junior Senior

****If you answered "NO" to the question above, please* ***STOP*** *here and hand in your survey.*

7. Did you participate in any other choral groups previous to beginning college? If so, please list the type of choir and number of years:

8. Have you participated in choir in college?

☐ Yes ☐ No Why or Why not? _____

****If you answered "YES" to the question above, please **STOP** here and hand in your survey.*

9. If you decided to discontinue singing in choir, what was the primary reason?

10. What was/is your primary voice type?

☐ Soprano
☐ Alto
☐ Tenor
☐ Bass
☐ Other _____

11. Do you play any instruments? If so, please note:

☐ Yes ☐ No Instrument(s) _____

12. What was the approximate size of your high school choir?

13. Do you have any family members that have participated in choir? If so, please list the relation.

☐ Yes ☐ No Relation _____

14. When did you make the decision not to participate in a choir on your college campus? Please check only one response.

☐ While still in high school
☐ After high school but before entering college
☐ After entering college

15. Regarding your high school choral experience, please rate statements A-L based on the scale below:

Poor	Below Average	Average	Good	Excellent
1	2	3	4	5

a.	The quality of my high school choir	1	2	3	4	5
b.	My musical ability while in high school	1	2	3	4	5
c.	The quality of my high school choir experience overall	1	2	3	4	5
d.	The teaching quality of my high school choir teacher	1	2	3	4	5
e.	The musical quality of my high school choir teacher	1	2	3	4	5
f.	Amount learned in choir	1	2	3	4	5
g.	Your music sight reading skills	1	2	3	4	5
h.	Your singing ability	1	2	3	4	5
i.	Your music theory knowledge	1	2	3	4	5
j.	Your parental support/encouragement	1	2	3	4	5
k.	The quality of my high school choir in relation to other schools	1	2	3	4	5
l.	The amount of opportunities available outside of class	1	2	3	4	5

16. What was your high school GPA?

- ☐ 3.5 – 4.0
- ☐ 3.0 – 3.5
- ☐ 2.5 – 2.9
- ☐ 2.0 – 2.4
- ☐ Below 2.0

17. What is your current college GPA?

- ☐ 3.5 – 4.0
- ☐ 3.0 – 3.5
- ☐ 2.5 – 2.9
- ☐ 2.0 – 2.4
- ☐ Below 2.0

18. Please list your intended major area:

19. Please list the number of credits in which you are currently enrolled:

20. To what extent did each of the following influence your decision not to participate in a college choir? Please circle the correct response as it applies to the degree of influence each area had on your decision.

NI = **No Influence** on my decision not to participate
LI = **Little Influence** on my decision not to participate
SI = **Strong Influence** on my decision not to participate
VSI = **Very Strong Influence** on my decision not to participate

a.	Parents advice	NI	LI	SI	VSI
b.	High school choir teacher's advice	NI	LI	SI	VSI
c.	A negative high school choir experience	NI	LI	SI	VSI
d.	My high school friends were not participating	NI	LI	SI	VSI
e.	My college friends were not participating	NI	LI	SI	VSI
f.	Participation in other college extra-curricular activities	NI	LI	SI	VSI
g.	Participation in a fraternity or sorority	NI	LI	SI	VSI
h.	Advice of an academic advisor	NI	LI	SI	VSI
i.	College course load	NI	LI	SI	VSI
j.	Time conflict with other classes	NI	LI	SI	VSI
k.	Work schedule	NI	LI	SI	VSI
l.	Transportation to and from rehearsals	NI	LI	SI	VSI
m.	A lack of information on college choir programs	NI	LI	SI	VSI
n.	Fear of auditioning for a college choir	NI	LI	SI	VSI
o.	My own musical proficiency	NI	LI	SI	VSI
p.	Declining interest in choir	NI	LI	SI	VSI
q.	The quality of my college choir program	NI	LI	SI	VSI
r.	Extra responsibilities associated with choir	NI	LI	SI	VSI
s.	The amount of credit offered for an ensemble	NI	LI	SI	VSI
t.	Monetary cost of participation	NI	LI	SI	VSI
u.	Other reason _____	NI	LI	SI	VSI

21. Based on question 19 above, rank the order of your top three reasons for not participating and explain why.

1.

2.

3.

22. Based on the statements below, please indicate your level of agreement or disagreement.

	Strongly Disagree 1	Disagree 2	Neutral 3	Agree 4	Strongly Agree 5
a.	I will join choir in college if my friends do	1	2	3	4	5
b.	My parents would be proud of me if I joined choir in college	1	2	3	4	5
c.	I think it would be easy to get a good grade in college choir	1	2	3	4	5
d.	I could be involved in choir and participate in other activities	1	2	3	4	5
e.	I think singing is fun	1	2	3	4	5
f.	I would join choir to meet new people	1	2	3	4	5
g.	Others believe I am a good singer	1	2	3	4	5
h.	Choir in college will be different than choir in high school	1	2	3	4	5
i.	Singing makes me feel good	1	2	3	4	5
j.	I come from a musical family	1	2	3	4	5
k.	Singing is a stress-reliever	1	2	3	4	5
l.	I sing with family members	1	2	3	4	5
m.	I sing with friends	1	2	3	4	5
n.	I joined high school choir to go on tours	1	2	3	4	5
o.	Choir does not take up too much time outside of class	1	2	3	4	5
p.	I think singing in a college choir would be fun	1	2	3	4	5
q.	I am a talented musician	1	2	3	4	5

23. Are you currently performing in a non-collegiate choral ensemble? If so describe the type of group.

☐ Yes ☐ No Type of ensemble _____

24. Which best describes the chance that you may yet decide to participate in a college choir while completing your degree?

☐ No chance
☐ Possibly
☐ Probably
☐ Definitely

25. If you were to join a choir in college, which type would you most likely join?

☐ A non-auditioned mixed choir
☐ An auditioned mixed choir
☐ A non-auditioned men's/women's choir
☐ An auditioned men's/women's choir

Thank you for your participation in this survey!

Appendix D

Instructor Information Email and Participant Information Emails

---------- Original message ----------
From: **Amundson, Bret** <bamundson@css.edu>
Date: Sun, Mar 20, 2011 at 10:43 AM
Subject: Choral Participation Survey - Instructor Email
To: Bret Amundson <bamundson@css.edu>

Dear colleague:

Thank you for taking the time to introduce your students to this research opportunity. Please introduce this study to your students by reading the following script. I have already sent you a "Participant Information Email" for you to forward to your students after you have introduced them to the study. Thank you for your assistance in this process and please let me know if you have any questions.

Please read the following statement to your students:

Bret Amundson, a graduate student in choral conducting at the University of Washington, is conducting a study on the reasons student decided or decide not to sing in choir in college. In order to take part in this online survey, you must meet the following criteria:

- You must be currently enrolled in a college or university,
- You must be over 18 years of age, and
- You must have been in choir in high school for at least one year.

This online survey will take approximately 15 minutes to complete and will be completely anonymous. All answers and information will be kept confidential. The online survey will ask about past experiences and future plans as well as family, work, school, and other significant events and people that have shaped your life. I will email you a "Participant Information Email" today. If you are interested in participating in this online survey, please reading the "Participant Information Email" and follow the link to access the online survey. Additionally, it is very important that **each participant forward the email to ONE friend who was in high school choir but NOT in college choir to take the survey.** Any questions you may have can be directed to Bret Amundson at the contact information provided on the email.

*****Please stress the importance of your students forwarding this email to students who were in high school choir but not in college choir!**

Thank you very much for your time!
Bret Amundson

Bret Amundson, *Director of Choral Activities and Music Education*
The College of St. Scholastica
+ Tower 4606
+ 218.625.4983 (office)
+ 206.660.6300 (cell)
+ bamundson@css.edu
+ www.css.edu/choir

---------- Original message ----------
From: **Amundson, Bret** <bamundson@css.edu>
Date: Sun, Mar 20, 2011 at 10:46 AM
Subject: Choral Participation Survey - Participant Email
To: Bret Amundson <bamundson@css.edu>

Instructors: Please forward this email to your singers.

Dear participant:

Thank you for taking the time to participate in this research opportunity. The purpose of this study is to better understand motivational factors related to students who do not continue to participate in choir in college. With a better understanding of student motivational factors choral directors may develop better methods of retaining choir students.

In order to participate in this online survey, you must meet the following criteria:

- You must be currently enrolled in a college or university,
- You must be over 18 years of age, and
- You must have been in choir in high school for at least one year.

This online survey will take approximately 15 minutes to complete and will be completely anonymous. All answers and information will be kept confidential. The online survey will ask about past experiences and future plans as well as family, work, school, and other significant events and people that have shaped your life. Below, you will find a link to access the online survey. Any questions you may have can be directed to Bret Amundson at the contact information provided below.

Additionally, I will ask that you **please forward this survey to ONE friend who was in high school choir but did NOT participate in choir in college**.

Click here to access the Choral Participation Survey.

Thank you very much for your time!
Bret Amundson

Bret Amundson, *Director of Choral Activities and Music Education*
The College of St. Scholastica
+ Tower 4606
+ 218.625.4983 (office)
+ 206.660.6300 (cell)
+ bamundson@css.edu
+ www.css.edu/choir

Appendix E

Reminder Email

---------- Original message ----------
From: **Amundson, Bret** <bamundson@css.edu>
Date: Wed, Apr 13, 2011 at 12:21 PM
Subject: Choral Participation Survey - Reminder Email
To: Bret Amundson <bamundson@css.edu>

Friends,

Thank you for your efforts in promoting my survey to your students. We are in need of several more participants. I encourage you to please give this project a few more minutes of your time. Below, I have inserted both the instructor email (for you) and the participant email (for your students). Please pass this email along and gently nudge anyone who has not completed the survey to do so as soon as possible.

****Note: Please be sure the "Click Here" link in the participant email works before you send the email out. It does work right now.*

Thank you for your continued support!
Bret Amundson

Bret Amundson, *Director of Choral Activities and Music Education*
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Appendix F

Information on Influence Statements in the Intrinsic Motivation Factor Grouping

Descriptive Information for Intrinsic Influence Statements

Influence Statement		N	Mean	SD
28. How important was "being good" at high school choir to you?	N	100	4.08	.950
	P	267	4.29	.904
	Total	367	4.23	.920
30. How much did you like singing in high school choir?	N	101	4.57	.712
	P	267	4.72	.619
	Total	368	4.68	.648
31. Some students find that they like one subject or activity more than another. Compared to most of your other activities, how much did you like high school choir?	N	101	4.05*	.973
	P	267	4.36*	.755
	Total	368	4.28*	.831
37a. Being in high school choir was meaningful and important.	N	100	4.26	.836
	P	265	4.46	.754
	Total	365	4.41	.781
38e. I think singing is fun.	N	101	4.76	.451
	P	267	4.88	.389
	Total	368	4.85	.409
38i. Singing makes me feel good.	N	99	4.62	.548
	P	264	4.77	.499
	Total	363	4.72	.516
38k. Singing is a stress-reliever.	N	100	4.30	.893
	P	266	4.53	.696
	Total	366	4.46	.760
38n. Singing in a college choir would be/is fun for me.	N	101	3.60*	1.114
	P	266	4.45*	.762
	Total	367	4.22*	.951
40o. Declining interest in choir. +	N	98	2.84*	1.155
	P	264	3.53*	.884
	Total	362	3.35*	1.012
Intrinsic overall	N	94	4.07*	.473
	P	257	4.22*	.362
	Total	351	4.18*	.400

Note. * = Significant differences between participant and non-participant groups at .001 level.

+ = Calculation inverted due to question type.

Appendix G

Information on Influence Statements in the Competency Motivation Factor Grouping

Descriptive Information for Competency Influence Statements

Influence Statement		N	Mean	SD
21. In your opinion, how good at choir are/were you?	N	101	3.94	.870
	P	268	4.21	.699
	Total	369	4.14	.758
22. Some students find that they are better at one subject or activity than another. Compared to most of your other activities, how good are you/were you at choir?	N	101	3.64*	1.101
	P	267	4.13*	.849
	Total	368	3.99*	.948
24. How well did you expect to do in high school choir?	N	101	4.25	.876
	P	268	4.47	.746
	Total	369	4.41	.789
25. How good were you at learning new ideas/concepts while in high school choir?	N	101	4.11	.871
	P	267	4.36	.723
	Total	368	4.29	.773
32. How good do you think you would be in a career requiring skills you learned in high school choir?	N	100	3.52*	1.105
	P	266	3.89*	.894
	Total	366	3.79*	.969
38h. Singing in college is different than singing in high school.	N	101	3.80*	.928
	P	267	4.42*	.758
	Total	368	4.25*	.853
38o. I am a talented musician.	N	100	3.43*	1.174
	P	267	3.90*	.841
	Total	367	3.77*	.965
39b. My personal musical ability while in high school.	N	101	3.93	.886
	P	266	4.16	.633
	Total	367	4.10	.718
39g. My music sight reading skills.	N	101	3.56	.994
	P	267	3.76	.966
	Total	368	3.71	.976
39h. My singing ability.	N	101	3.94	.892
	P	266	4.21	.643
	Total	367	4.13	.729

Influence Statement		N	Mean	SD
39i. My music theory knowledge.	N	101	3.25	1.170
	P	267	3.36	1.082
	Total	368	3.33	1.106
40m. Fear of auditioning for a college choir.	N	97	2.53	1.569
	P	265	2.03	1.282
	Total	362	2.16	1.380
40n. My own musical proficiency.	N	96	2.32	1.302
	P	265	2.75	1.406
	Total	361	2.64	1.390
Competency overall	N	92	3.42*	.498
	P	250	3.46*	.438
	Total	342	3.45*	.454

Note. * = Significant differences between participant and non-participant groups at .001 level.

Appendix H

Information on Influence Statements in the Cost Motivation Factor Grouping

Descriptive Information for Cost Influence Statements

Influence Statement		N	Mean	SD
33. In general, you found the work load in high school choir to be:	N	101	3.55	1.153
	P	267	3.58	1.092
	Total	368	3.57	1.108
37c. Because of HS choir, I had less time to do other schoolwork.	N	101	2.30	1.205
	P	267	2.19	1.136
	Total	368	2.22	1.155
38d. It is easy to be involved in choir and participate in other activities.	N	101	4.09	.884
	P	267	4.29	.788
	Total	368	4.24	.819
38m. Choir does not take up too much time outside of class.	N	101	3.40	1.096
	P	267	3.50	1.035
	Total	368	3.47	1.051
38p. My future job plans limits the courses in which I enroll.	N	100	3.86*	1.155
	P	263	3.44*	1.089
	Total	363	3.56*	1.122
40d. My high school friends were not participating.	N	98	1.57	.885
	P	267	1.45	.854
	Total	365	1.48	.863
40e. My friends' decisions to or not to participate in choir.	N	99	1.64	.909
	P	266	1.65	1.065
	Total	365	1.65	1.024
40f. Participation in other college extra-curricular activities.	N	99	2.96*	1.491
	P	265	2.09*	1.158
	Total	364	2.33*	1.313
40g. Participation in a fraternity or sorority.	N	99	1.48	.896
	P	264	1.27	.746
	Total	363	1.33	.794
40i. College course load (number of classes/credits).	N	99	3.61*	1.470
	P	265	2.55*	1.411
	Total	364	2.84*	1.500

Influence Statement		N	Mean	SD
40j. Time conflict with other classes.	N	99	3.74*	1.389
	P	264	2.60*	1.432
	Total	363	2.91*	1.506
40k. Work schedule.	N	99	3.29*	1.547
	P	265	2.05*	1.284
	Total	364	2.38*	1.468
40q. Extra responsibilities associated with choir.	N	99	2.81*	1.375
	P	262	2.24*	1.262
	Total	361	2.40*	1.317
40r. The amount of credit offered for an ensemble.	N	99	2.16	1.307
	P	265	2.22	1.311
	Total	364	2.21	1.309
40s. Monetary cost of participation.	N	99	2.12	1.372
	P	265	1.85	1.225
	Total	364	1.92	1.270
Cost overall	N	97	2.83*	.577
	P	255	2.45*	.527
	Total	352	2.55*	.567

Note. * = Significant differences between participant and non-participant groups at .001 level.

Appendix I

Information on Influence Statements in the Background Motivation Factor Grouping

Descriptive Information for Background Influence Statements

Influence Statement		N	Mean	SD
23. If you were to rank all the students in your high school choir from the worst to the best, where would you put yourself?*	N	101	3.98	.938
	P	267	4.34	.745
	Total	368	4.24	.817
34. How well did your high school choir teacher expect you to do in choir?	N	101	4.43	.876
	P	268	4.54	.720
	Total	369	4.51	.766
35. Your high school choir teacher made choir interesting.	N	101	4.06	1.156
	P	267	4.05	.968
	Total	368	4.05	1.021
37e. I admired my HS choir director.	N	100	3.98	1.341
	P	265	4.03	1.148
	Total	365	4.02	1.202
38a. My friends affected my decision to be in choir.*+	N	101	2.89	1.295
	P	267	3.41	1.260
	Total	368	3.27	1.289
38g. Others believe I am a good singer.*	N	101	3.89	.937
	P	267	4.25	.689
	Total	368	4.15	.780
38j. I come from a musical family.	N	100	3.29	1.336
	P	266	3.30	1.379
	Total	366	3.30	1.365
39a. The quality of my high school choir.	N	101	4.28	.862
	P	267	4.10	.896
	Total	368	4.15	.889
39c. My high school choir experience overall.	N	99	4.34	.894
	P	267	4.36	.788
	Total	366	4.35	.817
39d. The teaching effectiveness of my high school choir teacher.	N	101	4.10	1.136
	P	266	4.09	1.041
	Total	367	4.09	1.066

Influence Statement		N	Mean	SD
39e. The musical skills of my high school choir teacher.	N	101	4.40	1.001
	P	267	4.40	.823
	Total	368	4.40	.874
39j. My parental support/encouragement.	N	101	4.30	.975
	P	267	4.43	.866
	Total	368	4.39	.898
40a. Parental advice.	N	98	2.48	1.409
	P	265	2.89	1.373
	Total	363	2.78	1.393
40b. High school choir teacher's advice.*	N	98	2.56	1.400
	P	265	3.12	1.349
	Total	363	2.97	1.383
40c. A negative high school choir experience.+	N	98	1.78	1.080
	P	266	1.55	.947
	Total	364	1.61	.988
40h. Advice of an academic advisor.	N	97	1.76	1.171
	P	264	1.76	1.242
	Total	361	1.76	1.222
40l. A lack of information on college choir programs.*+	N	99	3.37	1.447
	P	262	4.29	1.079
	Total	361	4.04	1.258
40p. The quality of my college choir program*	N	99	2.24	1.356
	P	263	2.97	1.468
	Total	362	2.77	1.473
Background Overall	N	92	3.42	.498
	P	250	3.46	.438
	Total	342	3.45	.454

Note. * = Significant differences between participant and non-participant groups at .001 level.

+ = Calculation inverted due to question type.

Appendix J

Information on Influence Statements in the Attainment Motivation Factor Grouping

Descriptive Information for Attainment Influence Statements

Influence Statement		N	Mean	SD
29. Some students believe that it is more important to be better at one subject or activity than another. Compared to most of your other activities, how important was it to you to succeed in high school choir?	N	100	3.54	1.210
	P	267	3.85	1.045
	Total	367	3.76	1.099
36. Your high school choir teacher explained to you why it was important to be in choir.	N	101	3.52	1.346
	P	267	3.64	1.172
	Total	368	3.61	1.221
37g. Choir was considered "cool" at my high school.	N	101	3.56	1.072
	P	267	3.31	1.130
	Total	368	3.38	1.118
38b. Singing in choir makes my parents proud of me.	N	101	3.92	1.026
	P	266	4.18	.826
	Total	367	4.11	.891
38c. Getting a good grade in college choir is easy.	N	101	3.40*	.950
	P	267	4.14*	.877
	Total	368	3.94*	.956
38f. Meeting new people is a positive aspect of singing in choir.	N	100	4.30	.882
	P	267	4.48	.727
	Total	367	4.43	.775
38l. I joined choir to go on tours.	N	101	2.25	1.081
	P	266	2.31	1.062
	Total	367	2.29	1.066
39f. Amount personally learned in choir.	N	101	4.01	.911
	P	266	3.97	.898
	Total	367	3.98	.901
39k. The quality of my high school choir in relation to other schools.	N	101	4.34	.952
	P	267	4.10	1.006
	Total	368	4.16	.996
Attainment overall	N	99	3.66	.606
	P	263	3.77	.495
	Total	362	3.74	.529

Note. * = Significant differences between participant and non-participant groups at .001 level.

Appendix K

Information on Influence Statements in the Utility Motivation Factor Grouping

Descriptive Information for Utility Influence Statements

Influence Statement		N	Mean	SD
26. In general, how useful is what you learned in high school choir?	N	101	3.50	1.222
	P	267	3.85	.984
	Total	368	3.76	1.064
27. Some students find what they learn in one subject or activity more useful than what they learn in another. Compared to most of your other activities, how useful is what you learned in high school choir?	N	101	3.11	1.165
	P	267	3.40	1.058
	Total	368	3.32	1.095
37b. What I learned in HS choir will help me to do better in my job.	N	100	3.28	1.240
	P	267	3.41	1.115
	Total	367	3.37	1.150
37d. Being in HS choir influenced my college major.	N	101	2.18	1.228
	P	267	2.59	1.372
	Total	368	2.48	1.345
37f. I sang in HS choir because of religious or spiritual reasons.	N	101	1.76	.971
	P	267	1.89	1.018
	Total	368	1.86	1.006
38q. It is important that my college courses are useful for life after college.	N	101	4.29	.739
	P	266	4.15	.864
	Total	367	4.19	.833
38r. The courses I have taken in college so far will be useful for my life after college.	N	101	4.27	.760
	P	266	3.98	.871
	Total	367	4.06	.850
Utility overall	N	100	3.19	.684
	P	263	3.33	.606
	Total	363	3.29	.631

Note. * = Significant differences between participant and non-participant groups at .001 level.