A DESCRIPTIVE STUDY OF THE POST-SECONDARY MUSICAL/CULTURAL BEHAVIORS AND ATTITUDES OF PARTICIPANTS AND NON-PARTICIPANTS OF INSTRUMENTAL MUSIC ENSEMBLES FROM TWO SECONDARY SCHOOLS IN EASTERN MASSACHUSETTS

DISSERTATION

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the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

by

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*****

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With love to

Kathy and Andrea
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# TABLE OF CONTENTS

DEDICATION................................................................................. ii

ACKNOWLEDGMENTS.................................................................. iii

VITA......................................................................................... iv

LIST OF TABLES........................................................................ viii

LIST OF FIGURES........................................................................ x

CHAPTER I

Introduction.................................................................................. 1
Need for the Study......................................................................... 5
Statement of the Problem................................................................. 7
Purpose of the Study..................................................................... 9
Operational Definitions................................................................. 11
Limitation.................................................................................... 12

CHAPTER II: REVIEW OF LITERATURE.............................................. 15

Literature Regarding Justification of
Music in the Schools....................................................................... 16
Reports on Organizational Surveys.................................................. 24

Literature Regarding Similar Procedures in
Choral Programs........................................................................... 31
Literature Regarding Achievement in
Instrumental Music....................................................................... 35

Literature Regarding Student Opinions and
Attitudes toward Instrumental Music........................................... 40
CHAPTER III: PROCEDURE.......................................................... 67
  Population and Sample....................................................... 67
  Survey Questionnaire........................................................ 72
  Development of the Survey Questionnaire................................. 74
  Procedures.............................................................................. 75
  Treatment of the Data............................................................ 77

CHAPTER IV: PRESENTATION OF THE DATA................................. 79
  Population Sample and Return Results...................................... 81
  Research Question #1............................................................ 82
  Research Question #2............................................................ 100
  Research Question #3............................................................ 105
  Research Question #4............................................................ 121
  Research Question #5............................................................ 126
  Research Question #6............................................................ 128

CHAPTER V: SUMMARY, CONCLUSIONS,
  RECOMMENDATIONS AND DISCUSSION.................................. 133
  Summary of the Study.......................................................... 133
  Conclusions............................................................................. 136
  Implications, Recommendations and Discussion.......................... 140

REFERENCES............................................................................. 152
APPENDICES.................................................................................................................. 163
   A. Survey Questionnaire......................................................................................... 163
   B. Cover Letters #1............................................................................................... 173
   C. Postcard Reminder........................................................................................... 176
   D. Cover Letters #2............................................................................................... 178
   E. Final Cover Letter............................................................................................. 181
LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Do you currently play a musical instrument?</td>
<td>82</td>
</tr>
<tr>
<td>2. Do you regularly participate in a professional or amateur musical group?</td>
<td>84</td>
</tr>
<tr>
<td>3. Is the group professional, amateur or both?</td>
<td>84</td>
</tr>
<tr>
<td>4. What type of musical group is it?</td>
<td>85</td>
</tr>
<tr>
<td>5. What type of musical performances do you usually like to attend?</td>
<td>92</td>
</tr>
<tr>
<td>6. How much money do you give annually to artistic organizations?</td>
<td>95</td>
</tr>
<tr>
<td>7. To which organizations do you financially contribute?</td>
<td>97</td>
</tr>
<tr>
<td>8. How many sound recordings have you purchased in the last year? How many live musical performances did you attend last year?</td>
<td>103</td>
</tr>
<tr>
<td>9. Do you ever rent or purchase videos of musical events?</td>
<td>105</td>
</tr>
<tr>
<td>10. In what type of large ensemble did you participate?</td>
<td>109</td>
</tr>
</tbody>
</table>
11. For which reasons did you participate in the
    large ensemble? .......................................................... 112

12. What type of music did you listen to while in
    high school? What type of live musical
    performances did you attend? How many musical
    performances did you attend while in high school?............ 119

13. To what degree is music a part of your leisure
    time activities? .......................................................... 123

14. Gender................................................................. 132
CHAPTER I

Introduction

Despite the recent economic difficulties present in the public and private educational systems of the United States, music educators continue to champion the many benefits that music brings to each child. It has not been an easy task. Ever since the 1983 report by the National Commission on Excellence in Education, in which the arts were scarcely mentioned, educators and curriculum planners have given courses in the arts little emphasis. The "back-to-basics" supporters have great recognition while the arts advocates have been forced to justify their existence. Budget cuts at all levels, from elementary to collegiate have taken their toll on music curriculums. In the state of Massachusetts for example, state funding of education has been significantly reduced. A property tax cap has led to local towns and cities cutting vital programs and services.
Public education has been forced to rely on the uncertainty of voters as they decide whether or not to pass property tax overrides. Cities and towns that do not pass these overrides are forced to make difficult decisions on what will be offered in their school systems.

The decline of certain standardized test scores in math and english has given the "back-to-basics" supporters impetus in their attempt to remove so-called nonessential offerings from the curriculum. Throughout the nation, instrumental, vocal, and general music teachers alike have been forced to justify their educational existence. While surveys show support for music education (American Music Conference, 1992), little statistical evidence of music education's lasting effects exist, making it even more difficult for educators to justify music's role in the curriculum.

Questions repeatedly asked are, why do children need to study music or art? Are the arts as important as other subjects, such as English or math? The noted Harvard psychologist Howard
Gardner has theorized that music is one of seven fundamental intelligences present in every person. Gardner (1983) writes:

"Of all the gifts with which individuals may be endowed, none emerges earlier than musical talent...A study of musical intelligence may help us understand the special flavor of music and at the same time illuminate its relation to other forms of intellect." (Gardner, 1983, p. 99)

Much research has been conducted examining the role of music education in the schools. Payne (1990) collected 148 justification statements for the inclusion of music in the public school. Statements were divided into categories of physical development, emotional development, social development, and general benefits. These statements were sent in survey form to over 400 school personnel in the state of Ohio, including school superintendents, school board presidents, building principals and music teachers. The respondents were asked to provide background information and a ranking of the various justification statements. School board presidents and building principals felt that music's greatest effect was the benefit of developing self-esteem. Music teachers and superintendents believed that the most vital justification statement concerned music as aesthetic
education.

Aspin (1982a) gives five justifiable arguments for music in the curriculum. Three of these are:

"1. The first argument for the inclusion of music on the curricula of our educating institutions may be drawn from history...
2. A stronger form of this argument may be found in the case for music in the curriculum not only on the grounds of its place as a manifestation of our cultural tradition, but also on the grounds of its having some of the finest achievements and artifacts that make up our cultural heritage...
3. Perhaps one of the most crucial arguments for the inclusion of music in the curriculum, however, is that based on the idea of people's gradually coming to organize, structure, and make meaningful their perceptions of reality..." (Aspin, 1982, p. 46-47)

Leonhard (1985a) writes:

"Participation in the music program prepares students to participate meaningfully in the rites and rituals of society...participation in music study engages the imagination and creativity of all students and enables them to cultivate potential that contributes to the richness of living...participation in music study inducts all students into a unique system of nonverbal symbols through which the noblest thoughts and feelings of human beings have been expressed." (Leonhard, 1985, p. 9)

Aspin(1982b) agrees:

"Music education can enable people to better organize structure and make meaningful their perception of
reality...music embodies man's ability to make patterns and structures of sound for purposes other than mere survival and social convention."
(Aspin, 1982, p. 49)

Indeed, the justification of music in the schools has been a high priority for music educators for years. One of the most recent publications of the Music Educators National Conference, *Growing Up Complete* (1991), addresses this issue. It states:

"music has intrinsic value for the learner, and that a knowledge of music is essential to an educated human being...music education is being pushed to the periphery in our schools, as evidenced by its conspicuous absence from the concerns of the school reform movement and its status as a curricular stepchild...we point to new pathbreaking areas of research on the nature of intelligence and brain function that are linked to music...we underscore the significant contributions that music education can make to all of education beyond its intrinsic value."
(MENC, 1991, p. 18-20)

**Need for the study:**

Much research has been conducted and many articles written offer convincing arguments for the inclusion of music in the curriculum. In the specific field of instrumental music, a large amount of curriculum justification literature exists. Frakes (1984) surveyed high school music participants, non-
participants, and dropouts concerning their music achievement and academic achievement. For participants, she found significant relationships between attitude and music achievement.

Certainly one goal of instrumental music participation is to give students skills and knowledge that will have lasting value. Very few studies however have attempted to measure the factor of whether participation in instrumental music during secondary education has any lasting effect later in life. Most band and orchestra directors would say that participation in a large ensemble has lasting benefits, but few studies have been specifically aimed at this claim.

Secondary instrumental teachers, usually feel that students who play in a band or orchestra will have an experience that will be with them and affect their future behavior for the rest of their lives. The question remains however, to what extent this is really the case? There appears to be a great need for data to determine the relationship between participation in high school
instrumental music and future musical and other related behaviors.

Statement of the Problem

Patterson (1985) surveyed members, directors and managers of community bands in Central Massachusetts. In this study he found the main reason for participation was the influence of their high school band experience. Sandvoss (1969) found that musical preferences, interests and musical activities of adults do influence their attitudes toward their children's music education. Many of the adults' musical preferences were formulated during their secondary school years. Peterman (1954) found some conflicting data when he investigated the influences contributing to the post-school musical activities of adults in Milwaukee, Wisconsin. Peterman found:

"1. There is little difference between the music and the non-music student in regard to the carryover of music from high school to adult life. 2. The high school music student is taught how to participate in music activity, but not how to fully understand and realize music in all of its manifestations...6. In
adult life the non-music student showed greater interest than the music student in areas of musical interest other than actual ensemble participation." (Peterman, 1954, p. 2366)

The above statements seem to indicate that more research is needed to see whether participation in high school band or orchestra does indeed have a lasting impact. This current study attempts to address the problem of the lasting effect of the educational experiences gained in the secondary instrumental program on related experiences following graduation.

Other aspects of adult musical/cultural interests are also addressed. The study was designed to obtain such information as the following: To what types of music do these adults listen? How many recordings (CD's, cassettes, etc.) have they purchased? How often do they attend live musical performances? Do they support, personally or financially, any artistic events or projects? Are they active supporters of organizations and political candidates who support artistic causes? These as well as other questions will hopefully shed some light onto whether the instrumental music experience appears to have a lasting
impact. This study was undertaken to investigate the similarities and differences that exist between band/orchestra participants and non-participants at the high school level regarding their future musical/cultural habits. It was also designed to examine what characteristics of the high school experience are the best predictors of future musical habits.

**Purpose of the study:**

The purpose of this study was to describe the differences in the musical/cultural adult habits and behaviors from student participants in large high school instrumental ensembles compared to non-participants. Also, the study examined whether participation seems related to specific post-secondary habits and behaviors. Specifically this study was designed to answer the following research questions:

1. What are the current musical habits of the adults surveyed? Do they support artistic endeavors, either personally or
financially?

2. Are there noticeable differences between the post-secondary musical/cultural activities of students who participated in high school instrumental music and those who did not?

3. Were there noticeable differences between the musical activities of instrumental music participants and non-participants while the students were in high school?

4. Are there noticeable differences in populations of graduates and faculties from public and private schools with respect to post-secondary musical activities and secondary musical experiences?

5. What characteristics of the high school instrumental experience were viewed as most important to the adults surveyed?

6. What are the characteristics of secondary school musical experiences that seem to be related to post-secondary artistic activities?
Operational Definitions

The following terms are defined in a manner which reflects their usage in this study:

Secondary school: High school, grades nine to twelve.

Private school: An independent school (grades 9-12) where tuition is required. The private school in this study is Milton Academy in Milton, Massachusetts.

Public school: The public school surveyed is Milton High School in Milton, Massachusetts, a suburb bordering Boston to the south.

Large instrumental ensemble: This refers to either a high school band or orchestra. Bands include three different types; concert, marching, and wind ensemble. Orchestras are either full instrumentation or strings only. Private instrumental lessons, chamber music and vocal music participation are not included in this definition.

Personal participation: The playing of a musical instrument or membership in a musical group.

Personal support: Active support of arts activities such as doing
volunteer work and concert attendance.

Financial support: Monetary contributions to artistic events, organizations or persona.

Participants: Those students or faculty members, who while in high school, played in a school-based organized instrumental ensemble, as described above, in at least their senior year.

Non-participants: Those students or faculty members who while in high school did NOT play in a school-based organized instrumental ensemble in at least their senior year.

Adults or graduates: Those who have completed a four year high school program.

Activities: Post-secondary and musical and related activities.

Experiences: Musical involvement that occurred during secondary education.

Limitations

The main focus of this investigation was to survey participants and non-participants of instrumental music of two schools, (one public, one private) and to attempt to examine
characteristics of their music experiences. There are certain limitations that are acknowledged as part of the framework of this research.

1. The study was limited to two schools and the results can only be applied to those schools. Generalizations to similar populations are limited.

2. Survey techniques are limited in their ability to provide an accurate basis for analyzing the musical/cultural lifestyles of respondents since they depend on honest and accurate reporting of behaviors and attitudes.

3. The factors included in the survey represent only a small sample of the variables upon which comparisons of respondent groups can be made.

4. There is no distinction made between band or orchestra participation.

5. Care should be exercised in interpreting data beyond the descriptive manner in which they are presented. While
causal-comparative relationships may be implied by from the results and the interpretation, no parametric statistical relationships have been established.
CHAPTER II

REVIEW OF LITERATURE

Most teachers of any discipline would argue that what they teach is important. It is not only important to them as individuals but to their students' future. A review of the literature concerned with the effects of participation in instrumental music education in high school and its impact on musical behavior later on in life produced few studies. Other related fields however yield abundant information. The following review of literature is organized into nine categories:

1. Literature regarding the justification of music in schools,
2. Literature reporting on results gathered by surveys completed by large public and private organizations,
3. Literature pertaining to similar studies in choral programs,
4. Literature regarding achievement in instrumental music,
5. Literature examining student opinions and attitudes toward the instrumental music experience,
6. Literature regarding adult musical experiences,
7. Literature pertaining to participation in instrumental music,
8. Miscellaneous literature not contained in the above categories,
9. Closely related literature regarding characteristics of high school instrumental music experiences and their relationship to future artistic experiences and support.

**Literature regarding the justification of music in schools.**

The 1983 report by The National Commission on Excellence in Education escalated the perennial debate concerning school curriculums throughout the country. The question of what should or should not be included in the course of study for today's children continues to be highly contested. Researchers from many different areas have given their opinions and offered alternatives. Music education research is no different. During the past several
years which have seen financial cutbacks in education, those who teach music and other arts have stepped up the efforts to find convincing ways to justify the worthiness of teaching their art form for their students.

Although a great amount written on the topic of school music justification has been completed since the 1983 Commission report, the rationale for music and other arts in the curriculum had been a debated issue for many years prior. Eisner (1980) gives several very convincing arguments for a curriculum that has a fine arts base:

"The ability to use symbol systems requires that individuals have the opportunity to become literate in their structure. By structure I mean that dance, music, the visual arts, as well as arithmetic and spoken and written language, are formed expressions having a syntax, a grammar, an architecture of organization. In this sense each of the arts can be regarded as a language, as long as one conceives language as a vehicle for the expression of thought." (Eisner, 1980, p. 13)

He continues:

"Those who teach the arts must have skills that are never required of an artist...Their appropriate interests are not limited to what the arts can provide but to the kind of person a child can become. In this role the task of the teacher of the arts is more difficult than that teachers in
other fields encounter. Few teachers of math, science or language are asked to justify their professional existence...Arts teachers must do this regularly." (Eisner, 1980, p. 13)

Fisher (1988) outlines concepts regarding the role of music in the overall human experience:

"Music is not merely a discipline; it is a form of human expression that grows directly from life experiences. In life-oriented classrooms, music educators must believe their teachings are integral to their students' life experiences." (Fisher, 1980, p. 40)

Leonhard (1985b) also continues the aesthetic rationale as he writes:

"The current trend to emphasize the basics will almost surely result in the emphasis on didactic instruction and memoriter or rote learning. As a result, the atmosphere of the school will become increasingly anti-esthetic and anti-imaginative. A music program that serves as a spur to imagination and a stimulus to feeling is essential to the overall development of children and youth." (Leonhard, 1985, p. 8)

Although giving music and physical education an extracurricular label, Lewis (1989) also gives a rationale for inclusion of more than the so-called "basics". In summarizing research by Holland and Andre (1987) she indicates that "extracurriculars" enhance
self-esteem, are more successful in improving race relations, promote positive behaviors and lifelong habits of civic participation. Findings also suggest that students who participate in these activities tend to have higher grade-point averages and higher scores on college entrance examinations.

Whitener (1974) also reacted to the "basics" movement but with a different viewpoint. He was concerned with the impression shared by some that students are discouraged to take music classes in lieu of a supposedly more strenuous academic load. He concluded that students who included music and art in their high school programs were at least as successful in their freshman college year as those who had followed a college preparatory path. He recommended that students not be discouraged from taking arts classes in high school.

Michalski (1985) says that music is one of the few offerings in our schools that can mean something to everyone. He also echoes the above comments when he writes:

"Music should develop the creative potential of the individual...Music can help individuals to become better aware of theirs and others' cultural heritages...Music should develop an aesthetic responsiveness of the individual as a
participant or listener...Music can and should serve as a medium for personal and emotional adjustments...Music can and should serve as a means of enjoyment and involvement whether it be a profession or a leisure time activity."
(Michalski, 1985, p. 54-56)

As the main organization of music education in this country, the Music Educators National Conference has also devoted a great deal of time and energy into the justification issue. From many MENC publications, two are worth mentioning here; the 1986 edition of *The School Music Program: Descriptions and Standards* and the 1991 *Growing Up Complete*.

The former document addresses what makes a strong music program and includes in its introduction a ten part rationale for music in the schools. This rationale states that music is worth knowing and able to transmit our cultural heritage from one generation to another. Schools have an obligation to develop the musical potential of their students. Gardner (1985) goes as far as defining music as a basic intelligence in every human. He lists seven basic intelligences and gives this working definition:

"An intelligence entails the ability to solve problems or fashion products that are of consequence in a particular
cultural setting. The problem-solving skill allows one to approach a situation in which a goal is obtained and to locate the appropriate route to the goal. The creation of a cultural product is crucial to capturing and transmitting knowledge or expressing one's views or feelings. The problems to be solved range from creating an end to a story to anticipating a mating move in chess to repairing a quilt. Products range from scientific theories to musical composition..." (Lazear, 1992, p. 9)

It is argued that music provides an outlet for creativity. It gives an opportunity for success for students who have difficulty in other subject areas. The study of music can sharpen a student's sensitivity. Music is a profound symbol system and helps students deal with the non-quantifiable. Finally the report indicates that music exalts the human spirit.

The latter MENC document perhaps is one of the most complete attempts to justify music. Its subtitle, The Imperative for Music Education, strikes at the heart of the justification issue. Many feel that music is imperative for every student. It addresses such issues as culture, education without music, education with music, and mounting a national effort to make music happen in the schools. The final sentence sums up the
philosophy of the report, "Just as there can be no music without learning; no education is complete without music" (MENC, 1991, p.45).

An attempt to synthesize research regarding nonmusical outcomes of music education was completed by Wolff (1978). Wolff gathered together numerous studies attempting to show that music education produces more than just musical outcomes. Her tabulation included general learning transfer, cognitive learning ability, specific learning transfer, effects of the Kodaly method, language arts, math, and social science similarities, visual and aural discrimination studies, social, emotional and physical growth and personality factors. She concludes:

"The weight of evidence gleaned from research leads one to believe that there may be measurable effects of music education on the development of cognitive skills and understanding...Specific transfer is particularly apparent in its effect on performance in the language arts...This transfer effect seems to hold true only for young children...” (Wolff, 1978, p.19)

She adds this caution in interpreting this type of research:

"While it is true that most of the research related to nonmusical outcomes of music education has produced positive results, the conclusions drawn generally remain unconvincing. This is due largely to obvious inadequacies in
the experimental designs and also to the incomplete and equivocal descriptions of the experiments themselves." (Wolff, 1978, p. 21)

A unique perspective into the issue of justification is given by Payne (1990). Her descriptive study investigated the beliefs of selected school personnel regarding music education's value in the curriculum. In this study, music teachers and superintendents believed that the most vital justification statement concerned music as aesthetic education. School board presidents and building principals felt that the greatest effect was the benefit of developing self-esteem. In addition respondents' musical backgrounds did not seem to change the effectiveness of the justification statements. She encourages an eclectic justification utilizing 16 aesthetic and utilitarian statements which would be effective justifications for the continued inclusion of music in the American public school.

Finally in 1986, MENC assembled a collection of quotes by famous non-musicians regarding their thoughts on musical importance. Although perhaps not research significant, they show insight into future musical worth, something this study attempts
to discover. Former Atlanta mayor, Andrew Young writes:

"Music represents the soul of a culture, a society or a nation. It has always been a very important part of my life...Music enriches the human intellect and spirit. It can provide solace or joy, it can entertain or educate. And music is a universal language that helps to bind together the human community." (MENC, 1986, p.32-33)

Reports on Organizational Surveys

The Music Educators National Conference (MENC) is just one of several large organizations both public and private that have investigated music in the educational process. Steinel (1984) collected data from numerous sources regarding student and adult musical participation, experiences, activities, public involvement, course importance and musical preferences. Organizations involved in gathering these results include the National Association of Secondary School Principals (NASSP), the United States Department of Education and the Gallup organization. Some results are pertinent to this study. A 1983 NASSP study shows that 20.7% of all students surveyed played in a high school band or orchestra compared to 48.2% for athletics.
In 1980 the US Department of Education reported that 14.7% of all high school seniors played in band or orchestra compared to 41% in athletics. A 1981 study of adult musical participation regarding distribution of academic courses taken post-high school show that 3.6% and 8.5% of those courses are in the Arts, respectively for men and women. Although not high compared to business related courses, the Arts are in the middle with respect to any other discipline.

Another NASSP study of 1984 regarding student rating of course importance lists music classes as sixteenth on a list of eighteen. On a scale from 4 to 1, music was given a 2.43. The highest was mathematics with a 3.81, the lowest Black Studies with 2.27. However when taken out of the "academic" arena and called "activities", music was given a 80.9% importance rating second only to "sports/fitness" at 90%. That same study continued to list music as students' fourth best hobby; sports again finished first. Finally music appeared high on a list of career choices. 2.5% of those surveyed felt music would be a
good vocation. Computer careers led the survey with 16.7%, Travel and Tourism the bottom at 0.4%. These sets of numbers indicate clearly that more research is needed in this area.

The Senior Music Merchants Group (1992) conducted a study concerning instrumental music dropout rates. The group asked music retailers to furnish them with a list of individuals who rented instruments in the last thirty days and then contacted them. Of the 794 parents surveyed 30% responded. The results showed that lack of interest in playing is the main reason for those dropping out. They reported that music educators must find better ways to interest students in playing at early levels.

The Gemeinhardt Company (1981, 1985) released two long reports on elements of the justification/participation/dropout issue. Some of the 32 major points in the 1981 report include:

1. National reports show little improvement in band dropouts.
2. Dealers are more concerned than directors or parents about various band issues.
3. Money is scarce in band programs.
4. Effective communications in band programs is lacking.
5. Many people indicate that band participation has several benefits.

6. Benefits from band participation are not effectively communicated to the public.

The 1985 study continued the focus of financial support, benefits of band participation and dropouts. Although there are some differences in the final results of the two studies, the earlier mentioned points remain basically the same.

The American Council for the Arts (1984) conducted a national telephone survey of over 1,500 adult Americans to determine what role the arts play in their lives. Results showed that the arts play an indispensable part in the mainstream of society. Shortage of leisure time (median 26.2 hours in 1973 to 18.1 in 1984 weekly) makes for difficult choices for time commitments, yet arts attendance (ex. concert attendance 46% in 1975 to 60% in 1984) and participation are increasing. Americans are also very concerned about financial cutbacks in public school arts activities.
Although not directly related to this current study, The National Assessment of Educational Progress (1979) conducted two national musical assessments in 1971-72 and 1978-79. These two reports concerned students' knowledge, attitudes and musical understanding. Students age 9, 13 and 17 were surveyed. Some major results include the following. About 75% of all nine year olds have positive feelings about music and can make some primitive judgements about it. 52% of all nine year olds, 61% for age 13 and 57% for age 17 had good understanding of basic music theory. The subjects' knowledge of music history was not as strong except for age 9; 58% for age 9, 36% for age 13 and 39% for age 17. The most consistent respondents in both assessments for musical ability were the 13 year old students.

Finally the American Music Conference (AMC) (1988, 1989, 1990, 1992) released four reports concerning attitudes of music making. Three of these studies are pertinent. The 1988 study was devoted to the music making attitudes of adults age 18-35. 1,404 questionnaires were mailed to adults in three categories, those who currently play a musical instrument, those who used to
play and those who have never played. A 72% response rate generated many interesting results.

1. Lifelong involvement in music is influenced by many factors that occur early in life, such as parental support and participation, early childhood involvement and experience with many different types of instruments.

2. Efforts should be focused on educating parents to encourage their children to start music early and stay with it.

3. Efforts to encourage instrumental music participation should not focus on non-players but on past players of instruments.

Most past-players surveyed named woodwind or brass as their previous instruments. The report gives four suggestions to address the restart of these past participants; first, starting up or supporting existing community bands and orchestras, second, networking former band members so they can play together, third, forming or supporting park district music programs and finally implementing or advocating community based big bands. The report ends by reporting the fact that current instrumentalists
are the easiest to influence about the values of instrumental music.

The 1990 AMC study concerned United States amateur music participation. Some results are: 43% of all households surveyed report at least one person who plays a musical instrument, down from 51% in 1978. These instrument players tend to be younger family members. The most common instrument played was the piano followed by the guitar. The nearest band/orchestra instrument was far down the list. 70% of these participants play their instrument six or more times a year. 50% either take private lessons or participate in some sort or instrumental music program. 40% of all households have had at least one former instrumental player that has since stopped.

The 1992 AMC study's results are still preliminary. This study follows closely the first AMC study of 1988. This survey used a sample population about one half the size of 1988 and reports the following. 89% felt that all children should have the experience of learning a musical instrument. 75% of all respondents felt that the main reason for playing an instrument
was the fun that it gave them. Only 18% reported that they were too old to learn an instrument. 96% felt that learning a musical instrument provides a "sense of accomplishment" for children. 85% felt that music should be a part of the school curriculum but 48% felt that it must be extra-curricular. The most popular instrument played was electronic of some sort. Band instruments were somewhat higher on the list than in 1990.

Literature Regarding Similar Studies in Choral Programs

The present study represents an attempt to determine whether participation in a large high school instrumental ensemble has a lasting impact on future musical and related cultural activities. When constructing and administering the questionnaire for this research, it was found that many respondents, both in the faculties and student alumni, had past vocal experience. Several comments by respondents asked questions regarding their past vocal experiences. Some listed "voice" as the instrument they played. This led the researcher to
question whether something similar had been completed regarding past participation in vocal music. Although there were many interesting vocal studies around the periphery of this topic, the search yielded little direct information.

Huff (1989) explored the impact of interactions with students, community, colleagues and schooling on teaching practices of choral music directors. Through a case study approach, including interviews and observations of two choral directors, Huff found that personality is a large factor in the choral experience. Willis (1989) researched the nature and value of preprofessional experience for the choral conductor. Among other results, he found that participation in a choral ensemble in high school was the most important reason for choosing choral conducting as a career. Here, clearly the high school vocal experience had a definite impact on later musical activities and experiences.

Anderson (1983) studied opinions of students, parents, teachers and administrators regarding objectives of choral music programs. What exactly are the main objectives in a choral
program as perceived by these four groups? Seven categories of objectives were identified including ability to value music as important for human expression, ability to perform, ability to create music through composition or improvisation, ability to classify music historically, ability to identify musical elements, various non-musical objectives that support given educational objectives in the school, and finally non-musical objectives that were foreign to other in-school objectives. All four groups rated each of the seven categories similarly and favorably. General music skills at elementary levels were not strong. Anderson recommended that an evaluation be done to help correct the problem.

Hylton's (1981) opening statement echoes the first statement of this document when he states that a fundamental assumption of American music educators has been that their programs provide student participants with meaningful experiences. The purpose of Hylton's research was to investigate high school participants' views of their choral experience. What
do members of selected high school choirs perceive as the
meaning of their choral singing experience? Hylton examined
participation in six dimensions; achievement, spiritualistic,
musical/artistic, communicative, psychological, and integrative.
Highest rated statements in the six categories were the
following: 1. Achievement- "To get a sense of accomplishment", 2.
Spiritualistic- "To praise God for all his blessings", 3. Musical-
artistic- "To discover styles and patterns in music", 4.
Communicative- "To have others listen to me", 5. Psychological-
"To help make life go by easier", 6. Integrative- "To make and
enjoy good friends." Participation in a choral program is
certainly a multidimensional concept. What caused one to
participate may not be the reason for another. Hylton's results
show that choral directors need to be sensitive to the variety of
reasons that students choose to participate in ensembles.
Literature Regarding Achievement in Instrumental Music

One successful measure of an instrumental program is the musical achievement of its members. Either individually or collectively measured, this achievement can be viewed in a variety of ways.

Kaplan (1961) explored the relationship between certain personality characteristics and instrumental music achievement. When surveying both musicians and non-musicians, he found that musicians seemed more "self confident, self controlling and intellectualizing", whereas non-musicians were more "fearful".

Most music educators would argue that participation in instrumental music serves a creative purpose. Simpson (1969) investigated the effect of certain musical studies on growth in general creative potential. He found that musical studies can be conducive to creative potential. Students who participated in more than two semesters of music had more highly developed abilities in fluency, elaboration and flexibility than their non-musical counterparts. His final recommendation was to conduct a
longitudinal study to determine the effects of music on creative potential.

One reason often cited for eliminating music programs from the academic day is that they take away from more important areas of the school curriculum. Anello (1972) addresses this in comparing academic achievement between music students and non-music students in two Western United States high schools. Anello measured achievement in math, English and social science. When the IQ factor was taken into account, there was no significant difference between the two groups.

Continuing in a same manner as Anello, Frakes (1984) measured the differences in academic achievement, music achievement and attitude among music participants, nonparticipants and dropouts in secondary school music programs. She found that music participants had significantly higher music and academic achievement and held a much higher positive attitude toward music than the other two groups. In addition she found that participants were much more likely to participate in
music as adults than the others.

Hill (1987) investigated the strength of the relationship between participation levels and performance in instrumental music and academic achievement in reading, language and math. Using middle school students in Denver, Colorado as his subjects, Hill found that those students who were high achievers in instrumental music were also high achievers in reading, language and math and had higher GPA's and better attendance records than those who were not participating.

If instrumental music participation indeed has lasting impact, directors need to be concerned about the musical interests and tastes of their students. One of the measures in this current study is present and past musical tastes. What kind of music do people enjoy? Erneston (1961) addresses this issue indirectly in his study to determine the effect of musical experience and mental ability on the formulation of musical taste. His findings suggested that there was a strong relationship between musical experience and acquired musical taste. No particular type of music was linked to higher levels of
taste, but length of participation did have significant impact. The mental ability of students also had a major role in the final acquisition of musical taste. His final results indicate that students with high mental abilities who participated in music for a longer period of time had higher levels of acquired musical taste. These results along with those mentioned by Hill (1987) and others add substance to the music educator’s struggle to keep music in the school’s curriculum.

Kehrberg (1984) conducted an investigation of relationships between musical aptitude, general music achievement, musical attitudes, school music participation, school music achievement, and students' outside environment. Conducted in a strong German-Mennonite community, the study yielded some interesting results. Using a questionnaire, similar in some respects to the one for this study, Kehrberg found the following: strong relationships between general music achievement and musical aptitude, home musical environment, outside school instrumental music activities, school music participation, instrumental training and self appraisal of music skills. Strong relationships
were linked between school music participation levels and home musical environment, school music attitudes, and self appraisal levels. The results were inconclusive regarding the outside environment and musical aptitude and attitudes.

Finally, Zdzinski (1992) explored the relationships between parental involvement, music aptitude and musical achievement of instrumental music students. He found no significant relationship between parental involvement and performance achievement when measured by student responses. A strong relationship was found between musical aptitude and achievement and a very strong three way interaction between performance achievement, music aptitude and gender. He reported that the results of his study did not support the hypothesis that parental involvement is related to overall music achievement among middle school instrumental students.
Literature Examining Student Opinions and Attitudes
toward Instrumental Music

One can easily see from the preceding section, achievement is often measured and connected with attitude. Literature examining student opinions and attitudes is especially important to this current study because one measure of the connection explored is the current attitudes and opinions of music that the respondents have.

In one of the earlier "attitude" studies, Broquist (1961) surveyed 2,564 Wisconsin elementary students regarding their attitudes toward their music learning experiences. He found that music programs had more appeal to girls than to boys. "Playing" or hands-on experiences seemed the most effective. Instrumental music reading was enjoyed much more than vocal reading. His final conclusion was that students' attitudes do matter and should be taken into account when formulating music curriculums.
Collier (1967) summarized the results of a pilot program which brought live musical performances into the schools of the Espanola valley of New Mexico. It was clearly shown that live musical performances have a positive impact on the lasting attitudes of the children. She writes:

"Live musical performances can produce specific factual outcomes in terms of learning about musical instruments, how they are played, and facts related to the performers, positive attitudinal outcomes (attending future performances, possible future study of an instrument, and hearing similar music again) occur from live performances." (Collier, 1967, p. 1)

Although not concerned directly with student attitudes, Punke (1972) compared the attitudes between Colorado school administrators and Colorado music teachers concerning music education. He found that the attitudes between the two groups did not vary in most areas. The intensity of their remarks however revealed many differences. Music teachers were much more opinionated about the role of music education. Differences did occur in three areas. Administrators found "winning athletic teams" as a stronger community force than strong music programs. In addition music teachers felt that music should be an
academic subject, and administrators did not. Finally, music
teachers felt that students were not given enough time to devote
to music activities, administrators were uncertain. Punke
recommends that the line of communication remain open between
teachers and administrators and that teachers make a strong
effort to keep administrators educated about musical items.

Whitelegg (1986) investigated the various perceptions of
band directors, school administrators, and community members
regarding various band programs. Most of the differences
occurred around the issue of the importance of marching and pep
bands. Differences occurred between the band directors and the
other groups as the importance of marching band was debated.
However the strongest disagreement occurred between adults and
students regarding musical preference.

The purpose of a study by Seidenberg (1986) was to
determine the preferences and attitudes towards music in the
school and to determine which demographic and school variables
related to those preferences and attitudes. The research found
that band or orchestra was the most preferred activity for middle
and upper school students. Composition was the second choice. Sixth grade students had a very positive attitude toward music, eighth grade very negative and twelfth grade neutral. Variables contributing to this were out-of-school environment, musical experience, grade level, sex, and general attitude toward music.

Indirectly related, Lawrence (1987) investigated factors which influence parents to seek music instruction for their children. Among other results, she found that parents' musical backgrounds and skills learned have a definite influence on their children.

In another study, Sandvoss (1969) explored the musical preferences, interests, and activities of parents in rural, suburban, and urban communities as factors in their attitude toward the music education of their children. He found that mothers view musical activities as more important than fathers. There were minor differences in musical preferences between the geographic areas, but for the most part there was no major significant difference between the three. He concludes that 80-90% of the adults surveyed viewed music as important for their
children.

Stewart (1961), Little (1979) and Koutz (1987) all researched the attitudinal differences toward music between music and non-music students. Stewart investigated the influence of public school music education on selected high school music and non-music students. He found significant differences in several areas. Musicians excelled in musical knowledge, visual and aural imagery, musical interest both in and out of school and in non-verbal performance skills. He also found that anticipated music participation after high school decreased among music students. Little significant difference was found in students' attitude or response to music.

Little's research was similar. He organized high school students into four groups (band, orchestra, chorus, none) and surveyed their musical attitudes. As a whole, music performers had a stronger attitude towards music that did the non-performers. Band members had the strongest attitudinal difference, chorus and orchestra the least. He concluded by saying that further research is needed to determine whether
participation in a school music program changes attitudes toward music.

Koutz measured differences in status, aspiration, staff personnel satisfaction, school work, morale and participation in school sponsored organizations among students enrolled in small, medium and large high schools. He writes:

"The primary reasons indicated by music students for choosing to perform in a music performance ensemble were interest in music, pride in the group, and enjoyment of performance. Reasons primarily given for dropping out were conflicts with other interests, scheduling problems, time requirements, and a dislike for the marching component of the band. The foremost reason for non-music students for not joining a music class were conflicts with other interests, time requirements, not seeing music as important to adulthood, friends not in music and scheduling conflicts." (Koutz, 1987, p. 2271)

**Literature Regarding Adult Musical Experiences**

Since this study examines both alumni and faculty, it is very important to explore the research done regarding adult musical experiences.
Farrell (1972) explored recreational singing experiences with adults in the Harrisburg, Pennsylvania area. She found that the specific meaning of vocal music experiences varied widely. Tatum (1985) examined the status of music programs in selected retirement communities in the Southeastern United States. Participation and listening were the most frequently reported music activities. The teacher was the most important variable, influencing many of the criteria studied. Institution size also greatly affected the viewed quality of the program. Several retirement communities did not have programs due to lack of funds and personnel. Recommendations included further research, a long term MENC sponsored study of life long music learning, MENC sponsored teacher training programs to better instruct elderly citizens and a push to help educate society's negative concept of aging. With more elderly Americans every day, these recommendations seem justifiable.

One of the earliest studies of adult musical interest was completed by Falkner (1957). This study concerns the influence of music education and private music study on adult musical
interest. Results showed that past parental interest played the most important role in their musical lives. In addition, music experiences in schools played a major part. A relationship exists between past heavy musical involvement and present musical activities. "Individual desire" was the final motivating factor among these adults.

Noble (1977) conducted an analysis of musical attitudes in Wyoming adults. His study yielded the following conclusions: There was a definite relationship between the amount of music studied and the achieved levels of music, but the actual strength and exact nature of the relationship is unclear. Instrumental and vocal music participation in high school created a higher level of adult commitment than did the general music experience. College music experiences had a larger impact than those in high school, especially if the subjects majored or minored in music. Individuals in professional fields had better musical attitudes than did those at lower occupational levels.

McCullough (1981) assessed the musical needs and preferences of adults over 65 in both Tucson, Arizona and
Mansfield, Ohio. Personal data of past and present musical activities was gathered and analyzed. Questionnaire respondents indicated that music was important, and that this importance had increased with age. Most listened to music daily. The only downside of the results indicated that most did not participate in musical activities due to limited time, lack of transportation and expense.

Larson (1983) conducted case studies of twelve retired adults regarding lifelong music activity. Results showed that music education, private and self-instruction in music, and participation in aural music traditions were significant in differentiating between the various adult musical interests and attitudes. He also found as did McCullough, that musical interest increased with age.

Bowles (1988) assessed the self-expressed music education interests and music experiences by adult music audiences. A 34% response yielded 183 positive and 92 negative responses. Performance and listening experiences received the greatest attention on the positive side. Past choral organizations were
given a higher rating than instrumental groups. Positive attitude toward participation was found to be significantly related to current participation and past involvement in classroom music.

Finally, Darrough and Boswell (1992) furnish a list of additional research in the adult music area. Among several studies cited, two warrant mentioning here. Gilbert and Beal (1982) state that in order to find effective musical programs for adults, a knowledge of their past musical experiences is crucial. Darrough (1990) reported that over 85% of people in his study felt that music was important. Their backgrounds included a great deal of past musical participation.

It seems clear that understanding the past musical lives of adults will help present day music educators in their development of music curriculums.
Literature Pertaining to Participation in Instrumental Music

Most of the early studies pertaining to adults, attitudes or justification include some material regarding participation in music programs. A great deal of information exists about the importance of student musical participation.

Cucci (1955) was one of the first to study characteristics of secondary school music participation, finding three significant factors relating to the percentage of students involved. First is the number of periods in the school day. Because of the dilemma of arranging four major academic classes, music often was left out. With more periods in the school day, better chances for scheduling and therefore participation could have occurred. Second is the coordination between the elementary and secondary music education programs. The more coordination that exists between upper and lower schools, the better the participation. Third is the relationship between community music groups and the schools. The closer the tie, the better the involvement will
be in both organizations.

Wolfle (1969) studied the relationships between factors and participation and non-participation in instrumental music. Selecting all twelfth graders from three Cincinnati schools, she found the following eleven conclusions:

1. 528 of 948 (55.7%) began instrumental music.

2. 133 of the 528 (25.1%) continued; 395 (74.9%) discontinued.

3. Fewer girls tended to participate in instrumental music and more tended to discontinue than boys.

4. The chances for students beginning any type of instrumental music are greater if they come from middle or upper class families.

5. These middle or upper class students (#4) generally score higher on IQ tests.

6. Regardless of socioeconomic class, the chances of continuing are similar.

7. The five most discontinued instruments are: piano, clarinet, trumpet, violin and guitar. The most continued are: guitar, clarinet, piano, trumpet and saxophone.

8. Large group instruction in schools seems more effective than private outside of school instruction when encouraging students to continue to play.

9. 84% of continuing participants started after the seventh grade, while only 50.4% of those who discontinued started after
grade seven.

10. The reasons to begin instrumental music were for pleasure, interest in music, or interest in the instrument.

11. Students tended to withdraw due to loss of interest, not enough time to practice, other school interests, distaste for practice, boredom, lack of patience or perseverance, or scheduling conflicts.

LaRue (1986) explored the participation issue from a different perspective. He surveyed band directors, band participants and members of parent booster groups regarding outcomes of band membership and competitive elements of the band program. Band directors gave higher ratings to the outcomes that enhance the students' ability to contribute to the overall band performance. Students rated higher those traits that made the band experience more enjoyable. Parent booster groups supported the directors and added traits concerning the personal development of the band members.

Leblanc (1990) asked several teachers, students, parents and administrators about the elementary band experience. Using fifth grade students as subjects, Leblanc found students
fascinated by musical instruments. Most of the students based their reasons for participation on non-musical matters. The adults surveyed were more interested in extramusical values and benefits that the playing experience provided. They believe that learning an instrument will aid in children's social, musical and attitudinal skills.

In 1977, the Oregon Department of Education conducted a study in order to create a self-evaluation checklist of school music programs. One of the components of that report was to study the effects on later adult life of student orchestral participation. The document reports that the school orchestra provides a basis for musical values which may not be realized through any other performance media. Participation in the school orchestra and the playing of a stringed instrument have significant carry-over into adult life.

"Much of the music listened to by adults is played by the orchestra...Students desiring to pursue careers as professional performers may become aware of the existence of over 2,000 orchestras within the United States alone...many opportunities exist for the amateur string player to continue in community groups...many string students may consider teaching careers... string playing can
provide opportunities for family members to participate in a common enjoyable endeavor.” (Oregon Department of Education, 1977, p. 1-2)

Finally, Lomen (1970) explored changes in self-concept between fifth grade instrumental music participants and non-participants in Des Moines, Iowa. The study compared the changes in self-concept factors as measured by a self-report scale in selected target and non-target schools of Des Moines. An elementary form of the Gordon (University of Iowa) test, *How I See Myself Scale*, was given in a pretest/posttest design. Self-concept categories included interpersonal adequacy, teacher-school and academic adequacy. The results showed no significant differences between the participants and non-participants on these variables.

The question of why a student participates in music needs much more research. If the reasons students participate are discovered, perhaps so will the reasons why they continue.
Boisen (1979) investigated differences between in-school and out-of-school music experiences. He found, measuring rhythmic accuracies as criteria, that in-school music experiences had a significant impact. Out-of-school measures did not.

Walker (1980) explored the arts outreach question from a decidedly different view. His focus was to explore music education in community development, continuing education and in correctional institutions. In a national survey, he found that community-based music existed in 37 states and 27 states reported continuing music for the elderly. Music in correctional institutions was reported in 19 states, most staffed by full time personnel. Walker advocates more diversity and expanded focus for college music education teacher programs.

Deboard (1984) explored the development of performing artist programs of schools in Indiana. Although the study spent considerable time on the history of "The Young Audiences of Indiana" program, some descriptive data were gathered. It was
found that visiting performances do have a positive impact on students' musical experiences. Students' music preference seemed to be the most affected.

Barnes (1986) summarized some research completed on the social composition of audiences. Two main studies are compared and highlighted, DiMaggio and Unseem (1978) and Andreasen and Belk (1980). Both studies, although differently conceived, reported similar results. Gender is not significantly related to the likelihood of performance attendance. The educational level and income of people and their parents are positively correlated with attendance. Advanced age shows a negative correlation with concert attendance.

Lockwood (1985) continued in much the same manner as the two studies just mentioned. He surveyed all attendees of the Casper Symphony at their October 13, 1984 concert. He found a "typical" audience when compared to other demographic regions of the United States. His findings affirmed that past meaningful musical experiences were the key factor in their concert
attendance and in their view of the importance of music in their lives.

Finally, Single (1990) approached the arts outreach from another viewpoint when she started such a program at The Ohio State University. Gathering data from questionnaires of concert attendees and research of other such programs, she designed and implemented an outreach program. The responses to her efforts were very positive, especially concerning the pre-concert talks that preceded the programs. She advocates expansion of the program both at OSU and into the Columbus area. Single's research and ultimate implementation is a positive example of trying to increase the education level of arts audiences.

Closely Related Literature Regarding Characteristics of High School Instrumental Music Experiences and Their Relationship to Future Artistic Experiences and Support

All of the preceding research listed in this chapter has relevance to the current study, however it is clear that each of
the previous categories listed contain overlapping of ideas and terminology. Indeed in most educational fields, music or otherwise, it is hard to discuss one specific topic without discussing many others. This final section contains studies that seem to have an even more direct implication for the present research.

One of the first "carryover" studies done was by Peterman (1954). The purpose of this research was to discover and evaluate the influences contributing to post-school music activities. His examination, conducted in Milwaukee, Wisconsin, yielded sixteen conclusions, some rather sobering.

1. There is little difference between the music and non-music student regarding the carryover of music from high school into adulthood.

2. The high school student is taught how to participate in music activities, but not how to fully understand all that music offers.

3. There is a strong need for the music teacher to fully understand the total music program.

4. For the most part, those who participated in the music program in high school were satisfied with it.

5. The strongest influence on adult music interest is the home,
therefore schools and homes should work closer together.

6. In adult life, the non-music student showed a greater interest in music than did the music student. (Italics by the author)

7. Schools should prepare students adequately for the large audience of music consumers.

8. There is a need to teach music so lasting impact will result.

9. There is need for adult music education.

10. There is need for a closer relationship between private music teachers and school music programs.

11. It can be assumed that most high school instrumentalists do not continue to play after graduation.

12. There is a need for closer relations between schools and alumni.

13. Adults have a strong interest in leisure time activities of which music may play a strong part.

14. The qualities of a good music teacher are not necessarily those of a good musician alone.

15. There is a need for a better balance of music programs on radio and television.

16. There is a need for a greater number of musical organizations in the city.

Peterman's research gives clear direction to future studies.

One such study was completed by Goodrich (1965). Conducted in a
similar manner to this current study, Goodrich attempted to identify musical activities made by graduates of the Hastings public schools. Through the use of a questionnaire sent to 449 graduates with a 75% response rate, he reached the following fourteen conclusions.

1. There is a distinct relationship between increased mental ability and enrollment in high school music and concert attendance.

2. The majority of respondents favorably viewed their high school music experiences and advocated the same for their children.

3. The greatest adult music activity is piano or organ playing.

4. The majority of respondents, whether musical in high school or not, have a passive rather than active musical involvement as adults.

5. Vocalists in high school prefer vocal music as adults.

6. None of the respondents who became professional musicians stayed in Hastings.

7. The greater the involvement in church music activities the less the involvement in school music.

8. The local symphony does little to provide a medium for musical graduates since most leave the area.

9. All graduating classes (3 surveyed) responded equally.
10. Respondents who attended college actively engaged in music to a greater degree than those who did not attend.

11. Home musical environment is a strong influence on choices made by students in high school.

12. There is some evidence to suggest that "pep bands" do not increase aesthetic musical judgements.

13. 95% of the respondents have record collections.

14. The percentage of Hastings graduates taking college music courses was higher than the norm reported in earlier studies.

Goodrich's recommendations are rather surprising. He advocates the study of piano for all students to help this future music interest. In addition, churches and communities need to provide better musical opportunities. Finally, there is need for additional study in maintaining a balance between music as a social and aesthetic force.

Both Fuller (1973) and Patterson (1985) explored characteristics of community band participation and their relationship with music education practices. Fuller surveyed nine amateur bands in Colorado. His study reached the conclusion that the high school band director was the most influential person in
their musical lives. More teaching, rather than just performing, would result in more adult participation in community bands. Good adult bands have a positive impact on school bands. He recommends that music educators should focus more energy on these adult ensembles.

Patterson's study done with community bands in central Massachusetts is similar. He found that playing in a school concert band and attending community band concerts were the main influences causing the members to participate. They also indicated that senior high school was the time during which their musical activity was the strongest.

Blackman (1984) examined selected factors which might help determine why students abandon their instrumental playing after high school. She examined three studies of Clothier (1967), McClarty (1968) and Ordway (1968). Clothier studied freshman entering Iowa liberal arts colleges and found participation in solo and ensemble contests had definite influence on college playing. McClarty found the high school band experience to be the leading indicator of future participation, and Ordway found multiple high
school participation experiences a significant carryover to college. She collected eight reasons why a student may or may not continue playing. The first on her list and perhaps the main direction of her study is "attitude toward competition."

Blackman surveyed graduates from three high schools in the Columbia, South Carolina area. The subjects (years 1978, 1979, 1980) all had participated in band during their senior year in high school. She found that students who continued to play their instruments after graduation tended to have more years of participation in high school ensembles, participated more frequently in solo and ensemble festivals, auditioned more for All-State band membership and were more likely to have performed in musical situations outside of school. Almost all of the respondents (97%) rated their high school band experience favorably and 59% of the subjects continued to play their instrument. Graduates felt that there was an appropriate emphasis on competition. The final significant impact of this study showed that extra participation outside of the band experience made considerable difference later on in life. Those
members who also played the piano, were more likely to continue a serious musical experience.

Blackman drew the following conclusions from her study. The degree of group or individual competition has little impact on carryover. The graduate's perception of the high school program has no effect. The number of years participating has some impact but not enough to be significant. Students who participate in more than one musical activity in high school are more likely to participate in music activities as adults but not necessarily performance.

One of the more interesting studies in the area of future music activities and high school instrumental study was conducted by BD (Band Directors) Guide Magazine and the Music Services Corporation (1991). This study surveyed members of the United States Congress regarding their views of their music experiences. Questionnaires were sent to all members of the United States Senate and House of Representatives. The following questions were asked. "Which types of music do you enjoy listening to? How much time do you spend listening to
music each week? How many live musical performances did you attend this year? Is music important in your life? Is music important in our society? Is music important in our schools? Have you ever played an instrument or sung in a choir? What types of music ensembles did you participate in? Do you still play or sing? Despite a response rate of only 25.5%, some interesting responses were given by our country's electorate.

Some quotes:

From Senator Nancy Kassebaum of Kansas:

"I believe that it is important for young people to be exposed to all types of music so that they will appreciate our musical heritage and understand the many ways that a composition or idea may be interpreted." (Gleason, 1991, p. 9)

From Representative Jose Serrano of New York:

"In Spanish and in English, music serves as a backdrop to everything I do. A society without music is a society without a soul. Unfortunately, in the schools music is relegated to an afterthought." (Gleason, 1991, p. 9)

From Representative Harley Staggers Jr. of West Virginia:

"Music...is important in our society because the communication of ideas will keep our nation free. Like any gift or art, music should be nurtured in our schools." (Gleason, 1991, p. 9)
While these words are supportive and convincing, one can only speculate that they reflect the views of the 75% who failed to respond to the survey.

The above studies seem to indicate that the secondary school instrumental music experience does affect future musical/cultural attitudes and behaviors in many ways. More research is needed in this important area.
CHAPTER III

Procedure

Population and Sample

The population for this study was composed of alumni and faculty from two schools in Milton, Massachusetts. The town of Milton was founded in the late 1600s and borders Boston to the south. Milton contains three high schools, one private, one parochial and one public. The public school, Milton High and the private, Milton Academy were chosen for this study. The parochial school did not have an instrumental program over the past ten years and therefore was not included in this study. The instrumental programs of both Milton High and Milton Academy have excellent reputations among the Massachusetts music community. Both department chairmen are
active members of MENC and other national and state music organizations.

Milton Academy is a private independent school founded in 1798. The school contains students in grades K-12 and is organized in three parts, lower (n=180 students), middle (n=130 students) and upper (n=480 students) schools. The Academy is exclusively a day school for the lower and middle levels, but is divided into approximately a 60-40% day/boarding ratio in the upper school. Only alumni from the upper school were surveyed in this study. These alumni were almost equally divided between former boarding and day students. Boarding students come from all over the United States and abroad; day students from either the town of Milton, or neighboring cities and towns. About 90% of the faculty surveyed were instructors from the upper and middle school (since the two share faculties) and 10% from the lower school.

Milton High School is the only public high school in the town of Milton. It is a four year high school (n=700 students).
There is also one middle and four elementary schools in the town. All of the students reside in Milton. The faculty surveyed were all from the high school.

A list of names of Milton Academy alumni from 1981-91 was given to the researcher from the Development Office of that school. These dates correspond with the time that the researcher has been a faculty member there. The researcher then gathered the names and addresses of all senior (12th grade) orchestra participants during that time, since the researcher had access to all orchestra performance programs during that time span.

The orchestra/ensembles program at Milton Academy is a hybrid. Students who choose to participate in orchestra actually have the opportunity to participate in a variety of ensemble types. Scheduling allows students to play not only in the full orchestra, but wind ensemble (band) and various smaller groups such as flute choir, brass choir or percussion ensemble depending on the instrument.

A random sample was drawn from the master list of alumni names in order to gather a body of non-orchestral players during
that same time period. Since the Academy's orchestral program had experienced great growth during the ten year span, an attempt was made to reflect the growth on the non-participant side. Proportional sampling was used to achieve an incremental increase in the non-participant population, paralleling the increase in the participant sample. Since more students participated in the orchestra during the latter part of the ten year span, more non-participants were selected from those later years. A total of 88 more non-participants were surveyed than participants.

At Milton High School, the chairman of the music department gathered a list of names of all 12th grade band members during 1981-91. The school office then furnished a graduating master class list from the same dates. A random sample was then drawn in order to get a pool of non-participants. The number of players in the high school band program held fairly steady during that ten year span, decreasing slightly in the latter years. The non-participant pool, reflects that slight decrease, with more non-participants surveyed toward the beginning of the
time period. There were again slightly more non-participants than band members sampled. Twenty nine more non-participants were surveyed than participants.

The data from the Milton Academy faculty were gathered at a required all-school faculty meeting on October 27, 1992. All faculty members present completed the questionnaire and returned it to the researcher that evening. Data from the Milton High School faculty were collected the week of November 4-11, 1992. Since no all-school faculty meeting was scheduled at that time, questionnaires were placed in each faculty members' school mailbox on November 4. The researcher then returned one week later to collect the completed copies. Upon completion of the questionnaires faculty members from both schools were divided into instrumental participant or non-participant categories depending on their high school music experiences.
Survey Questionnaire

Although containing no specific title, the questionnaire used in this survey (Appendix A) contained the following introductory paragraph:

"The following questionnaire is designed to gather information about your high school and post-secondary musical and other activities. Particular attention will be given to whether participation in an organized instrumental ensemble occurred during your high school years. Please respond accurately and to the best of your recollection."

The questionnaire consisted of four parts with 44 questions. All of the questions with the exception of two followed the same check list format. Questionnaire construction procedures advocated by Dillman (1978) in The Total Design Method (TDM) were closely followed.

Part one contained 21 questions relating to subjects' current musical pursuits and interests. These questions were designed to help gather information about the respondents' musical interests.

Part two contained 14 questions regarding respondents' high school musical pursuits and interests. The format of this
section was identical to part one.

Part three contained two questions regarding personal characteristics. These two questions were designed to measure what importance music plays in the respondents' lives. The second question in this section was the first open-ended one on the form and asked respondents to comment openly on the role of music in their lives.

The final section asked for demographic information. Questions of year of graduation, public or private school, age, occupation, gender and income (optional) were all asked. The final question asked the respondent to comment on any part of the questionnaire that would help the project.

The questionnaire was designed to be easily read and completed and asked for a minimal amount of writing by the respondents. Question construction and questionnaire design procedures of Dillman (1978) made the time needed for completion short. The questionnaire was designed to be completed in about fifteen minutes, making it an easy and non-
threatening vehicle for examining data. It was the researcher's hope that this simplicity would help in the overall response rate of the study.

Development of the Survey Questionnaire

The questionnaire was evaluated by obtaining completed forms and comments from three professors and one graduate student at The Ohio State University. The two professors and the graduate student were from the music education faculty. The other professor was from the performance division. In addition, questionnaires were given to the headmaster of Milton Academy and the principal and music head at Milton High School. All read the questionnaire, completed it and wrote comments concerning its appropriateness for this research. Comments were then combined by the researcher. No serious problems with the questionnaire were revealed and all agreed the form would function appropriately. Based on the results and comments of the
seven evaluators, the questionnaire was determined to be a valid and useful instrument for this study.

**Procedures**

After the questionnaire was validated, it was professionally printed with graphics on quality stock paper. Each one was then individually numbered from the total subject list made by the researcher. 682 questionnaires were specifically folded, attached to a cover letter, and mailed via the United States Postal Service on January 3, 1993. In addition, a stamped return envelope was enclosed.

Two different cover letters (Appendix B) were used. The first was addressed to the alumni of Milton Academy and was signed by the researcher and included the headmaster of the school's name. The second was addressed to the alumni of Milton High School and contained the signature of the researcher and principal's name. TDM methods were followed with the exception of the inside envelope, where instead of Business Reply, a
metered stamping was used.

When each questionnaire was returned, the researcher, referring to the number on it, removed the subject from the original list, eventually creating a new "returned" list. One week later, January 11, 1993, a postcard reminder (Appendix C) was sent to all subjects. This postcard served both as a reminder to those who had not responded and a letter of appreciation to those who did. Three weeks after the initial letter (January 28, 1993), another mailing was sent to those who did not reply. This new mailing included another questionnaire and new cover letters (Appendix D) and stamped return envelope. Finally, on February 22, 1993, a final mailing of questionnaire, cover letter (Appendix E), and stamped envelope was sent to any remaining non-respondents. Unlike the past previous cover letters, the same letter was sent to all delinquent respondents, whether in public or private school. 440 of 682 questionnaires were returned for a rate of 64.5%. Milton High School participants returned 96 of 139 (69%). Milton High School non-participants returned 61 of 168 (36%). The Academy's participants sent back 121 of 148 (82%),
Academy non-participants 162 of 227 (71%). The faculty questionnaire returns were 116 of 116 for 100% at Milton Academy and 84 of 100 for 84% at Milton High School. The final total return rate therefore was 640 of 898, (71.1%).

Treatment of the Data

As each questionnaire was received, the respondent's name was removed from the original list and the questionnaires were placed into one of eight categories, depending on the respondents' high school instrumental music experience. Categories include: 1. Milton Academy faculty with high school large ensemble instrumental music experience, 2. Milton Academy faculty without high school large ensemble instrumental music experience, 3. Milton High School faculty with high school instrumental music experience, 4. Milton High School faculty without high school large ensemble music experience, 5. Milton Academy alumni with high school orchestra experience, 6. Milton
Academy alumni without high school orchestra experience, 7.

Milton High School alumni with high school band experience, and

8. Milton High School alumni without high school band experience.

Data was tabulated and written in the appropriate tables.

Finally, respondents had the opportunity to request completed results of this survey. By indicating this on their return envelope, data from the research will be sent upon its completion. A surprising number of alumni from both schools requested results.
CHAPTER IV

Presentation of the Data

The purpose of this study was to describe the differences in the musical/cultural adult habits and behaviors from student participants in large high school instrumental ensembles compared to non-participants. Also, the study examined whether participation seems related to specific post-secondary habits and behaviors. Specifically, this study was designed to answer the following research questions:

1. What are the current musical habits of the adults surveyed? Do they support artistic endeavors, either personally or financially?

2. Are there noticeable differences between the post-secondary musical/cultural activities of students who participated in highschool instrumental music and those who did not?
3. Were there noticeable differences between the musical activities of instrumental music participants and non-participants while the students were in high school?
4. Are there noticeable differences in populations of graduates and faculties from public and private schools with respect to post-secondary musical activities and secondary musical experiences?
5. What characteristics of the high school instrumental experience were viewed as most important in the adult lives of those surveyed?
6. What are the characteristics of secondary school musical experiences that seem to be related to post-secondary activities?

This chapter contains data gathered from the questionnaire relating to the above listed research questions and additional specific comments listed by some respondents regarding their current or secondary musical habits/activities.
The Population Sample and Return Results

Data presented in this section have been organized based upon specific research questions. Specific questions on the survey form have been combined based upon those questions and do not necessarily follow the numerical order of the questionnaire. Tables and graphs of data have been organized according to the six respondent types; Milton High School Participants, n=96 (MHSP), Milton High School Non-Participants, n=61 (MHSNP), Milton Academy Participants, n=121 (MAP), Milton Academy Non-Participants, n=162 (MANP), Milton High School Faculty, n=84 (MHSF) and Milton Academy Faculty, n=116 (MAF).
Research Questions

1. What are the current musical habits of the adults surveyed? Do they support artistic endeavors, either personally or financially?

Although there is some overlap, the first eighteen questions in the survey relate to this first research question. Regarding current playing of a musical instrument, Milton Academy participants (MAP) showed the highest rate with 61%. The lowest was the Milton High School non-participants with 11%. Table 1 lists the results.

Table 1

<table>
<thead>
<tr>
<th>Do you currently play a musical instrument?</th>
</tr>
</thead>
<tbody>
<tr>
<td>MHSP</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>YES</td>
</tr>
<tr>
<td>NO</td>
</tr>
</tbody>
</table>
The respondents play many different instruments. These include piano, guitar, organ, french horn, baritone horn, trumpet, harp, string and electric bass, harmonica, percussion, violin, bagpipes, clarinet, sax, cello, trombone, midi, oboe and voice. The most common instrument was the piano.

Questions 2-5 concerned regular participation in professional or amateur musical groups. Results (Tables 2,3,4,) were fairly similar among the various groupings, with the MAPs having the highest percentage. Bold numbers in the raw data tables indicate groups receiving noticeably higher participation. Musical groups listed under “other” included pep bands, coffee house groups, marching bands, chamber music (strings, woodwinds and brass) gospel choirs and rap groups.
Table 2

Do you regularly participate in a professional or amateur musical group?

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSE</th>
<th>MAE</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>13(14%)</td>
<td>4(6%)</td>
<td>35(29%)</td>
<td>18(11%)</td>
<td>3(3%)</td>
<td>13(11%)</td>
</tr>
<tr>
<td>NO</td>
<td>83(86%)</td>
<td>57(94%)</td>
<td>86(71%)</td>
<td>144(89%)</td>
<td>81(97%)</td>
<td>103(89%)</td>
</tr>
</tbody>
</table>

Table 3

Is the group(s) professional, amateur or both?

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSE</th>
<th>MAE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n=13</td>
<td>n=4</td>
<td>n=35</td>
<td>n=18</td>
<td>n=3</td>
<td>n=13</td>
</tr>
<tr>
<td>PRO</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>AMT</td>
<td>10</td>
<td>2</td>
<td>22</td>
<td>10</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>BOTH</td>
<td>3</td>
<td>1</td>
<td>9</td>
<td>6</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>
### Table 4

**What type of musical group is it? (Respondents were asked to check all that apply.)**

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSE</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>n=4</td>
<td>n=35</td>
<td>n=18</td>
<td>n=3</td>
<td>n=13</td>
</tr>
<tr>
<td>Orch</td>
<td>3</td>
<td>0</td>
<td>6</td>
<td>0</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Band</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Jazz</td>
<td>2</td>
<td>0</td>
<td>8</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Rock</td>
<td>1</td>
<td>1</td>
<td>13</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Folk</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>ChCh</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>CoCh</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>8</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Theat</td>
<td>1</td>
<td>0</td>
<td>7</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>5</td>
<td>3</td>
<td>7</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

ChCh=church chorus, CoCh=community or civic choir, Theat=musical theatre

The amount of time spent in the musical groups was measured in question 5. The results were divided between the graduates and faculty. Since the graduates of both schools surveyed were from 1981-91, only one respondent indicated participation for over ten years. No faculty members participated less than one year, and the majority have been involved in musical groups at least six years.
Questions 6-9 surveyed music teaching experience. Of 898 completed questionnaires, only 17 teach music. Of those 17, only six consider themselves full time music teachers, with five of those coming from the Milton Academy faculty. Two part time music teachers are from the MHSP group, teaching private lessons, choral and general music in elementary, middle and high schools. There are eight part time music instructors in the MAP group, teaching mainly private lessons and some music theory to all levels, including college. One MANP teaches jazz and rock techniques to his private students who are either in elementary school or college. One full time public high school faculty member is in charge of that school’s instrumental (band) program as well as general music in the junior high. All surveyed teaching areas are covered by the five full time members of the Academy’s music department covering the lower, middle and upper school. All faculty music teachers have had over ten years experience. Only three of the graduates, either public or private have taught for at least six.
Questions 10-14 concern specific musical behaviors. The first question attempted to discover respondents' musical preferences from eight types of music: classical, jazz, soft rock and new age, hard rock and/or rap, folk/ethnic, country-western, other or none. Question 11 surveyed respondents' sound recording purchases (CDs, LP's, cassettes). The next two measured the number and type of musical performance attendance. Finally, question 14 asked to what extent the respondents watch musical performances on television. The data from question ten yielded some interesting results (Figure 1). For all categories except MAF, soft rock/new age was noticeably higher than the mean. Hard rock/rap scored markedly higher in the MHSNP and MAP categories. Classical music scored noticeably higher than the mean from both faculties and private school participants and non-participants.
Sound recording purchases were fairly uniform across the six categories (Figure 2); the only observable fact being in the percentages of the MAP's and MANP's. Here the percentage of
major recording purchases was 70% and 58% respectively.

Concert attendance (Figure 3) held consistent between the six groups with the majority of responses being from 1-4 or 5-9.

![Bar chart showing concert attendance data]

Figure 2
Question #11
How many sound recordings have you purchased in the last year?

Regarding musical performance preference, question 13 (Table 5) yielded some interesting results. Among all graduates, rock scored noticeably above the mean. For MHSPs, orchestral
music and broadway shows were perceptibly higher, for MAPs only orchestral was higher. Besides classical/orchestral, MANPs also preferred jazz. The public school faculty scored broadway higher, the private school, orchestral music.

Among the musics listed in the "other" category were alternative, religious, blues, Disney, progressive, reggae, gospel, R & B, French, disco, big band, bluegrass, soul and funk. It appears clear that the most popular music overall is some sort of soft rock. Classical music also scores very well except at the public school.
Figure 3
Question #12
How many live performances did you attend last year?
### Table 5

**What type of musical performances do you usually like to attend?**

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSF</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-0</td>
<td>3</td>
<td>4</td>
<td>7</td>
<td>9</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>C-CM</td>
<td>7</td>
<td>2</td>
<td>3</td>
<td>6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>C-SA</td>
<td>4</td>
<td>11</td>
<td>3</td>
<td>1</td>
<td>27</td>
<td>17</td>
</tr>
<tr>
<td>C-CH</td>
<td>15</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>27</td>
<td>16</td>
</tr>
<tr>
<td>OPERA</td>
<td>19</td>
<td>15</td>
<td>3</td>
<td>4</td>
<td>40</td>
<td>25</td>
</tr>
<tr>
<td>BWY</td>
<td>6</td>
<td>0</td>
<td>15</td>
<td>4</td>
<td>62</td>
<td>59</td>
</tr>
<tr>
<td>JAZZ</td>
<td>25</td>
<td>10</td>
<td>5</td>
<td>9</td>
<td>6</td>
<td>69</td>
</tr>
<tr>
<td>ROCK</td>
<td>7</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>87</td>
<td>120</td>
</tr>
<tr>
<td>FOLK</td>
<td>13</td>
<td>6</td>
<td>4</td>
<td>3</td>
<td>57</td>
<td>17</td>
</tr>
<tr>
<td>BLT</td>
<td>25</td>
<td>7</td>
<td>1</td>
<td>8</td>
<td>31</td>
<td>23</td>
</tr>
<tr>
<td>F/D</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>7</td>
<td>19</td>
<td>11</td>
</tr>
<tr>
<td>OTHER</td>
<td>4</td>
<td>6</td>
<td>7</td>
<td>1</td>
<td>14</td>
<td>3</td>
</tr>
<tr>
<td>NONE</td>
<td>0</td>
<td>7</td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

C-0= Classical/orchestral, C-CM= Classical/chamber music, C-SA= Classical/Solo Artists, C-Ch= Classical/Chorus, BWY= Broadway show type, BLT= Ballet, F/D= Folk Dance.

It would be hard to argue that television has not made a large impact on society. Live and recorded musical concerts and
specials have long been a television staple. The advent of cable television and its musical video channels, makes this affect appear larger than ever before. Question 14 addressed the amount of musical performances that respondents watched on television. Figure 4 shows clearly that watching musical performances on television is not a high priority among those surveyed.

The questions that follow (15-18) relate to the second part of this first research question, How do respondents support the arts personally or financially? The researcher was surprised when only 15% of the total surveyed population financially contributed to artistic organizations. The only group showing any larger numbers were the private school faculty members. Figure 5 shows the results. Once again, the relative youth of the graduates, many still being in college, perhaps played a role in these results. Still, private school non-participants gave money to artistic organizations at a higher percentage than the participants. The amount of money given to artistic organizations held fairly consistent across all groups. Table 6
lists the results

Figure 4
Question #14
To what extent do you watch musical performances on television?
Table 6

How much money do you give annually to artistic organizations?

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSF</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td>n</td>
<td>8</td>
<td>4</td>
<td>11</td>
<td>21</td>
<td>14</td>
<td>39</td>
</tr>
<tr>
<td>200+</td>
<td>0</td>
<td>0</td>
<td>1(9%)</td>
<td>3(15%)</td>
<td>1(8%)</td>
<td>8(22%)</td>
</tr>
<tr>
<td>-199</td>
<td>1(13%)</td>
<td>0</td>
<td>1(9%)</td>
<td>2(6%)</td>
<td>3(21%)</td>
<td>6(17%)</td>
</tr>
<tr>
<td>-99</td>
<td>1(13%)</td>
<td>0</td>
<td>2(19%)</td>
<td>1(4%)</td>
<td>3(21%)</td>
<td>9(24%)</td>
</tr>
<tr>
<td>-49</td>
<td>5(60%)</td>
<td>2(50%)</td>
<td>5(45%)</td>
<td>6(30%)</td>
<td>0</td>
<td>14(37%)</td>
</tr>
<tr>
<td>&lt;25</td>
<td>1(13%)</td>
<td>2(50%)</td>
<td>2(19%)</td>
<td>9(45%)</td>
<td>7(50%)</td>
<td>0</td>
</tr>
</tbody>
</table>

Figure 5
Question #15
Do you normally contribute financially to artistic organizations?
It is clear to see that most financial contributions are small. The Academy faculty was the only group responding yes over 30%. "To what do they contribute", yielded some interesting results (Table 7). Of all the categories listed, local symphony orchestras, local amateur musical groups, professional or community choral and dance groups, local museums, public television/radio and other, both faculties were similar, although local museum and public television/radio support were noticeably higher. The same was true for the private school graduates. One surprising element was the fact that no support was given to local orchestras by Academy participants. Public school participants were equally spread between the choices, but the non-participants (n=4) all reported giving to local amateur musical groups. Organizations listed under "other" included: theatre groups, arts education, college arts bands and programs, and high school arts fundraising.

Doing volunteer work for organizations of any kind indicates support for such a group. In addition, one can show support of
various causes and beliefs at the ballot box. Certain candidates and political parties champion various philosophies. Questions 18 and 19 attempted to measure these two concepts of volunteerism and political candidate support. Results were similar to those reported concerning finances. Figures 6 and 7 list the results.

**Table 7**

To which artistic organizations do you financially contribute?

<table>
<thead>
<tr>
<th></th>
<th>MHSP (n=8)</th>
<th>MHSNP (n=4)</th>
<th>MAP (n=11)</th>
<th>MANP (n=21)</th>
<th>MHSE (n=14)</th>
<th>MAE (n=37)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LSO</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>LAM</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>PCH</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>PCD</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>MUS</td>
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<td>0</td>
<td>4</td>
<td>11</td>
<td>14</td>
<td>26</td>
</tr>
<tr>
<td>PVTR</td>
<td>3</td>
<td>0</td>
<td>6</td>
<td>10</td>
<td>18</td>
<td>40</td>
</tr>
<tr>
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<td>3</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>7</td>
<td>7</td>
</tr>
</tbody>
</table>
Figure 6
Question #18
Do you do volunteer work for artistic organizations?
Figure 7

Question #19

To what extent does a political candidate's artistic support influence your vote?
2. Are there noticeable differences between the post-secondary musical/cultural activities of students who participated in high school instrumental music and those who did not?

The first twenty questions on the survey form were designed to gather information about the current musical and cultural activities of both participant and non-participant graduates, in addition to faculty members. The data, previously presented in tables and graphs, yield some interesting results.

It is clear to see in many of the areas measured that there are noticeable differences regarding participants and non-participants in their later adult life. Table 1 shows that 61% of Academy participants still play a musical instrument of some kind. When both Academy and High School participants are combined, 53.5% continue to play. Non-participants continue to play at a much lower percentage (43 of 223, 19.5%). Naturally, there are many more instrumental players among the participants than non-participants, but it appears that large instrumental participation does transfer into continued future playing, even if
some of the instruments played are not band or orchestral. Table 2 outlines the same features in reference to group participation. Current participant percentages are markedly higher for high school participants than non-participants. Although both percentages are low, the total “yes” percentages are 22% for Ps and 10% for NPs, greater than two to one. Even though some of the professional or amateur groups are not instrumental, it seems instrumental music participation in high school does matter. There does not appear to be any recognizable pattern with regard to type of participating group. Secondary school participants and non-participants regularly play in rock groups. MHSPs continued band participation noticeably higher than the average. Both MHSPs and MHSNPs are involved in “other” musical activities. The only vocal participation higher than average occurred in the MANPs as the community chorus was the highest percentage recorded.

As mentioned earlier, the age of respondent certainly affected the time spent playing in musical groups. Graduates
surveyed finished high school between 1981-91. Only two participants have played in these groups for over six years.

Only one non-participant teaches music. All other music teachers (part time), were participants in large instrumental ensembles while in high school.

When the participants from the private and public schools are combined and matched against non-participants, regarding music preference, sound recording purchases and musical concert attendance some interesting results occur. Soft rock/new age, is the only music type noticeably higher among all respondents. A total of 277 respondents indicated preference for this musical type. Hard rock/rap preference was shared by MHSNPs and MAPs, perhaps a surprising result. Classical music was highly regarded by both Academy participants and non-participants. Academy participants also gave jazz a noticeably higher than average rating. All other music types were either at the mean or below.

Table 8 combines private and public school participants and non-participants regarding recording purchases and concert attendance. There is little noticeable difference regarding sound
non-participants regarding recording purchases and concert attendance. There is little noticeable difference regarding sound recording purchases. Participants purchase CDs, cassettes or LPs at a slightly higher rate than non-participants. When the percentages are combined from the top two categories Ps purchase larger number of recordings 61% to 53%. There is even a smaller difference in concert attendance. The top two categories are almost identical. A substantial amount of NPs do not attend performances.

Table 8

<table>
<thead>
<tr>
<th>P-Record</th>
<th>P-Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>20+</td>
<td>62 (29%) 13 (6%)</td>
</tr>
<tr>
<td>10-20</td>
<td>70 (32%) 34 (16%)</td>
</tr>
<tr>
<td>5-9</td>
<td>43 (20%) 68 (31%)</td>
</tr>
<tr>
<td>1-4</td>
<td>37 (17%) 94 (43%)</td>
</tr>
<tr>
<td>0</td>
<td>5 (2%) 8 (4%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NP-Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>62 (28%)</td>
</tr>
<tr>
<td>56 (25%)</td>
</tr>
<tr>
<td>52 (23%)</td>
</tr>
<tr>
<td>33 (15%)</td>
</tr>
<tr>
<td>20 (9%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NP-Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 (7%)</td>
</tr>
<tr>
<td>36 (16%)</td>
</tr>
<tr>
<td>44 (20%)</td>
</tr>
<tr>
<td>100 (45%)</td>
</tr>
<tr>
<td>27 (12%)</td>
</tr>
</tbody>
</table>

Results regarding type of musical concert attendance were
Classical music concert attendance is second, scoring well except among public school non-participants. Broadway shows score well among public school participants, revealing perhaps Milton High School's emphasis on show productions. Jazz scores well with the Academy non-participants, perhaps demonstrating the growth of jazz at the school in the past ten years.

There seems little difference between Ps and NPs regarding televised musical events. In addition, there is little difference between the two groups in financial contributions. Both groups do little volunteer work. Surprisingly there is also little difference between groups regarding politician's support of artistic causes. Apparently this is not a main concern of those surveyed (Figure 7).

The revolution in video in the past few years has put video cassette recorders in the majority of American homes. The results of Question 20 bear this out. Slightly over 80% of the respondents have video recorders in their home. Only MANPs had less than that percentage. Nevertheless, very few rent or purchase musical videos. Table 9 shows that there is little
difference between participants and non-participants. The results clearly show that the rental or purchasing of musical videos is not of concern in this current study.

Table 9

Do you ever rent or purchase videos of musical events?

<table>
<thead>
<tr>
<th></th>
<th>MHSN</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSP</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>33%</td>
<td>48%</td>
<td>56%</td>
<td>19%</td>
<td>37%</td>
<td>46%</td>
</tr>
<tr>
<td>Seldom</td>
<td>60%</td>
<td>48%</td>
<td>41%</td>
<td>81%</td>
<td>60%</td>
<td>53%</td>
</tr>
<tr>
<td>Freq</td>
<td>7%</td>
<td>4%</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
<td>1%</td>
</tr>
</tbody>
</table>

3. Were there noticeable differences between the musical activities of instrumental music participants and non-participants while the students were in high school?

The second part of this study's questionnaire generated data on high school musical pursuits and interests. Fourteen questions
were asked concerning musical instrument participation, large instrumental or vocal ensemble participation, inside and outside of school small instrumental or vocal group participation, high school music preferences and musical concert attendance.

Part two of the questionnaire began similarly to part one. The first two questions asked were: Did you play a musical instrument in high school and did you participate in a large high school instrumental or vocal ensemble? Results on this question helped the researcher generate the participant numbers used throughout the survey. Figures 8 and 9 show the results. The most interesting facts gathered from this question concern the non-participant pool. 16% of MHSNPs played an instrument, 32% of MAPs. 7% of MHSNPs and 26% of MAPs participated in large music ensembles. In addition, this question revealed that 30% of the public school faculty played instruments in high school as did 47% from the private school faculty. Faculty participation in large musical ensembles was 37% for public and 50% for private.

Next, the survey attempted to discover in what types of large ensembles the various groups participated and for how long.
The results (Table 10) show some interesting results. Since the years of participation recorded were all from between one and four, the data are not included in this table.

Figure 8
Question #22-Did you play a musical instrument while in high school?
Figure 9

Question #23

Did you participate in a large high school instrumental ensemble?
Table 10

**In what type of large ensemble did you participate?**

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSE</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orch</td>
<td>3</td>
<td>0</td>
<td>121</td>
<td>1</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>CBand</td>
<td>96</td>
<td>2</td>
<td>18</td>
<td>1</td>
<td>10</td>
<td>26</td>
</tr>
<tr>
<td>March</td>
<td>96</td>
<td>2</td>
<td>9</td>
<td>2</td>
<td>13</td>
<td>16</td>
</tr>
<tr>
<td>Jazz</td>
<td>13</td>
<td>0</td>
<td>19</td>
<td>2</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Osens</td>
<td>5</td>
<td>0</td>
<td>12</td>
<td>0</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Chor</td>
<td>22</td>
<td>6</td>
<td>34</td>
<td>41</td>
<td>19</td>
<td>38</td>
</tr>
<tr>
<td>ShowC</td>
<td>14</td>
<td>2</td>
<td>10</td>
<td>3</td>
<td>8</td>
<td>13</td>
</tr>
<tr>
<td>OsVG</td>
<td>10</td>
<td>0</td>
<td>7</td>
<td>1</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>Dance</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>6</td>
</tr>
</tbody>
</table>

\[ n=261 \quad n=12 \quad n=232 \quad n=53 \quad n=67 \quad n=167 \]

Once again bold numbers indicate groups receiving noticeably higher participation. One obvious exception are the MHSP band
and MAP orchestra responses. Since it is obvious that the
respondents in each of those categories would indicate
participation, bolding was omitted. It is very clear to see that
chorus is the most common music ensemble experience among all
groups besides the various MHSP and MAP band and orchestra
groupings. Faculties of both the public and private schools also
indicated noticeable orchestra and band experience.

Most respondents in all groups rated their large music
ensemble experiences favorably (Figure 10). Only seven subjects
rated their experience as poor.

Question 26 ascertained the reasons why subjects
participated in these ensembles (Table 11). Did the respondent
like the music, the conductor, the type of group, the people in the
group, or need the credits for graduation? Were there other
reasons for participation? Other reasons for participation
included musical enrichment, college transcripts, personal
improvement, giving it a try, parental pressure, parental
encouragement, musical tours, creative outlet, diversion from
"normal" academics, personal importance, self-esteem and a love of music.

Figure 10
Question #25
How would you describe your high school ensemble experience?

In most cases it was the music that caused participation, something most music educators would agree should be so. In addition, Academy participants did not list the social part of music participation as important as the other groups. Academy
faculty and participants viewed the type of group as important. The only group that gave a higher rating to the importance of the conductor was the Academy orchestral players.

Table 11

For which reasons did you participate in the large ensemble?

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSE</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>64</td>
<td>5</td>
<td>105</td>
<td>35</td>
<td>26</td>
<td>48</td>
</tr>
<tr>
<td>Cond</td>
<td>38</td>
<td>3</td>
<td>72</td>
<td>24</td>
<td>14</td>
<td>27</td>
</tr>
<tr>
<td>Type</td>
<td>44</td>
<td>5</td>
<td>67</td>
<td>29</td>
<td>18</td>
<td>32</td>
</tr>
<tr>
<td>Social</td>
<td>52</td>
<td>5</td>
<td>59</td>
<td>33</td>
<td>21</td>
<td>30</td>
</tr>
<tr>
<td>Credit</td>
<td>7</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>9</td>
<td>1</td>
<td>14</td>
<td>6</td>
<td>3</td>
<td>11</td>
</tr>
</tbody>
</table>

n=214 n=21 n=321 n=129 n=83 n=149
Many Massachusetts music teachers in recent years have attempted to include some sort of small ensemble, either vocal or instrumental, into the performance curricula. The next several questions of the survey attempted to discover students' high school small ensemble participation.

Subjects were asked to list and rate small musical ensembles both inside and outside of school. Group types included chamber music of any kind, folk/ethnic groups, rock groups, jazz combos, select choruses, madrigal groups or other. Results of school sponsored small ensemble participation were lower than large ensemble participation. Only one group, MAPs, registered a greater percentage, 53-47%. Results were: 34-63% for MHSP, 5-95% MHSNP, 20-80% MANP, 21%-79% MHSF and 20%-80% MAF. With two notable exceptions, the main small ensemble chosen was the select chorus, selected by both faculties and Academy participants and non-participants. Public and private school participants also chose jazz as a small ensemble experience. Other listed alternatives were chosen in much smaller numbers. Other ensemble types listed were broadway shows, church groups, pit bands, a capella, and percussion ensembles. School sponsored
small ensembles were given good or excellent ratings. 69% of MHSPs, 66% of MHSNPs, 87% of MAPs, 78% of MANPs, 72.5% of MHSFs and 96% of MAFs gave these ensembles either a good or excellent mark. Only seven respondents overall felt their school sponsored small group poor.

The past ten years has seen a large growth in outside-of-school small ensembles in the greater Boston area. Several colleges and universities located in the area have extension programs that allow the students to participate in a wide variety of large and small instrumental and vocal ensembles. Despite this growth, respondents did not seem to participate. Every group was noticeably under 50%. The highest group were the MAPs, as 27% indicated participation. Unlike the in-school small ensemble experience where chorus was the most chosen activity, the out-of-school experiences were more varied. Chamber music groups were indicated from three groups, MHSPs, MAPs and MAFs. Rock groups are participated in by both Academy Ps and NPs. The public school faculty participated in folk groups and community chorus, while public school non-participants chose chorus as
well. As in the in-school activities, all groups remembered their out-of-school small ensemble experience with fondness. Ratings were noticeably either good or excellent. Final figures show: 84%-MHSP, 85.5%-MHSNP, 93%-MAP, 85%-MANP, 60%-MHSF, 99%-MAF.

The next three questions (33-34-35) echo earlier questions regarding current music activities. Subjects were asked, what type of music they listened to in high school and what type and how many musical performances did they attend? Some interesting results were found (Figures 11-12; Table 12). Soft rock is once again the music of choice for every group. Hard rock/rap was noticeably higher in all four graduate groups. The only other music chosen by graduates at a markedly higher rate was classical by MAPs. Academy faculty also indicated a strong preference for folk/ethnic music.

Performance attendance was more evenly spread among the six groups. MHSPs attended band, rock, broadway and chorus concerts more than average. MHSNPs frequented rock and broadway shows. MAPs attended orchestral, jazz and rock
concerts. MANPs frequented orchestral and rock performances. The public school faculty were similar to their graduate counterparts attending band, broadway and chorus concerts. The Academy faculty's attendance was more inclined to orchestra and chorus concerts. Number of concerts attended varied greatly among the groups. Performances and preferences other than the categories listed were reggae, alternative, gospel, ballet, bluegrass, blues and a capella.
Figure 11

Question #33

What type of music did you listen to while in high school?
Figure 12

Question #34

What type of live performances did you attend?
Table 12

What type of music did you listen to while in high school?

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSE</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
<td>22</td>
<td>4</td>
<td>80</td>
<td>52</td>
<td>24</td>
<td>64</td>
</tr>
<tr>
<td>Jazz</td>
<td>14</td>
<td>6</td>
<td>53</td>
<td>45</td>
<td>16</td>
<td>36</td>
</tr>
<tr>
<td>SoftR</td>
<td>69</td>
<td>36</td>
<td>68</td>
<td>115</td>
<td>60</td>
<td>48</td>
</tr>
<tr>
<td>HardR</td>
<td>64</td>
<td>45</td>
<td>78</td>
<td>125</td>
<td>25</td>
<td>37</td>
</tr>
<tr>
<td>Folk</td>
<td>9</td>
<td>9</td>
<td>30</td>
<td>52</td>
<td>21</td>
<td>44</td>
</tr>
<tr>
<td>C/W</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>10</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>Other</td>
<td>3</td>
<td>4</td>
<td>17</td>
<td>14</td>
<td>12</td>
<td>20</td>
</tr>
<tr>
<td>None</td>
<td>2</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

n=188  n=113  n=329  n=413  n=169  n=262
Table 12 (cont.)

What type of live musical performances did you attend?

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSE</th>
<th>MAE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orch</td>
<td>35</td>
<td>10</td>
<td>108</td>
<td>94</td>
<td>34</td>
<td>60</td>
</tr>
<tr>
<td>Band</td>
<td>61</td>
<td>12</td>
<td>41</td>
<td>70</td>
<td>46</td>
<td>60</td>
</tr>
<tr>
<td>Jazz</td>
<td>12</td>
<td>7</td>
<td>74</td>
<td>73</td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td>Rock</td>
<td>69</td>
<td>40</td>
<td>90</td>
<td>135</td>
<td>36</td>
<td>46</td>
</tr>
<tr>
<td>Folk</td>
<td>3</td>
<td>5</td>
<td>29</td>
<td>49</td>
<td>13</td>
<td>39</td>
</tr>
<tr>
<td>Broad</td>
<td>47</td>
<td>20</td>
<td>49</td>
<td>64</td>
<td>45</td>
<td>56</td>
</tr>
<tr>
<td>Opera</td>
<td>7</td>
<td>3</td>
<td>12</td>
<td>12</td>
<td>16</td>
<td>27</td>
</tr>
<tr>
<td>Choral</td>
<td>45</td>
<td>10</td>
<td>58</td>
<td>70</td>
<td>40</td>
<td>50</td>
</tr>
<tr>
<td>ChMus</td>
<td>11</td>
<td>2</td>
<td>56</td>
<td>46</td>
<td>5</td>
<td>26</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>5</td>
<td>3</td>
<td>9</td>
<td>4</td>
<td>8</td>
</tr>
</tbody>
</table>

n=290 n=114 n=520 n=622 n=251 n=379
Table 12 (cont.)
How many musical performances did you attend while in high school?

<table>
<thead>
<tr>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSF</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td>20+</td>
<td>37%</td>
<td>8%</td>
<td>61%</td>
<td>35%</td>
<td>22%</td>
</tr>
<tr>
<td>10-20</td>
<td>31%</td>
<td>20%</td>
<td>27%</td>
<td>37%</td>
<td>19%</td>
</tr>
<tr>
<td>5-9</td>
<td>22%</td>
<td>28%</td>
<td>11%</td>
<td>19%</td>
<td>30%</td>
</tr>
<tr>
<td>&lt;5</td>
<td>10%</td>
<td>44%</td>
<td>1%</td>
<td>9%</td>
<td>29%</td>
</tr>
</tbody>
</table>

4. Are there noticeable differences in populations of graduates and faculties from public and private schools with respect to post-secondary musical activities and secondary musical experiences?

This particular question can be interpreted in two ways.

What are the similarities and differences between the faculty and graduates within each school and what are the similarities and
differences between the faculty and graduates comparing the two schools.

In order to make these comparisons, reference is made to data reported previously but now highlighted for this purpose. For example, it is clear from the data that the private school faculty has had more formal musical instruction than their public school counterparts. 10% (29%-10%) more private school teachers play musical instruments, 8% (3%-11%) more play in some sort of musical group (see Tables 1-2). None of the public school faculty’s participation is instrumental. Musical preference is similar, although the private school teachers list classical music as their first choice compared with the public school’s soft rock. Sound recording purchases are almost identical. Academy faculty members however attend concerts at a more frequent rate than their colleagues. Concert preference is classical for MAFs and broadway shows for MHSFs. Academy faculty members contribute more money to artistic causes (32%) than public school faculty members (17%), while both list public radio/television as their most frequented recipient. When asked
a question regarding leisure time activities (Table 13), both faculties responded under 50% to the category "a great degree." Nevertheless, the MAF had a 4% edge (48-44%).

Table 13

To what degree is music a part of your leisure time activities?

<table>
<thead>
<tr>
<th></th>
<th>MHSP</th>
<th>MHSNP</th>
<th>MAP</th>
<th>MANP</th>
<th>MHSE</th>
<th>MAF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great</td>
<td>72%</td>
<td>64%</td>
<td>77%</td>
<td>62%</td>
<td>37%</td>
<td>48%</td>
</tr>
<tr>
<td>S or N</td>
<td>28%</td>
<td>36%</td>
<td>33%</td>
<td>38%</td>
<td>56%</td>
<td>52%</td>
</tr>
</tbody>
</table>

Perhaps the most striking result is high school large ensemble participation. 37% of MHSFs participated in a large music ensemble in high school. However, 50% of all MAFs did the same. Faculty member participated in both vocal and instrumental groups. Milton High's instructors instrumental experiences were mainly concert and marching band; the Academy teachers preferred orchestra and concert band. It is apparent
that the private school faculty is more musically active than their public school counterparts. They contribute more money to artistic causes or persona. They do slightly more volunteer work and are more artistically concerned when voting.

The comparison of graduates from both schools shows some interesting results in their musical activities and experiences. Judging by the responses to this survey, it seems clear that the private school music experience is varied and more comprehensive. Private school respondents in almost all areas were more musically aware. Academy participants currently play musical instruments more than their High School counterparts. The same is true for the non-participants. MA participants play in organized groups 15% more (29%-14%). Non-participants play in organized groups 5% more (11%-6%). Although the numbers are very low, there are 5% more music teachers coming from the private school.

Academy participants purchase more sound recordings (70%-49%) and attend more concerts (32%-9%). Academy non-participants also purchase recordings (58%-38%) and attend more
concerts (26%-16%). Both High School participants and non-participants do watch more musical events on television and rent or purchase more musical videos than the graduates of the Academy. MAPs and MANPs give more money to artistic causes and do more volunteer work than MHSPs and MHSNPs. They also seem more aware of political artistic issues.

While in high school, behaviors were similar. Not including the large instrumental ensemble experience, Academy non-participants participated in twice the number of musical groups as their public school counterparts. Both sets of participants rated their musical experiences either good or excellent at the same rate. Academy NPs rated experiences more favorably 78% to 56%. In addition, there were more small ensemble experiences for Academy students both in and out of school.

Question #36 on the survey form was the first listed under "personal characteristics." It asked to what degree is music a part of current leisure time activities. Surprisingly, all graduate groups indicated that music played a great part in their leisure
time. Here the results are quite similar between public and private school students. Among participants, 77% in the private school view music as a very important leisure time activity compared to 72% for public school participants. Among NPs, 64% in the public school viewed music as important in their leisure time versus 62% in the private school. Both percentages are quite high.

5. What characteristics of the high school instrumental experience were viewed as most important to the adults surveyed?

Responses to this fifth research question, both to survey questions and listed personal comments, point clearly to some specific areas. What do these participants value the most from their school instrumental experience? From the total of 200 faculty members surveyed, 46 participated in a high school instrumental ensemble, 23%. Private school faculty instrumental experience is 27%; public school 18%. Of the 640 respondents in
this survey, 278 (43.5%) participated in a large instrumental ensemble while in high school.

Participation itself in the instrumental ensemble might be the single most important characteristic carried on into adult life. Individual respondents written comments are clearly divided among the participants and non-participants. The vast majority of non-participants viewed music as a means of relaxation, for use in the background of other activities. A strong majority of participants viewed music as an art in and of itself. Some examples of non-participant comments are: "It helps me relax and escape from the tension of the day"; "It helps me escape from life's strife", and "Music through the marching band has helped my social life." Participants were more prolific with their comments. Some were: "My experience with the Milton music program has given me a greater appreciation of all types of music"; "I realize more and more how Milton's artistic heart has fostered and continues to foster my growth", and "My memory of my music experience is the most treasured of my life." Judging by the number of positive comments regarding their music
programs, participants have been noticeably affected. Non-participants were much less open and more generic in their responses.

6. What are the characteristics of secondary school musical experiences that seem to be related to post-secondary activities?

Actual participation in a large instrumental ensemble may be the first and foremost experience. Data and personal comments clearly show that high school instrumental participants play more instruments, play in more musical groups, teach music, purchase more recordings, attend more concerts, contribute more money to artistic causes and view music as a more important leisure time activity than non-participants. A few of the personal comments from participants of both schools regarding participation are: “Music is the pulse of my life”; “Music is the most important aspect in my life apart from
family"; “The orchestra in high school was my lone exposure to classical music, without it I would not have been interested”; “Music provides a lot of meaning in my life, it speaks from the heart”; “It plays a main role in my life every day”, and finally “Music is and always will be important to me thanks to inspiring teachers like you.”

Most non-participants responded generically. Relaxation and nostalgia seem the norm. Still, some comments ran contrary: “One of the greatest regrets is that I did not play an instrument”; “I hope someday to play an instrument”; and “I feel I need some sort of arts in my life.”

Besides participation, exposure to various types of music in high school seems to effect adult musical activities and behaviors although not as strongly as actual participation. It seems clear that what one listened to in high school is a strong indicator of what one listens to currently. Soft rock was the favorite choice of all groups both in high school and at the present time. Those who listened to hard rock or rap in high school also continue to do so now. MAPs listened to a great
amount of classical music in high school and continue today. A closer inspection of the data also reveals some less obvious facts. Many MANPs listened to classical music while in high school but do not do so now. Also, it seems among the MAFs, folk music has become more popular now than in high school.

A common thought spoken by many both in and out of the music community is the music remembered fondly in high school is with one the rest of one’s life. If one's main interest in music was 60s rock in high school, then 60s rock seems to continue as an interest later in life. The recent resurgence of earlier forms of rock with baby boomers reinforces this notion. Data from this survey seem to support this theory as well. Soft rock was consistently the most popular style preferred. This was also true in high school, both with graduates and faculty. Similar results are shown by MHSNPs and MAPs concerning hard rock. Classical music also shows similar characteristics among the Academy orchestra participants.

However some different results occur. Academy faculty now seem more interested in jazz and folk music than when in
high school. In addition, MANPs also now have a stronger interest
in classical music than in high school. There are no data from
this survey that address this. Comments mentioned regarding
"regret about non-participation" perhaps have some impact, but
that is not clear.

In addition, respondents on the average attended more
concerts in high school than they do so currently. Many of the
performances attended in high school were given by the
respective high school ensembles. Many of these were either free
or quite inexpensive to attend, making attending performances
easier.

Five elements that did not seem to be factors were, year of
graduation, gender, occupation, income or the public/private
school ratio of the faculties. All graduates left their high school
in 1981 to 1991. Faculty members graduated from high school
between 1940 and 1985. The gender of all respondents (Table 14)
was remarkably equal (51%-49% female). Respondents'
occupations were varied, showing no real differences between
participants and non-participants. Many subjects did not respond
to the optional income question (#43). Most who did were college students earning less than $10,000. The majority of the faculty at both schools had a public school education (64%-36% at Milton High; 57%-43% at Milton Academy). There was no noticeable difference regarding these criteria among any of the respondents.

Table 14

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<th>MALE</th>
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<td>TOTAL</td>
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CHAPTER V

Summary, Conclusions, Implications, Recommendations
and Discussion

Summary of the Study

The purpose of this research project was to describe the differences in the musical/cultural adult habits and behaviors from student participants of large high school instrumental ensembles compared to non-participants. Also, the study examined whether participation seems related to specific post-secondary habits and behaviors. Specifically the study was designed to answer the following research questions:

1. What are the current musical habits of the adults surveyed?
Do they support artistic endeavors?

2. Are there noticeable differences between the post-secondary musical/cultural activities of students who participated in high school instrumental music and those who did not?

3. Were there noticeable differences between the musical activities of instrumental music participants and non-participants while the students were in high school?

4. Are there noticeable differences in populations of graduates and faculties from public and private schools with respect to post-secondary musical activities and secondary musical experiences?

5. What characteristics of the high school instrumental experience were viewed as most important to the adults surveyed?

6. What are the characteristics of secondary school musical experiences that seem to be related to post-secondary activities?
The need for this study was evidenced by the continued struggle of music educators to sustain or expand their subject in the general curriculum of schooling. Most educators would agree that their subject has lasting influence on the lives of their students. Certainly music educators are no different. Very few studies however have attempted to examine whether participation in high school instrumental music does have lasting influence.

This study surveyed graduates and faculty members from two Eastern Massachusetts high schools, one public, one private. Data were gathered from questionnaire responses and personal comments of the subjects surveyed. Questions regarding such matters as participation, music preference, sound recording purchases, personal and financial contributions to the arts and artistic political preference were asked of both large instrumental ensemble participants and non-participants. Data tables and graphs were constructed listing results in the wide variety of categories. In addition, a sample of personal comments was generated. From an analysis of the responses to the
questionnaires, several conclusions can be drawn.

**Conclusions**

The study found first and foremost that participation in some sort of large instrumental ensemble while in high school does seem to be related to their post-secondary musical/cultural habits and behaviors. Graduates who participated in high school band or orchestra, whether in public or private school, demonstrated greater musical/artistic involvement than non-participants. These findings seem to support those of Patterson (1985) who found that the high school band experience was the leading factor in community band participation. The current study revealed that participants were much more likely to participate in and support the arts as adults, including community bands, orchestras and other types of ensembles. The results from this research seem to contradict those of Peterman (1954) who found little difference between the music and the non-music
student regarding adult musical experiences. In fact, non-music students showed somewhat greater interest in music as adults than did music students. In contrast, the current study showed instrumental music participants as having a noticeably greater interest in all kinds of adult musical experiences.

The results showed that secondary school band/orchestra members attend more concerts and purchase more sound recordings. In addition, participants play musical instruments and participate in music groups at a greater rate. This seems to support research conducted by Frakes (1984) who found that high school music participants were much more likely to participate in music as adults than non-participants and that of Blackman (1984) who found that students who participate in musical activities in high school are more likely to participate as adults in some form of musical activity. When faculty and graduate data are combined, high school band/orchestra members contribute money at a slightly higher rate to and do more volunteer work for artistic causes. In short, participation in a high school large instrumental ensemble does seem to contribute
to an adult being more artistically aware and a more avid
supporter of musical events, causes and people.

Second, it is apparent that musical preferences evident
during high school remain with one when they are adults. With
some notable exceptions, music listened to in high school is
music listened to as an adult. In this study, some form of soft
rock was the music of choice by most respondents both in high
school and as adults. When interest in classical music and other
types was strong in high school, the subjects indicated a strong
preference for that type as adults.

Data from the questionnaire generated two exceptions to
the high school-adult music preference issue. MAFs have a much
stronger interest in jazz now than in high school. One can only
speculate on this issue but perhaps the strong resurgence of the
Academy's jazz program in recent years is the reason. In
addition, MAFs seem to prefer folk music at a much higher rate
than in high school. The strong folk music attraction of the
greater Boston area, especially in Cambridge, and the addition of
a new folk music radio station perhaps are the reasons.
Third, when comparing data from both the public and private school, it becomes clear that respondents who participated in the private school instrumental music program were more likely to exhibit carry over into their musical/cultural adult lives than those from the public school. In almost all categories, private school instrumental participants were more musically/culturally active and involved than those from the public school program. They continue to play an instrument, participate in more musical groups, teach music, purchase more CDs, cassettes or records, attend more concerts, contribute financially to the arts, do more "arts" volunteer work, and consider music a more important leisure time activity. At the same time, private school non-participants showed similar differences from their public school counterparts in these same categories.

Four, although in a noticeably smaller way, this study points to the need for the music education profession to actively seek out teaching candidates. There were no full time music teachers generated from the graduates of these two schools from
1981-91, despite recognizably strong music programs. Perhaps, the music teaching faculty of these schools should play a more vested role in identifying possible future music teachers.

Implications, Recommendations and Discussion

Justification of music in the curriculum of today’s schools has been the topic of much debate. Various studies reported in the first two chapters of this document outline the variety of ways music educators have addressed this issue. The data from this study show that those who participate in high school instrumental music are more artistically active than those who do not. This study also suggests that whether a graduate was a participant in such a program or not, music plays an important part in his or her leisure time. This seems to support the research done by the American Council for the Arts (1984), where despite a shortage of leisure time, arts attendance and participation were increasing.
Much has been written in recent time relating to the value of quality leisure time for everyone. Music is obviously an important leisure time activity for the subjects of this research. Participants in instrumental music in high school report that music is even more important. If this is indeed true, it implies that instrumental music should be part of the general curriculum, if for no other reason, than to prepare citizens for better usage of their leisure time.

The results however go further. Participants view music as a separate entity and not something delegated to the background. They view music as an important part of their lives. Of course, the importance of music and the other arts is not shared by everyone. Some feel that music and the other arts are not essential for day to day living. However, more research is showing that various forms of artistic intelligence are present in everyone and need to be nourished. Some school curriculums in this country, such as the Gardner based Key School in Indianapolis, are beginning to address this issue of education for all aspects of intelligence. If indeed everyone possesses some
sort of artistic intelligence, it must be addressed. It seems that participation in instrumental music in high school is one way to do so.

This study found that more participants teach music part-time than non-participants, perhaps not surprising until one realizes that the non-participant sample also contained chorus members and other instrumentalists. Perhaps the instrumental participant pool is where the music profession should recruit its future teachers.

This study found that band/orchestra members purchase more recordings than non-participants. The national recording industry should take heed. This participant group is spending money and buying products. Whether it is classical, rock, jazz or any other music; band/orchestra members purchase more recordings than non-participants. It would behoove the recording industry to support instrumental music in the schools of this country if for no other reasons than self-serving ones.

High school band and orchestra members attend more music performances. This would suggest that various professional
music organizations and ensembles should invest time and energy into school instrumental programs. Professional music organizations should develop working relationships between themselves and the schools. Various "Young Peoples Concerts" and other outreach programs both in and outside of the school should be encouraged by both the music faculty of the school and the professional organizations. In addition, professional performing artists, members of symphony orchestras, chamber groups, choirs, and other artistic ensembles should join forces with their colleagues in the schools to show support for music's inclusion in the basic curriculum. It is where their future audiences will come from.

Besides concert attendance and recording purchases, high school band/orchestra members contribute money to and do volunteer work for artistic causes at very similar levels to nonparticipants. Leaders in various artistic organizations, whether they are professional or amateur, need to be aware of this. Even organizations not totally musical, such as public radio and
television would benefit from a better connection between themselves and high school music programs. The author recommends that high school instrumental music participation be strongly encouraged not only by those who teach it, but by those in the music industry whose careers are most certainly affected. In addition, various links need to be established between music education and other music fields. It seems clear that the high school music experience has tremendous impact on future musical/cultural behaviors.

The results of this research also show that one's musical preference is strongly shaped during the high school years. Music teachers should be strongly concerned about what music is used in their classes. Quality music must be used both in rehearsal and in the music classroom. Teachers must avoid the urge to use music that is just popular, because the students will like it. Music was the chief reason why students participated in their high school band or orchestra. Teachers must make sure that it is quality music. It then implies that those who teach teachers understand what quality music is and make sure that future
generations of music teachers are well informed. For one Academy student, orchestra was “his only exposure to classical music.” It would have been a shame if that music was not excellent. The competition for musical tastes is enormous. Music teachers, conductors and others have a large responsibility to the musical lives of their students.

This study has also opened the door to the continual debate over private versus public education. Just as this study showed that high school instrumental participation showed noticeable differences in adult music/cultural behaviors, it shows that the experience of the private school was more varied and in some sense stronger than the public. Does this mean that all private school music programs are superior to public school programs? Certainly, the limitations of this study do not indicate this.

There are some factors which may contribute to the differences between the postsecondary musical/cultural behaviors of adults from the public and private schools. Certainly the effect of tuition can not be ignored. The cost of an Academy education is quite high. Although the school has made a strong
effort to recruit lower income level students and has
dramatically increased scholarship aid, there can be no doubt that
the financial commitment of sending one to a private school can
be great. Many parents must either have the financial resources
or make severe personal sacrifices in order to send their children
to a private school. This implies a strong commitment to
education, something that often seems to be missing in the
general populace today.

Milton, like many other cities and towns in Massachusetts
have been forced to make hard financial choices. Milton is a
suburb that borders a poorer section of Boston. The town
contains lower, middle and upper income families. Property taxes
and insurance rates are high. The property tax cap of several
years ago resulted in severe cutbacks in all town services. The
latest attempt to override this cap was defeated (1993).

The public high school instrumental program, surveyed in
this study, has undergone severe constraints in the past few
years. Budget and staff cutbacks have caused some vital parts of
the program to be restructured. Feeder programs and various auxiliary components of the band program have been drastically curtailed. Even more visible elements of the program, such as the marching band, have suffered. Fortunately, some parts of the band feeder system are being restored and the instrumental program at the middle school is thriving. Hopefully this force will move its way up to the high school soon.

The Academy’s instrumental program has undergone great growth in the past ten years. The orchestra program has grown from 8 to 98 members. The orchestra program is unique as it allows the student to participate in a number of ensemble types: orchestra (full or string), wind ensemble, brass choir, woodwind ensemble, and percussion ensemble. The program has also spawned added chamber music participation. The school has made a commitment to the arts by building a multi-million dollar arts center (1992). The school has had an arts diploma requirement for over a decade.

It seems that some aspects of the private school instrumental program would be beneficial to the public school.
Although the band is certainly the most popular instrumental ensemble in the public schools of today, the addition of an orchestra would enhance the music program. Budget cuts throughout the state of Massachusetts have forced the elimination of many string programs. Perhaps some sort of hybrid, as evidenced in the Academy's orchestra/ensembles program, would work. Participation in as many different types of ensembles is a key factor in the success of the Academy's program. Students do not just play in the orchestra. It seems that this philosophy could be used in the typical high school band program. Students could be divided into various ensemble groups, perhaps led by able section leaders. School brass, flute and percussion ensembles could be formed.

Another factor generated by this study concerns school environment. It is clear that the private school faculty members are more musically aware than their public school colleagues. This naturally can help contribute to the overall environment of the two schools. Does the environment of the school help the overall education of the students? If environment is a factor in
development of beliefs, attitudes and behaviors, then perhaps the Academy faculty's background contributes to their students' musical behaviors. Do the musical backgrounds of the faculty contribute to the musical preferences of the student body? Nothing in this study points directly to this, however more research is certainly needed.

It seems clear that more research is needed in all aspects of this study. The continued justification battle warrants attention and more data to better equip music educators in their struggle for curricular existence. Continued evaluation of music preference is a very underdeveloped research area. More research is needed into various aspects of the public school and private school debate both on musical and non-musical issues. More data is needed concerning the continued value of the high school instrumental or vocal experience as it reflects in adult lives.

This current study has engendered many ideas for possible future research.

1. More research is needed regarding the place of instrumental music in the curriculum of today's schools. The justification
battle continues and teachers need more data to help in their struggle for curricular existence.

2. More research is needed regarding the effect of the high school instrumental experience in various aspects of adult lives. What type of musical experiences mean the most to adults?

3. Continued evaluation of musical preference is needed. This study generated some data regarding high school versus adult musical preferences. More research is needed to see whether indeed the music one listens to in high school is the music one listens to as an adult.

4. The public versus private school issue needs to be researched from as many different sides as possible. This study brought forth some interesting findings about two schools' instrumental music programs. Comparing other schools music programs and other programs within the schools could produce interesting findings.

5. Similar research needs to be conducted in other areas of the country. Each area of the country contains unique aspects that
might generate different results than found in this study.

6. Similar research needs to be conducted in other musical areas. Effect of vocal or classroom music participation or non-participation on adult lives might generate different results than instrumental participation. Is instrumental participation a stronger musical experience or predictor than vocal or classroom participation?

7. Studies should be conducted concerning the issue of school environment. Do the lives, interests and habits of the faculty affect the lives and preferences of the students whether musical or non-musical?
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APPENDIX A

SURVEY QUESTIONNAIRE
The following questionnaire is designed to gather information about your high school and post-secondary musical and other activities. Particular attention will be given to whether participation in an organized instrumental ensemble occurred during your high school years. Please respond accurately and to the best of your recollection.

I. CURRENT MUSICAL PURSUITS AND INTERESTS

1. Do you currently play a musical instrument?
   _____ YES    Name of instrument
   _____ NO

2. Do you regularly participate in a professional or amateur musical group?
   _____ YES
   _____ NO

   If NO, skip to question 6.

3. Is the group(s) professional, amateur or both?
   _____ PROFESSIONAL
   _____ AMATEUR
   _____ BOTH

4. What type of musical group is it? (check all that apply)
   _____ ORCHESTRA
   _____ CONCERT BAND
   _____ JAZZ ENSEMBLE
   _____ ROCK ENSEMBLE
   _____ FOLK MUSIC OR ETHNIC MUSIC ENSEMBLE
   _____ CHURCH CHOIR
   _____ COMMUNITY OR CIVIC CHOIR
   _____ MUSICAL THEATRE (BROADWAY TYPE OR OPERATIC)
   _____ OTHER    please list
5. How many years have you participated in this musical group?
   _______ OVER 10
   _______ 6-10
   _______ 3-5
   _______ 1-2
   _______ LESS THAN 1

6. Are you either a full time or part time teacher of music?
   _______ FULL TIME
   _______ PART TIME
   _______ NO
   If NO, skip to question 10.

7. What variety of music do you teach? (check all that apply)
   _______ ORCHESTRA
   _______ CONCERT BAND
   _______ MARCHING BAND
   _______ JAZZ ENSEMBLE
   _______ ROCK ENSEMBLE
   _______ PRIVATE INSTRUMENTAL LESSONS
   _______ CHORUS
   _______ MUSICAL DANCE GROUP
   _______ COMPUTER MUSIC
   _______ GENERAL MUSIC (ANY LEVEL)
   _______ MUSIC THEORY OR HISTORY
   _______ OTHER please specify__________

8. What age level of music do you teach? (check all that apply)
   _______ ELEMENTARY
   _______ MIDDLE SCHOOL/JUNIOR HIGH
   _______ HIGH SCHOOL
   _______ COLLEGE
9. How many years have you taught music?
   ___ OVER 10
   ___ 6-10
   ___ 3-5
   ___ 1-2
   ___ LESS THAN 1

10. To which type of music do you most often listen? (Check all that apply)
   ___ CLASSICAL
   ___ JAZZ
   ___ SOFT ROCK, NEW AGE
   ___ HARD ROCK, RAP
   ___ FOLK/ETHNIC
   ___ COUNTRY WESTERN
   ___ OTHER please specify_________
   ___ NONE

11. How many sound recordings (CD's, LP's, cassettes) have you purchased in the last year?
   ___ OVER 20
   ___ 10-20
   ___ 5-9
   ___ 1-4
   ___ 0

12. How many live musical performances did you attend in the last year?
   ___ OVER 20
   ___ 10-20
   ___ 5-9
   ___ 1-4
   ___ 0

13. What type of live musical performances do you usually like to attend? (Check all that apply)
   ___ CLASSICAL - ORCHESTRA
   ___ CLASSICAL - CHAMBER MUSIC
   ___ CLASSICAL - SOLO ARTISTS
   ___ CLASSICAL - CHORUS
   ___ MUSICAL DRAMA - OPERA
14. To what extent do you watch musical performances (live or recorded) on television?
   _____NEVER
   _____SOMETIMES
   _____FREQUENTLY

15. Not counting the price for tickets, do you normally contribute financially to artistic organizations?
   _____YES
   _____NO

   If NO, skip to question 18.

16. How much money do you usually give annually to artistic organizations?
   _____OVER $200
   _____$100-199
   _____$50-99
   _____$25-49
   _____LESS THAN $25

17. To which artistic organizations do you financially contribute? (check all that apply)
   _____LOCAL SYMPHONY ORCHESTRA
   _____LOCAL AMATEUR MUSICAL GROUPS
   _____PROFESSIONAL OR COMMUNITY CHORAL GROUPS
   _____PROFESSIONAL OR COMMUNITY DANCE GROUPS
   _____LOCAL MUSEUMS
   _____PUBLIC TELEVISION OR RADIO
   _____OTHER please specify_____
18. Do you do volunteer work for artistic organizations?
   ___ YES
   ___ NO

19. To what extent does a political candidate's artistic support influence your vote?
   ___ A GREAT DEAL
   ___ SOMewhat
   ___ NOT AT ALL

20. Do you own a Video Cassette Player (VCR)?
   ___ YES
   ___ NO
   If NO, skip to question 22.

21. Do you ever rent or purchase videos of musical events?
   ___ NEVER
   ___ SOMETIMES
   ___ FREQUENTLY

II. HIGH SCHOOL MUSICAL PURSUITS AND INTERESTS

22. Did you play a musical instrument while in high school?
   ___ YES Name of instrument
   ___ NO

23. Did you participate in a large high school instrumental or vocal ensemble?
   ___ YES
   ___ NO

If NO, skip to question 27.
24. In what type of large ensemble did you participate AND for how many years? (check all that apply).

____ ORCHESTRA
____ CONCERT BAND
____ MARCHING BAND
____ LARGE JAZZ ENSEMBLE
____ OUT-OF-SCHOOL ENSEMBLE (drum corps etc.)
____ SCHOOL CHORUS
____ SCHOOL SHOW CHORUS
____ OUT-OF-SCHOOL VOCAL GROUP (Church etc.)
____ DANCE GROUP
____ OTHER, please specify________________

YEARS____

25. How would you describe your high school ensemble experience?

____ EXCELLENT
____ GOOD
____ FAIR
____ POOR

26. For which reasons did you participate in the large ensembles? (check all that apply)

____ LIKED THE MUSIC
____ LIKED THE CONDUCTOR
____ LIKED THE TYPE OF GROUP
____ SOCIAL (ENJOYED THE PEOPLE IN THE GROUP)
____ NEEDED THE CREDITS FOR GRADUATION
____ OTHER please specify________________

27. Did you participate in any school sponsored small musical ensembles while in high school?

____ YES
____ NO

If NO, skip to question 30.
28. In what type of school sponsored small ensemble did you participate?
   ________CHAMBER MUSIC (please list type__________)
   _______FOLK/ ETHNIC MUSIC
   _______ROCK GROUP
   _______JAZZ COMBO
   _______SELECT CHORUS
   _______MADRIGAL GROUP
   _______OTHER please specify__________

29. How would you describe your small ensemble experience?
   _______EXCELLENT
   _______GOOD
   _______FAIR
   _______POOR

30. Did you participate in any small ensembles outside of school?
   _______YES
   _______NO

If NO, skip to question 33.

31. What type of small ensemble was it? (check all that apply)
   ________CHAMBER MUSIC (please list type__________)
   _______FOLK/ETHNIC MUSIC
   _______ROCK GROUP
   _______JAZZ COMBO
   _______CHORUS (any type)
   _______OTHER please specify__________

32. How would you describe your outside-of-school small ensemble
    experiences?
   _______EXCELLENT
   _______GOOD
   _______FAIR
   _______POOR
33. What type of music did you listen to while in high school? (check all that apply).
   ___ CLASSICAL
   ___ JAZZ
   ___ SOFT ROCK, NEW AGE
   ___ HARD ROCK, RAP
   ___ FOLK/ETHNIC
   ___ COUNTRY WESTERN
   ___ OTHER please specify
   ___ NONE

34. What type of live musical performances did you attend? (check all that apply)
   ___ ORCHESTRAL PERFORMANCES (school or outside)
   ___ BAND PERFORMANCES (school or outside)
   ___ JAZZ PERFORMANCES
   ___ ROCK PERFORMANCES
   ___ FOLK/ETHNIC PERFORMANCES
   ___ BROADWAY SHOW TYPE PERFORMANCES
   ___ OPERA
   ___ CHORAL PERFORMANCES (school or outside)
   ___ CHAMBER MUSIC PERFORMANCES (any type)
   ___ OTHER please specify

35. How many musical performances did you attend while in high school?
   ___ OVER 20
   ___ 10-20
   ___ 5-9
   ___ LESS THAN 5

III PERSONAL CHARACTERISTICS

36. To what degree is music a part of your current leisure time activities?
   ___ A GREAT DEGREE
   ___ A SMALL OR NO DEGREE
37. Please comment on the importance that music plays in your life at the present time.

III DEMOGRAPHIC INFORMATION

38. When did you graduate from high school? 

39. Was your high school public or private? 

40. What is your current age? 

41. What is your current occupation? 

42. Gender? Male [ ] Female [ ]

43. What is your current (gross) annual income? OPTIONAL

   [ ] OVER $100,000
   [ ] $50,000-$99,999
   [ ] $25,000-$49,999
   [ ] $10,000-$24,999
   [ ] LESS THAN $10,000

44. Please comment on any part of this questionnaire that will help the researcher in this project.

ALL INFORMATION IN THIS QUESTIONNAIRE WILL BE CONFIDENTIAL. RESULTS WILL BE MADE AVAILABLE ON REQUEST. ---THANK YOU VERY MUCH FOR YOUR TIME AND CONSIDERATION.

--DONALD M. DREGALLA
THE OHIO STATE UNIVERSITY, COLUMBUS OHIO
CHAIRMAN MUSIC DEPARTMENT-- MILTON ACADEMY, MILTON MA.
APPENDIX B

COVER LETTERS #1
January 1, 1993

Milton Academy

Mr. John Doe
Address
City, State 212

Dear Alumnus:

As an alumnus of Milton High School, you have been selected to give your opinions on some issues that are extremely important to us. Educators from every discipline would like to think that what they do has a lasting impact on students. Teachers in the arts may be especially concerned about the long term effects of the curriculum because our society provides many opportunities for continued participation in various arts activities. The enclosed questionnaire is designed to gather information about your past and present level of interest and participation in the arts, especially music. Your kind response would be greatly appreciated.

You are assured of complete confidentiality. The questionnaire has an identification number which will simply allow us to check off your name when it is returned. Individual responses will be combined so that only group results are reported. You may obtain a copy of the final results, if you wish, by writing "Copy of Results Requested" on the back of the return envelope and printing your name and address below it.

For these results to be helpful and meaningful, it is very important that we receive your completed questionnaire by January 31. It will take approximately 15 minutes to complete. Thank you, in advance, for your help.

Sincerely,

Donald Dregala       Dr. Noreen D. Burdett       Alvin G. Adams
Chairman             Chairman                        Principal
Music Department     Music Department                Milton High School
Milton Academy       Milton High School
Doctoral Student     The Ohio State University

170 Centre Street  Milton, Massachusetts 02186  Tel: 617-698-7800  Fax: 617-698-2327
January 3, 1993

MILTON ACADEMY

Mr. John Doe
Address
City, State ZIP

Dear Alumnus:

As an alumnus of Milton Academy, you have been selected to give your opinions on some issues that are extremely important to us. Educators from every discipline would like to think that what they do has a lasting impact on students. Teachers in the arts may be especially concerned about the long term effects of the curriculum because our society provides many opportunities for continued participation in various arts activities. The enclosed questionnaire is designed to gather information about your past and present level of interest and participation in the arts, especially music. Your kind response would be greatly appreciated.

You are assured of complete confidentiality. The questionnaire has an identification number which will simply allow us to check off your name when it is returned. Individual responses will be combined so that only group results are reported. You may obtain a copy of the final results, if you wish, by writing "Copy of Results Requested" on the back of the return envelope and printing your name and address below it.

For these results to be helpful and meaningful, it is very important that we receive your completed questionnaire by January 31. It will take approximately 15 minutes to complete. Thank you, in advance, for your help.

Sincerely,

Donald M. Dregalla
Chairman, Music Department
Milton Academy
Doctoral Student
The Ohio State University

Edwin Fredie
Headmaster
Milton Academy
APPENDIX C

POSTCARD REMINDER
January 11, 1992

Last week a questionnaire seeking your opinions about your past and present musical activities was mailed to you.

If you have already completed and returned it, please except my sincere thanks. If not, please do so today. Because it has been sent to a small sample of graduates from either Milton High School or Milton Academy, it is very important that yours be included to accurately represent the opinions of alumni from both schools.

If for some reason you did not receive a questionnaire or it was misplaced, please call me at (617) 698-7800 ext. 2649 and I will replace it.

Sincerely,

Donald M. Dregalla
Milton Academy Music
The Ohio State University
January 31, 1993

Milton High School Student
Address
City, State, Zip

Dear:

A little over three weeks ago I wrote to you seeking your opinions regarding your past and present musical activities. Perhaps you did not receive my letter because as of today we have not yet received your completed questionnaire.

Our research is undertaken in attempts to see whether high school music experiences have any lasting impact in the future. Hopefully this knowledge will help in some way plan better musical curriculums.

I am writing to inform you that your opinion does matter. Your name was selected either because you played in the Milton High Band, or from a small random sample of those who did not from the past ten years. In order for the results to be significant, we need every person in the sample to return their questionnaire.

In the event that your questionnaire has been misplaced, a replacement is enclosed. Your cooperation is greatly appreciated.

Sincerely,

Donald M. Dregalla
Research Coordinator-The Ohio State University
Chairman: Milton Academy Music Department
January 31, 1991

Milton Academy Student
Address
City State Zip

Dear:

A little over three weeks ago I wrote to you seeking your opinions regarding your past and present musical activities. Perhaps you did not receive my letter because as of today we have not yet received your completed questionnaire.

Our research is undertaken in attempts to see whether high school music experiences have any lasting impact in the future. Hopefully this knowledge will help in some way plan better musical curriculums.

I am writing to inform you that your opinion does matter. Your name was selected either because you played in the Milton Academy Orchestra, or from a small random sample of those who did not over the past ten years. In order for the results to be significant, we need every person in the sample to return their questionnaire.

In the event that your questionnaire was misplaced, a replacement is enclosed. Your cooperation is greatly appreciated.

Sincerely,

Donald M. Dregalla
Research Coordinator- The Ohio State University
Chairman: Milton Academy Music Department
February 24, 1993

MILTON ACADEMY

[Name]
[Address]
[City, State Zip]

Dear

I am writing to you about our study of high school and post-secondary musical activities. We have not yet received your completed questionnaire.

The large number of questionnaires returned is very encouraging. Still, in order for us to fully represent alumni from Milton Academy and Milton High School we need the opinions of those who have not responded. These opinions might be very different from those already received.

The study that we are undertaking is unique as not much information has been gathered attempting to find out whether musical experiences in high school have any carry over later on in life.

Since this is the third such letter asking your reply, I urge you to take the small time needed to complete this survey and return it to me as soon as possible.

Your contribution to the success of this study will be greatly appreciated.

Sincerely,

[Signature]

Donald M. Dregalla
Research Coordinator-The Ohio State University
Chairman: Milton Academy Music Department
170 Centre St.
Milton MA 02186