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University music engagement: A mixed methods examination of university student music participation and institutional responsibility for expanded opportunities

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University Music Engagement: A Mixed Methods Examination of University Student Music Participation and Institutional Responsibility for Expanded Opportunities

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ABSTRACT

School music participation in the United States has continued to decline over the past 70 years, the effects of which can be seen on university campuses across the country. This decline has become a commonly understood trend among those observing the state of K-12 public schools, and universities have been largely overlooked as a place for students to continue—or, even less often, begin—to explore musical interests and opportunities. What are possible explanations for this decline? Do universities themselves have an obligation to provide or expand music lessons, ensembles, and musical resources for students as part of the university experience?

In this explanatory sequential mixed methods study, I identified university students' past and present participation in music as well as their interests in pursuing or continuing to pursue music making opportunities. Using significant findings from quantitative data, I interviewed administrators to gather their opinions and perspectives on the institution's responsibility to accommodate an expansion of music making opportunities through curricular or policy change. Data from phase two interviews suggested that large-scale curricular change is untenable. Administrators referred most often to time, physical resources, and money as the largest deterrents to expansion. They also expressed a need for nonmusic students to focus on their career tracks and for the institution's music faculty to focus their efforts on students seeking a degree in music. Implications of this study include viewing college as largely vocational. Additionally, administrators may have an overinflated perception of how widely their institution's music program will reach.

CHAPTER 1: INTRODUCTION

For approximately 70 years, participation in traditional secondary curricular music ensembles[1] has continued to decline. Between 1964 and 2011, enrollment in secondary curricular music ensembles dropped from 42% to 21% (Elpus & Abril, 2011; Hoffer, 1980). Why has participation dropped so dramatically? In what ways are teachers, parents, administrators, and communities seeking to address declines in enrollment? Might patterns of diminishing participation suggest that students are not prepared to participate in music in college or beyond? Jellison (2000) argued: "If the musical lives we intend for adults require specific skills and knowledge, and if the meaningful music participation we intend for adults requires their time and in some cases their money, then decisions must be made as to what is meaningful for both students and adults" (p. 5).

Findings from a longitudinal study of United States high school seniors' enrollment reported that 21% are enrolled in secondary choral or instrumental ensembles (Elpus & Abril, 2011). Hoffer (1980) reported that 33% of U.S. students were involved in school music in 1980, down from 41% in 1968. While music education enrollment has not continued to decrease at such a dramatic rate since Hoffer's report was released, nor do these studies provide comprehensive results, findings show that secondary curricular music ensemble enrollment is in decline.

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[1] "Secondary curricular music ensembles" will be used throughout this document to refer to secondary bands, choirs, and orchestras where students primarily reproduce music from notation.

A National Association of Music Merchants (NAMM) survey of parents and teachers (2015) reported that 77% of teachers and 64% of parents agreed that music and arts education are “extremely important” or “very important.” Additionally, 87% of teachers and 81% of parents believed children should have opportunities to learn to play instruments as early as elementary school, and 63% of teachers and 57% of parents believed music education should be a required subject in middle school. Yet, Elpus and Abril’s work (2011), put alongside these findings, would suggest that while many parents believe music education is important, their children are not enrolled in K-12 music beyond compulsory elementary general music. While parents surveyed in NAMM’s report (2015) indicated that music education and arts education are priorities, enrollment data do not seem to reflect such a statement. This decline in curricular music is also not limited to students; between 1999 and 2004, a period when California public school total enrollment rose by 5.8%, student participation in music dropped by 50%, while the number of music teachers declined by 1,053 (Music for All, 2004).

Kinney (2009, 2018) offered correlational evidence suggesting that these concerns can be addressed largely by examining family structure or socioeconomic status. Mawbey (1973) found that one in every two students who began music lessons on an orchestral instrument in 1969 had dropped out by the fourth term due to fundamental deficiencies in pitch discrimination as well as rhythmic and tonal memory. Elpus (2014) found that, while the No Child Left Behind Act did not negatively affect the number of students who would enroll in at least one music course in their secondary years, it exacerbated underrepresentation of Hispanic students, English language learners, and students with Individualized Education Plans.

Others have also found that nonmusical factors play a significant role in predicting enrollment, student retention, and potential success in school music including: socioeconomic status, prevalence of individualized instruction, scholastic ability, self-concept in music, and perceptions of support from parents, teachers, and school system towards a band program (Corenblum & Marshall, 1998; Klinedinst, 1991; McCarthy, 1980; Pruitt, 1966; Wolfe, 1969). Kinney (2018) also found that students from two-parent homes were more likely to enroll in elective school music, and, academically, that every 10-point increase in standardized test scores indicated a 10% rise in likelihood of enrollment. Perhaps parents and/or students are also choosing to not be part of school programs that they perceive to privilege racial and ethnic hegemony, wealthier families, two-parent households, or students with academic aptitude.

Portions of Kinney's work echo that of Zdzinski (1996), who explored parental involvement and learning outcomes in instrumental music classrooms. Zdzinksi found that, while cognitive and musical performance outcomes were only influenced by parent involvement at the elementary level, parent involvement in affective outcomes increased with students' age. This reinforces that there is a strong correlation between (a) student enrollment and retention in the music classroom and (b) support structures they may or may not receive from parents or guardians at home. This structure may also be influenced by variables identifiable in Elpus's 2014 work (e.g., language spoken at home, racial/ethnic identities, Individualized Education Plans). All of these studies highlight that factors unrelated to music may have significant influence on enrollment outcomes.

Shifting their focus to factors more directly related to music, numerous scholars have offered conjectures that might help explain declines in school music enrollment.

Gates (2000) suggested that this may be from exclusionary behaviors, stating that "musicians have made a wall out of expertise, and some have set themselves up as gatekeepers" (p. 6). Others point out that K-12 music education should follow a model of active and lifelong participation (i.e., with adult continuance in mind), but is falling short of that goal in significant ways (Dabback, 2017; Gates, 2000; Jones, 2009; Regelski, 2016; Wilson, 2017).

Arasi (2006) found that adults reflecting on their experiences singing in a high school choir reported that extra-musical benefits (e.g., "personal growth, overcome shyness, being a part of something great") outweighed musical skills (e.g., "reading and sight-singing"). Others have noted that the current model of music education is not conducive to lifelong musical engagement and should be implementing more popular music (i.e., "modern, unrefined, mainstream") into the curriculum as an access point for a broader audience (Björnberg, 1993; Davis & Blair, 2011; Green, 2002, 2004; Rodriguez, 2004). Their findings indicate limited connections between students' musical lives and takeaways from their school music experience.

Historical trends show that in the United States, curricular music education goals have shifted significantly from the time of their institution to modern day, evolving from being integrated into every students' day for linguistic and physical development (Mason, 1837) to being more standardized and policy-oriented at state and national levels, as outlined in government documents (Senate Bill 1177, 2015; VDOE, 2013). Researchers have found that students are leaving curricular music and the liberal arts in general; Taylor et al. (2011) and Roth (2014) observed a trend that universities were moving away from world-view (i.e., liberal arts) style teaching and focusing more on professional and

vocational style training, incentivizing students with collegiate aspirations to exclude music from their coursework as early as their middle school years.

Others have suggested that the decline in enrollment lies in the nature of conservatory and traditional models of music education. A conservatory model emphasizes performance at the highest level and concentrates on exceptionality of skill (Curtis, 2020). Similarly, the "traditional classroom band model" model (Grant & Lerer, 2011, p. 24), and what Bartel (2001) called the "rehearsal model" (p. 16), places the conductor at the front of the ensemble and has students recite answers rather than make creative musical decisions. According to Wall (2018), "the traditional model of band involves a teacher-centered classroom where the band director is in charge and makes all the major decisions" (p. 52). Cooper's explanation of the traditional model (2004) emphasized the importance of performer responsibility, claiming "the concert ensemble experience should focus on playing with a characteristic tone on each instrument, improving pitch consciousness, developing individual and ensemble technique, playing with appropriate musical phrasing, playing with rhythmic accuracy, developing person and ensemble sight-reading skills, learning to play in balance, learning to match tone qualities and pitch, etc." (p. 64).

Fearing that music education is becoming increasingly irrelevant in students' lives, researchers and practitioners continue to debate about what teaching styles and classroom models should look like as the profession moves forward. Allsup (2016) challenged the conservatory model (i.e., master and apprentice) of music teacher training, saying that it promotes "intellectual or artistic passivity in its inductees;" he also worried that it perpetuates a system that does not regard the "ordinary needs of ordinary students"

(p. 39). Allsup's colleagues have disagreed, stating that he "distorts [their] concepts of musical traditions and standards" and "misrepresents these traditional practices by calling them oppressive" (Elliott & Silverman, 2017, p. 144). Regelski (2016) argued that the strict conservatory model was in fact spurring the decline in enrollment because it was no longer serving the population at large.

More in line with secondary curricular music ensembles, Williams (2007) suggested that the "fascination with large-group performance has limited our access to students, and at the same time has cut us off from multiple other involvements with music that many students might find exciting" (p. 20). He also remarked, "the profession seems uninterested in broadening its secondary offerings beyond the traditional bands, orchestras, and choruses established over the past century" (p. 20), claiming that attempts to preserve this status quo are destroying the profession. Kratus (2007) said, "the teaching model most emulated in secondary ensembles is that of the autocratic, professional conductor of a large, classical ensemble" (p. 45) and questioned how this model shapes students into effective thinkers or musicians. Both Kratus and Williams contend that in-school experiences have become too disconnected from out-of-school music experiences and have urged music educators to rethink how to make the content of their classrooms more relevant to students.

Wilson (2017) claimed that these models of music education have come to hold both a narrow purpose and outlet, but she highlighted the importance of social interaction and past musical experiences as motivations to continue in a music ensemble. Fonder (2014) thought that, while the American model of music education is not perfect, negative views regarding tradition and large ensembles are largely unwarranted and

should cease being espoused. Dykema (1916) believed that community music programs (i.e., groups that did "not include any particular kind of music or any particular kind of performer") were important to consider in the shifting landscape of music education and participation (p. 218). Offering a more nuanced perspective, Miksza (2013) said, "experimenting with new approaches for expanding curricular offerings for secondary students" should be an essential goal for music educators (p. 49), but he held that critiques on the traditional model are often based on "inconclusive evidence and speculation" (p. 46). He suggested exploring ways to increase students' access as well as the breadth and depth of musical goals, and he cautioned against such a sweeping change as disbanding secondary curricular music ensembles altogether. These are all examples of growing rifts in how music programs might continue. As such, enrollment trends, shifts in outcomes, and commentaries on current models' implications for lifelong music learning suggest student participation will continue to decline in most music education venues should curricula remain on current trajectories.

These disagreements about how the profession should move forward demonstrate there is no definitive method for slowing this declining enrollment. Many educators advocate strongly for secondary curricular music ensembles as a continued musical outlet; however, literature also points to a potential response through diversification of course offerings. Music and the arts have representation in most universities' general education curricula, but active music making and engagement accounts for only a small portion of those courses (e.g., Louisiana State University, 2018; Saginaw Valley State University, 2018; University of Montana Catalog, 2018). With curricular music often serving a specialized population with a particular skill set, a large number of amateur

musicians leave K-12 school music, according to recent research. This conundrum has been exacerbated in colleges' and universities' shift towards vocational style training (Roth, 2014; Taylor et al., 2011).

Brubacher (1982) explored fluctuations in higher education in America, a time when Franklin (1999) said, "the academy evolved from an elitist institution with a privileged student population to an American social institution charged with the responsibility of accommodating the needs of a more diverse student population" (p. 1). Miller (1988) investigated higher education philosophies and the role of general education curriculum, noting differences in the breadth and depth of content between general and other forms of education. More recently, Roth (2014) explored the idea of liberal education itself, stating, "the only thing the faculty, administrators, and students seem to agree on is that a liberal education should *not* be vocational" (p. 158), echoing earlier scholars' beliefs.

Similarly, it may be easy to surmise what *is* a priority by examining universities' general education curricula. For example, University of Montana (2018) requires all students to take a class in some sort of expressive arts. While students may elect to be in a non-music class, general education curriculum specifically emphasizes activity-based classes and the importance of learning by doing. Saginaw Valley State University (2018) also offers various expressive arts classes as part of its general education curriculum (e.g., "Musical Experience: the Piano," a course for students to learn rudimentary skills for playing keyboard), but students may also opt for classes that do not focus on active creation (e.g., United States music history) to satisfy their music credit. At Louisiana State University (2018), all music classes available for non-majors focus on learning and

recalling facts about music without the context of playing music itself, yet these classes satisfy the requirements for experience in the area.

Bloom's revised taxonomy notes that creativity represents the highest form of cognitive processing (Anderson & Krathwohl, 2001). Dileo et al.'s comparison of "creating and attending" music (2014, p. 3) supports the argument that ability to recall historical facts does not constitute comprehensive understanding of musical structure or making music, particularly in a craft that many have argued requires active participation (Choksy et al., 2001; Houlahan & Tacka, 2015; McDonald & Simons, 1989; Sheridan, 2019); watching others perform a skill cannot be equated with personally executing that same skill. For example, a kinesiology course might be framed in a way that involves actively practicing physical fitness skills addressed in lectures. Similarly, these arguments support students actively practicing music making activities.

The decrease in public school music participation reflected in existing research has potential implications for colleges and universities. With barriers of expertise that are created, often by musicians themselves (Gates, 2000), and higher education evolving to be more vocational (Roth, 2014; Taylor et al., 2011), it is logical that interest in curricular music offerings would diminish. This is particularly counterintuitive for schools claiming to administer a liberal arts education as part of their general education requirement. The liberal arts and sciences are not a pedagogical method, but rather a set of seven educational disciplines: grammar, dialect, rhetoric, arithmetic, geometry, astronomy (or the natural sciences), and music (Littlejohn & Evans, 2006). While music includes elements of theory, history, and appreciation, Littlejohn and Evans (2006) have suggested

it is also meant to include elements of performance or active making. This type of study is far from vocational; rather, it is meant to be foundational to lifelong learning.

If K-12 education were truly preparing students for the nature of expansive thinking so many colleges claim to offer, music would share equal offerings, class requirements, and resources with the six other arts and sciences. Furthermore, it would seem that, for institutions of higher learning to offer more comprehensive educational tracks—particularly those claiming specific liberal arts and science status—active music making would be represented in students' degree paths. From the research, there is a strong case to be made that the purpose of university music programs is to cultivate and/or maintain a life of music making regardless of students' previous or current experiences. This, of course, relies in part on K-12 education preparing students to have foundational knowledge in music and transferable learning, but by limiting music opportunities only to college students with exceptional performance skills within the confines of a few specific ensembles and musical traditions, universities may not be fully serving their populations.

Questions concerning student growth and development continue to interest scholars and professionals across fields, and many of their inquiries focus on the formative years leading to adulthood. Research continues to affect and shape manners by which universities envision and construct learning environments (Fry et al., 2015; Magdola, 2006; Wright, 2011). Others have sought to understand more about music's importance to young children and adults; however, there is a fairly significant chasm in research literature recognizing or defining music's importance throughout adolescence and young adulthood, with several studies focusing only on music's: (a) connections to

antisocial behavior (Arnett, 1996; Martin et al., 1993); (b) delinquency, substance abuse, and listening as identity forming behavior (North & Hargreaves, 1999; Vuolo et al., 2014); and (c) implications for learning (Eady & Wilson, 2004; Hallam, 2015; Jäncke, 2009; Rauscher et al., 1993; Wallace, 1994). There are reports on principals' perspectives on music education at primary and secondary levels (Abril & Gault, 2006, 2008; Crooke & McFerran, 2015). There is little information, however, regarding university officials' perspectives regarding music and music education. Does this suggest that music education is less of a priority as students age?

Some have reported on music making among college students, giving insight into why and how they engage in music or their motivations to continue making music (Isbell & Stanley, 2011; Kokotsaki and Hallam, 2011; Van der vat Chromy, 2010). However, non-degree-seeking students are often neglected in literature questioning how music education might better serve the larger population. While perhaps significant in addressing extra-musical issues related to music education, these studies do not directly address the question of why participation in curricular music is waning. There is a gap in research that would inform music educators about how higher education can best continue music education outside secondary curricular music ensembles.

Researchers have noted social and economic limitations that people must face (Elpus, 2014; Kinney, 2009, 2018; Zdzinski, 1996), but how restricted does a person's life have to be to not prioritize or continue making music? Is engagement in music waning, or is it an engagement in school music? Mantie and Tucker (2008) explored how avocational musicians viewed their school music experiences in relation to their current music experience in an attempt to combat the number of student musicians who quit upon

graduation; they found that students did not feel part of an "in-the-world social practice" (p. 221), and teachers did not view their teaching as leading toward the goal of lifelong learning. With school music enrollment numbers declining, it may be time to take a closer look at how music educators can bolster efforts to bring students into music classrooms and, furthermore, how they prepare students to continue making music in college and, ultimately, for the rest of their lives.

The purpose of this mixed methods research study is to explore how university students engage with music and investigate university administrators' opinions and perspectives on the institution's responsibility to accommodate this engagement through curricular or policy change. I will seek to answer questions pertaining to student and administrator perspectives, and provide insight into future music curriculum structures and how United States public school systems can continue to best serve students' needs. I will examine several large issues surrounding music education today, both at K-12 and higher education levels. I will highlight differences between university music programs' purported goals, university students' perceptions of needs unaddressed by university music programs, and university administrators' reflections on these data. Lastly, I will discuss findings and offer recommendations for how university music programs can move forward to continue serving their current populations and perhaps expand their visions to include more amateur, avocational, informal, or nontraditional options that may also serve the student population at large.

The following questions framed the investigation within a mixed methods approach:

1. In what K-12 music experiences did undergraduate students at a state university participate, and how do university students currently engage with music?
2. According to university administrators, what responsibility does a university have for providing music making opportunities to students?
3. How is music valued or not valued in the life of a university and its students?

This is a mixed methods study using an explanatory sequential design (Creswell & Plano Clark, 2011). I will first provide background and a review of related literature, then I will proceed to the methodology, results, and analyses. Finally, I will discuss study implications and offer suggestions for further research.

CHAPTER 2: REVIEW OF RELATED LITERATURE

A growing interest among music education researchers is the declining number of students who choose to enroll in music classes and performing ensembles. Several researchers have claimed that there are a number of nonmusical factors contributing to this decline (e.g., family structure, academic achievement), while others have suggested that current music education practices do not prepare students to continue a life of active music engagement. Historical trends show a general decline throughout the latter 20th century; however, there is a lack of literature questioning the relationship between K-12 music education and university-level music education and, subsequently, a limited line of research into how university-level music education efforts support lifelong and lifewide music education.

This literature review will summarize research on how K-12 education might support students in lifelong music making and what role university-level education can fill to provide students with opportunities to continue their musical pursuits. Throughout this review, I will provide historical documentation of music education's importance, with an initial focus on early childhood and K-12 education. I will also provide evidence and research in defense of active music making and lifelong music education. I will then focus specifically on college students' learning tendencies and the significance of having music as part of their education. These all provide deeper context for my research study.

Foundations in Music Education

Documentation of music's place in students' lives dates back thousands of years to when philosophers considered music a cornerstone of a balanced education. Many core values that continue to be relevant to modern day music education can in fact be traced

back to this time. In his *Republic,* Plato (1943) recognized music education as a root of deciphering good and evil: those trained in music would know good from evil, while those untrained in music could be easily seduced by wicked or unwise behaviors. Allen (2017) confirmed that recent research reflects similar findings: listening to uplifting music can contribute to a person being happier, more generous, helpful, empathetic, and more accepting of differences—and even influence how one might spend money. Plato believed that musicians who know goodness will associate with other like-minded men and women, cultivating an atmosphere of beauty and respect. He contended that a music education is most important because it targets and shapes the soul. This is what Boethius may have called *musica humana*, which formed a natural friendship between the body and soul (Bower, 1967). Newman (1959) saw *musica humana* as an art of taming the soul's raw passions to form them into something of beauty, symmetry, order, and depth. Additionally, where Plato saw gymnastics as the counterpart of physical stress, he saw music as the counterpart of mental strain. Plato's message was clearly to let the mind, body, and soul find balance and healing through music and movement.

Aristotle not only named music as a vital tenet of education, but also characterized it in a manner that rejected it as simply being another subject to study for proficiency (2011). Aristotle acknowledged that music is not necessary in the same way that reading or writing are necessary for making money, managing a household, or acquiring knowledge. He saw reading, writing, and math as tools for navigating business, people, and information; he saw music as an inherent good, what modern music educators often describe as music for music's sake (Hodges, 2005). In this regard, Aristotle echoed Plato with the notion that where there is physical work, there should be

physical relaxation; where there is mental work, there should be music also. Bloom (2008) was a proponent of this idea, understanding that music is the balancing point between human passion and reason:

> A man whose noblest activities are accompanied by a music that expresses them while providing a pleasure extending from the lower bodily to the highest spiritual is whole, and there is no tension in him between the pleasant and the good. By contrast, a man whose business life is prosaic and unmusical and whose leisure is made up of coarse, intense entertainments is divided, and each side of his existence is undermined by the other. (p. 72)

Furthermore, Aristotle rejected the notion of listening and recalling musically historical facts as sufficient for knowing music: "It is difficult, if not impossible, for those who do not perform to be good judges of the performances of others" (2011, *Politics* VIII, 6). This was echoed in the more modern argument of creating and attending music (Dileo et al., 2014). While Aristotle believed music was an inherent good for everyone to learn, he also proposed that appropriate music learning occurs when teaching for satisfaction and musical understanding rather than strictly for performance:

> The right measure will be attained if students of music stops short of the arts which are practiced in professional contests; and do not seek to acquire those fantastic marvels of execution which are now the fashion in such contests, and from these have passed into education. Let the young practice even such music as we have prescribed only until they are able to feel delight in noble melodies and rhythms, and not merely in that

> common part of music in which every slave or child and even some animals may find pleasure. (2011, *Politics* VIII, 6)

Augustine was another scholar who saw the value of learning music as a scientific and judicial process as more important than prioritizing technical skill. Music, he suggested, is in the intellect and understanding more than fast fingers and the ability to reproduce others' work (Brennan, 1988). Brennan further expanded upon Augustine's proposal: "As one turned away from the imitative, pleasure-filled music of professional musicians and sought out a more spiritually satisfying music, the clearer the divine pattern of music became" (p. 275). According to Aristotle, music is a process beyond simple utility, just as the purpose of general college English class is to promote literacy rather than generate a graduating class entirely of English majors. Brennan reported, "Music, as one of the liberal arts became, in time, a rather fossilized study of mathematical philosophical principles far removed from practical music making" (p. 272).

An 1837 report from the Boston Committee[2] documents their mission to provide curricular music education to every student in participating schools (Mason, 1837). These students were only guided in the basics of singing and notation for purposes of language and lung development, but were participating in music separated from a focus on the mastery of technical skills. Some sought to bolster music in schools for social uplift citing its propensity for building moral fiber (Clark, 1919; Mayo, 1873; Mursell, 1934),

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[2] The Boston committee was an initiative of Lowell Mason and the Boston schools which first instituted music at the curricular level.

and still others saw a need simply for a genuine, nurtured interest in music (Britton, 1958; Gehrkens, 1915; Leonhard, 1965; Reimer, 1989).

While many believe that music should be studied for its own merits, others have put forth reasons that music is considered a rightful part of education for nonmusical purposes, arguing that it contributes to emotional and perceptual growth, refinement of motor skills, vocal growth, social development, judgement, and self-discipline (Froebel, 1908; Leeper et al., 1984; Pestalozzi, 1916). Monroe (1900) saw music as a means for children to "awaken the senses, soothe the mind, contribute to speech production, and promote good health" (p. 119). Lim (2010) found a positive correlation between music making and speech after observing improved linguistic acquisition and production in children with autism spectrum disorder. Ferreri and Verga (2016) explored music as a therapeutic tool and suggest that music may have clinical implications on verbal memory and learning. Dawson (2014) presented lifelong and widespread nonmusical benefits of studying music, including improved sound processing and motor skills in the upper extremities. Whether for extra-musical benefits or for its own sake, music has been thought of as a rightful part of education for centuries.

Through recent decades, music instruction has been codified through policy documentation. In 2013, like many other states, the Virginia Board of Education adopted updated *Music Standards of Learning for Virginia Public Schools* intended to guide K-12 students' musical development (VDOE, 2013). In July 2015, the United States Senate passed the Every Student Succeeds Act that named music and arts core subjects as part of its bipartisan Elementary and Secondary Education Act reauthorization proposal (Senate Bill 1177, 2015). These historical perspectives and modern policies frame music

classrooms as pivotal points in students' lives; however, in the time that music education has seen this specialized standardization, students continue to be less involved, and teachers are becoming increasingly likely to move or leave the profession (Elpus & Abril, 2011; Gates, 2000; Hoffer, 1980; Music for All, 2004; Russell, 2012).

Many credit the 1957 Russian launch of Sputnik 1 for America's intense transition from child-centered curricula to standards-focused, STEM curricula and their subsequent effects on music education (Branscome, 2012; Cha, 2015; Herold, 1974; Rutherford, 1998). Branscome (2012) pointed out not only that the United States' attempt to catch up to Russian education had a heavy influence on standardization of education, but also that it may have been a catalyst for modern attempts to tie music to success in math and sciences. Cha (2015) focused more closely on policy making's effects regarding educational reform and asserted that establishments such as the National Science Foundation, the National Defense Education Act, and Higher Education Act of 1965 had a direct impact on the dramatic increase in college graduates since 1960.

Herold (1974) criticized educational reform, claiming that it is never entered with the interest of growing young minds, but rather "in the interests of preserving the existing social order, and that the young are viewed by their elders not primarily as ends in themselves but as so many pawns to be played in the game of maintaining that order" (p. 143). Rutherford (1997) believed there were educational successes from the American government's response to Sputnik (e.g., framing curricula and course-design materials); however, he also implied that reform was undertaken as a competitive response to crisis rather than as an attempt to attain long-term educational goals. The effects of this movement in music education can be seen as students transition from secondary

classrooms into college. From 180 years ago, when music was a regular part of every students' school day, to current declines in elective music class enrollment, one can see that specialization and standardization have had their negative impacts on music education. These impacts may help explain why college students and ultimately adults leave music behind at the secondary level.

A Need for Active Music Making

Carlsen (1988) identified participation as a basic human need, remarking that achieving goals helps people feel inward value or find cultural rewards. McDonald and Simons (1989), in pursuit of active music making, insisted that concepts about music cannot be taught; they are acquired through meaningful experiences like "perceptive listening, tuneful singing, rhythmic movement, playing instruments, and creating self-satisfying music" (p. 80). These activities are what Small (1998) called "musicking" (p. 9); "music is not a thing at all but an activity, something that people do" (p. 2). Duke (2011) held that "knowledge is almost always readily accessible. The acquisition of skill, on the other hand, requires consistent, deliberate practice…development of skills is the meat of learning" (p. 31).

Additionally, four widely used music pedagogical methods (i.e., Orff-Schulwerk, Kodály, Jaques-Dalcroze, Gordon) are all structured around the importance of beginning and continuing interactive music making with children from an early age. Orff noted that it was important for students to physically experience beat, meter, tempo, and rhythm, that they express these elements through instruments, "doing rather than learning about" (Choksy, et al., 2001, p. 104). The Kodály method emphasizes singing as the foundation to both music teaching and learning (Sheridan, 2019); Kodály believed using one's voice

was the most "direct means to a musical education" (Houlahan & Tacka, 2015, p. 22). Jaques-Dalcroze (1930) used progressions of gymnastic movements, improvisation, and solfege exercises as a means of training the body, mind, and ears to respond and interact more naturally with music. Gordon (2012) believed students should develop their aural skills by immersing themselves in singing, rhythmic movement, and tonal and rhythm patterns before being introduced to music theory or written notation.

These perspectives align with Dewey's experiential continuum (1938), as well as the more colloquial phrase *experience is the best teacher*; please see Figure 1 for a conceptual model of Dewey's Philosophy on Experiential Education.

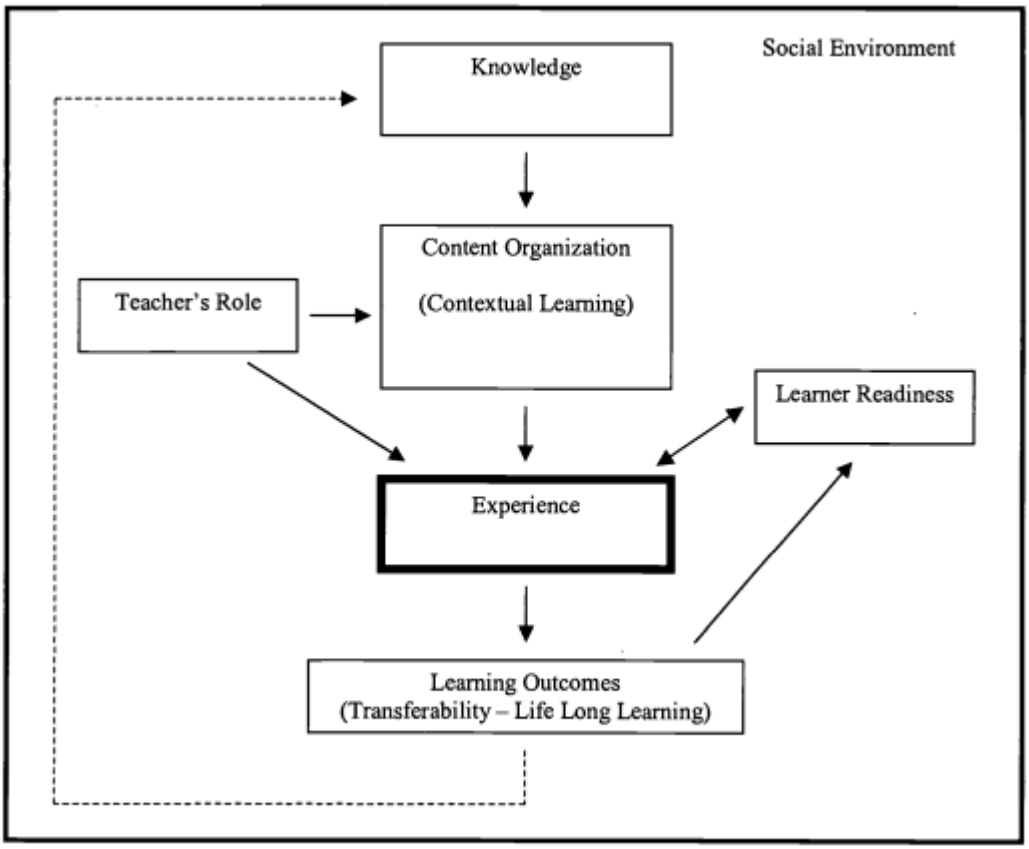

Figure 1. A Conceptual Model of Dewey's Philosophy of Experiential Education

Dewey's philosophy places experience within a social environment at the heart of learning and requires a teacher to organize and facilitate learner activities that promote optimal learner outcomes (Roberts, 2003).

Barrett and Webster (2014) claimed that music teachers engage in four human behaviors as fundamental to understanding: performance of the music of others, improvisation, composition, and listening. Instrumental music pedagogy based on an ensemble model often stops at listening and performing the music of others steps and neglects the active and creative portions characteristic of improvisation and composition (Stringham, 2010). It commonly prioritizes making music from written notation while neglecting other important musical behaviors such as singing, moving, improvising, and composing. Small (1998) considered listening as a form of musicking, and Regelski (2016) believed that listening should not be given short shrift, writing that "musicking is equated not only with performing, listening, or composing but with all forms of active engagement with music and music-related topics and actions…Music teaching as and for praxis, then, is a process of stressing and promoting students' mindfulness (intentionality) for making and learning music—rather than mindless activity" (p. 89).

While Regelski urged musicians and educators to not discount the value of listening, he also admitted that its classroom instruction "needs to include performing and compositional praxes of various kinds and degrees that inform listening in productive ways" (2005, p. 238). He agreed that listening only represents one form of musical praxis (Regelski, 2005, 2016) comparable to what Barrett and Webster described as more creative activities fundamental to musical understanding (2014).

While there are columns and op-eds proclaiming that music makes you smarter (Alleyne, 2009; Bergland, 2014; Rose, 2017) and works exploring the association between music and intelligence (Hallam, 2015; Jäncke, 2009; Rauscher et al., 1993), Eisner (1998) declared, “we do the arts no service when we try to make their case by touting their contributions to other fields” (p. 38). In many ways, this stance is reminiscent of Reimer’s (1989) and Elliott’s (1995) disagreements on each other’s views of the purpose of music education. While their rationales for music education were quite similar, Reimer (1989) believed strongly in the aesthetic component of music education, teaching music for people to experience feeling or realize their “essential humanness” (p. 29); Elliott (1995) theorized about praxial music education as its own reward, its own inherent good, saying that music making "is valuable and significant in itself because it propels the self to higher levels of complexity" (p. 122). Gruhn (2005) supported this more holistic view of engagement, stating “a praxial approach to developing musical understanding integrates so-called mental and practical skills; it brings together doing, making, feeling, and thinking; and it complements action and reflection” (p. 106).

With new support for having “Math for Math’s Sake” (Henderson, 2009), “Literature for Its Own Sake” (Katz, 2011) and any number of other subject defenses, can music not also stand on its own legs as a valuable, intrinsic, and necessary medium of practice for the human condition? Regelski (2016) put it simply: “We need not obscure what is perfectly obvious: Music of all kinds is an absolutely central feature of contemporary life…The overwhelming presence of music in today’s society demands a philosophy of music that is responsive to contemporary needs” (p. 46), suggesting that

Regelski believed the current paradigm within K-12 music education is not serving the larger population.

Lifelong Musicianship

Jones (2009) declared that music educators should employ a "lifelong" and "lifewide" paradigm. Researchers have noted that this paradigm extends to fetal development. Kisilevsky et al. (2004) noticed increases in body movement and heart rate in fetuses exposed to a Brahms Lullaby. Damstra-Wijmenga (1991) found that newborns who were exposed to alarming noises *in utero* failed to be startled by such noises while awake or asleep. Hepper (1991) found an increase in fetal body movement after exposure to a familiar piece of music, suggesting that the unborn have a musical memory. James et al. (2002) discovered that recorded music applied to a maternal abdomen resulted in altered fetal behavior, and these behaviors carried forward into the newborn period. These studies demonstrate that that music is not a K-12 endeavor, and perhaps not even a birth to death endeavor, as it is clear humans' musical development begins *in utero*.

Jones (2009) and others found that attempts to prepare teachers to facilitate lifelong musicking focused solely on adults' experiences as a continuation of traditional ensembles in which they had participated in school (Boswell, 1992; Darrough, 1992; Myers, 1992). Jones observed, in spite of conversation in the community, the pursuit of lifelong music making seemed rather marginalized in common practice music education programs—even as research and activity in the area had increased.

One solution to priming students for lifelong musicianship might be requiring students to participate in school music throughout their school years. Researchers have investigated compulsory music classes' effects in several contexts (Cutietta, 2012;

Hentschke, 2013). Hentschke released an analysis of the Brazilian government imposing mandatory music classes for all of its students (2013). Results of this study yielded strong implications for how requiring students to take prescribed music classes actually served to deconstruct the profession and led to weakened support and participation in music making. The Brazilian education system did not have enough qualified music teachers to support its efforts, resulting in the dilution of quality in music courses. She also found a decreased likelihood that students would reenroll in music courses after completing the ones that they did not choose. Cutietta (2012) evaluated the effects of compulsory K-12 music education in the United States between the 1930s and 1980s and concluded that these programs saw success in reaching the majority of the current adult population; however, he criticized the model for failing to maintain its own sustainability, noting that the beneficiaries of said system never defended the music education they received against issues that led to its demise.

Conversely, Netcoh (2017) found that students reported wanting more structure when given autonomy over their learning goals in a school environment; participants felt demotivated by the "profusion of choice and perceived lack of structure" (p. 389). Shamir and Ruskin (1984) presented a sociological theory that it is untenable to assume that everyone in a society will find an activity beneficial or interesting, but how then might students discover the benefits of any activity they do not perceive as immediately important? Zdzinski (1996) and Kinney (2009, 2018) held that parental involvement correlates positively with students' musical and academic success, suggesting authoritative structure is beneficial and oftentimes necessary for students throughout their

education. With all of this, how might music educators focus their efforts to provide more comprehensive music education?

Wilson (2017) suggested:

> There should be more connection and cooperation between school music educators and adult music educators to truly encourage lifelong learning and lifespan engagement. Lifelong learning and engagement is often cited as an end-goal for music education…An emphasis on learning and engagement in adulthood would require a more comprehensive teacher education program. Current teacher education programs focus primarily on teaching those in their schooling years…If there more were offerings in higher education for adult learning, it is entirely possible that more people will become competent adult educators. This could initiate a rise in adult music education, helping to bridge the gap between school music and community music, and leading to more opportunities for adult music participation. (p. 77)

Small (1998) recognized the importance of audience engagement in musicking. Most ethnomusicologists use this definition of music participation and also consider the audience as participants (Gates, 1991). Gates wrote extensively on the issue, proposing that, regarding music, a society can be broken into a "Participant, Audience, and Public" model with there being a distinct difference between audience as engaged non-makers and the public as musically uninterested (1991, p. 14). Among Participants, Gates also recognizes distinct classes of makers, noting their view of the cost-benefit relationship of musicking as seen in Figure 2.

<table>
<tr><td colspan="3">Typology of Music Participants in Societies</td></tr>
<tr><td>Class of player:</td><td>View music as:</td><td>Are reinforced:</td></tr>
<tr><td>Professionals</td><td rowspan="2">Work</td><td rowspan="3">In a social system made up of music professionals, amateurs and publics</td></tr>
<tr><td>Apprentices</td></tr>
<tr><td>Amateurs</td><td rowspan="2">Serious leisure</td></tr>
<tr><td>Hobbyists</td><td rowspan="3">Idiosyncratically; not reinforced primarily by a sociomusical system</td></tr>
<tr><td>Recreationists</td><td rowspan="2">Play</td></tr>
<tr><td>Dabblers</td></tr>
<tr><td colspan="3">N.B. – Besides music participants, there are two other large music-referenced groups in societies: (a) music audiences and (b) the musically uninterested or uninvolved</td></tr>
</table>

Fig. 2. A Typology of Music Participants in Society (Gates, 1991)

If compulsory participation is not the answer, but the current model is seeing less success, are there considerations to be made for fostering music making? Researchers have noted the importance of personal agency, intrinsic interest, and self-regulation in cultivating an increase in student performance in a learning environment (Bandura & Schunk, 1981; Lent et al., 1994; Schunk et al., 2014). How then, do music educators refocus efforts to ensure all students have the opportunity for music making and participation that will transfer to lifewide and lifelong music?

Dabback (2017) suggested, based on the premise that music education should hold value for people beyond their immediate school experiences, curricula should be constructed to reflect that premise. In a study designed to explore whether educators perceived that they were promoting and facilitating lifelong engagement in music with

their students, he found that a vast plurality believed that they were, through skill development, fostering passion, and promoting familiarity with different styles and genres. He proposed, however, that the current long-term purpose of education, based on this study, is more aligned with "appreciation, consumer behaviors, and undefined hopes as reflected by the comment, 'As long as there's music in their lives, it doesn't matter,'" (p. 232). He did not discount the value these programs offer but suggested that people were perhaps not achieving the objectives of lifelong learning or engagement that they believed they were. He added that society on the whole, and the music education profession, almost exclusively embraces the idea of musicianship as a result of intense formal training and performance.

Many have suggested, rather, that secondary curricular music ensembles only account for a small percentage of musical interests and may not represent the best medium to foster lifelong music involvement (Arasi, 2006; Björnberg, 1993; Davis & Blair, 2011; Green, 2002, 2004; Rodriguez, 2004). These researchers believed if music educators were truly invested in keeping people involved in music making, they should be emphasizing more foundational, transferable skills (e.g., collaborative informal learning processes and those used by popular musicians), rather than demonstrating music as only a specialized art. Dabback (2017) supported these researchers' beliefs:

> It is in the less-charted territories of non-ensemble small classes, academic courses, and beginning music instruction that they have found room to experiment and nurture values and skills closer to what the literature on lifelong music engagement promotes. These are spaces that do not have an institutionalized

> expectation of public performance and allow more individualized approaches to teaching and curriculum. (p. 238)

But how often do people leave music making to the professionals, and how often do music educators teach music as a practice reserved exclusively for the highly skilled, rather than teaching fundamental competencies within the context of understanding and longevity? Should music education continue on its current track, music participation across generations may continue to decline. It is in the formative years that music is often encouraged, but it is in the transitional and adulthood years where we see its continued need despite views of its lesser importance.

Developing College Learners

American colonial colleges were originally formed to provide higher education for those entering the clergy, beginning with Harvard in 1636 (Brickman, 1972). By the mid-18th century, institutions had expanded curricula, were seeking accreditation from governing bodies, and had launched presses and scholarly journals as they built foundations of legitimacy. Brickman also reported that the Yale faculty made efforts in 1828 to distinctly separate professional training from a liberal arts education. Flexner (1930) upheld this argument, declaring that "neither secondary, technical, vocational, or popular educations belongs in a university" (p. 27-28). Hutchins agreed that the university was aimed at "cultivating the intellect" and "pursuit of truth" for their own sakes (1936, p. 38). Fearing that professional and vocational training would serve to deconstruct education from its true purpose of exploring the breadth of human knowledge (Brickman, 1972; Flexner, 1930; Hutchins, 1936; Roth, 2014), Hutchins harshly

criticized it as “ruinous” to the idea of a university as an institution of higher learning (p. 38).

More recently, World Atlas reported that there were 4,726 degree-granting institutions in the United States, 3,026 of which were four-year colleges or universities (Chepkemoi, 2017). In 2015, the Washington Post reported over 5,300 postsecondary institutions, “everything from beauty school to Harvard,” suggesting that higher education is of booming importance in the U.S. (Selingo, 2015). In October 2018, the U.S. Bureau of Labor Statistics reported that 69.1% of 2018 high school graduates were enrolled in colleges and universities (U.S. Department of Labor, 2019). By reading historical perspectives and more modern statistics, it can be seen that there is not a uniform modern vision of what college is meant to accomplish, and perhaps there should not be. A fall 2010 poll of college freshmen indicated that the highest of seven possible reasons for attending college is “being able to get a better job” (College Music Society, 2015, p. 3). According to Pew Research, 47% of the general public and 48% of university presidents reported that the purpose of college is to teach work-related skills and knowledge, while 39% of the general public reported it is for helping students grow personally and intellectually (Taylor et al., 2011). This evidence suggests that a plurality of modern America indeed views college as vocational training. What then is music’s role in all of this?

National Endowment for the Arts (2013) found that approximately 9.5% of adults reported singing or playing an instrument over a 12 month period, a significantly lower statistic than (a) those who consider music important or (b) parents who consider music an invaluable tenet of their child’s education (NAMM, 2015). This is the same study in

which participants reported "Time" as the number one reason people did not participate more in music or, more generally, the arts. However, Keene (2010) identified a passage in the 1864 issue of *Vermont School Journal* addressing the argument that music, specifically when included in the school curriculum, could interfere with other subjects because it takes time, saying "So does the study of reading, writing, and arithmetic. Yet no one would say that either of these should be given up for geography" (p. 177).

Diminished music participation in secondary schools combined with a highly specific and limited number of music making opportunities at the tertiary level may be a reality in a society that is pulled in so many directions. However, researchers believe a university is meant to explore the breadth of human knowledge and not be a vocational school (Brickman, 1972; Flexner, 1930; Hutchins, 1936; Roth, 2014). As such, college should be seen as a time of importance for cultivating the adolescent mind and continuing to impart the importance of music to it. Rathus (2014) proclaimed that "adolescents are neither fish nor fowl;" they are neither children nor adults (p. 456). Instead, adolescents are a mashed combination of child and adult, and they deserve more attention in broadening their musical development than current research offers.

Berliner and Eyre (2018) offered extensive, research-based advice on cultivating humans with highly developed brain potential. They characterized adolescence as a "period of breathtaking brain development which has its effects on this emerging young adult" (p. 92). While the term adolescence is commonly associated with middle-school and high-school-aged students, evidence suggests that this period of crucial brain development actually extends well beyond even traditional college years. Fetterman et al. (2018) argued that the typical adult brain is not fully formed until age 25. For such a

transitional stage of life, there seems to be limited attention being given to musical development.

The K-12 research literature from National Endowment for the Arts regarding adult music making suggests that most students who leave a K-12 institution will not go on to participate in college music making opportunities, and the ones who do will likely quit by the time they reach adulthood (2013). Yet researchers (Burdett, 2017; Cole, 2014; Jourdain, 2002; Levitin, 2006; Patel, 2010; Sacks, 2007) have suggested that regular and lifelong engagement is the key to fully benefiting from music; music's effects on the brain and its benefits of development, particularly psychological, have been longstanding interests for them.

Kolb's Theory of Experiential Learning (1984) affirmed the need for more active music making. Kolb (1981, 1984) framed learning as a four-stage cycle of concrete experience, reflective observation, abstract conceptualization, and active experimentation, with each step providing the foundation for the next. For learning to be effective, then, people must be involved in the learning process, reflect on the experience, make decisions based on those reflections, and put their theories to use in the next round of the cycle. Kolb also acknowledged growing diversity of student populations, and focused on discussing how learning styles affect learning, particularly in higher education (Evans, 2010). Amateur and professional musicians alike, when engaged in a holistic and active music making process, experience this very cycle every time they sing or pick up an instrument.

Music in Higher Education

Kokotsaki and Hallam (2011) attempted to identify music students' perceptions of participatory music making in higher education. These researchers specifically examined active musicking (e.g., singing or playing an instrument), contrasting with what O'Bannon (2018) calls passive music (i.e., music as background or not as the primary focus). Their work, however, continues to only give insight regarding students who have already committed to a profession in music rather than exploring music making and engagement among students not involved in curricular music programs. Kokotsaki and Hallam (2011) also claimed that there is an onus for music educators to provide a sufficient number of high quality music making opportunities in its many guises even though evidence suggests that participation is diminishing.

Professors, officials, and even students have, of course, made efforts to bring music opportunities to a broader audience. Acapella groups are prevalent on many college campuses across the country and provide a musical outlet for students. Students involved in these ensembles remark that acapella groups offer distinctly unique music making, and they reflect on the fraternal aspects of rehearsing and performing in such an intimate group. These ensembles, however, are often exclusive and seek to serve only a handful of students among a population (Paparo, 2013).

Björnberg (1993) recommended an increasing need for more popular music in the university setting. He suggested that, in most popular music genres, the theory, learning principles, and goals of popular music differ drastically from those of traditional music education practices, and the successful integration of popular music into postsecondary institutions requires that differences be acknowledged and resolved rather than discarded.

Campbell et al. (2007) reported on the significance of music and music education to adolescents, noting that students identified a lack of popular instruments in their school curriculum. Students and members of this study's school community also commented on the necessity for change in the curriculum, acknowledging the exclusive nature of music programs. Regelski (1998) questioned the merit of using traditional instruments in music education given their lack of transferability beyond graduation. He identified a shortage of small ensemble experiences and ear training in music classes, two skills that he believed would be more relevant to students' experiences outside of school music.

Cutietta (2012) also challenged the current model of music teaching and learning given that it has been seemingly ineffective in creating a culture of longevity. Green (2002) documented popular musicians' learning sequences and also called for music educators to focus on incorporating more transferable skills into the curriculum. A year prior to Kokotsaki and Hallam's study being released (2011), music majors accounted for 1.7% of the students enrolled in higher education in the United States (College Music Society, 2015). Based on what research shows regarding K-12 music participation, the percentage of the higher education population that engages in other forms of music is higher than 1.7%.

The goal for most music educators is lifelong music making; current models of adult learning and lifelong learning can serve as conceptual frameworks through which the music participation of senior citizens can be examined, including the identification of characteristics of senior citizen music learners and the types of musical experiences in which they choose to involve themselves (Fung & Lehmberg, 2016). By further

examining adults' music making, music educators could perhaps know how to better prepare students for a life of music.

Research indicates that the modern secondary school environment does not align with adolescent needs (Wigfield et al., 2007). Jellison (2000) remarked: "It appears that adults are not continuing to play the instruments they studied as students in school" (p. 7). As such, secondary curricular music ensembles may soon require examination to improve the longevity of the skills they impart. However, how college students engage with music at present day will not only increase musicking but also affect how the next generation experiences it. By reevaluating needs at the university level, while accounting for secondary school aged students, music educators are more likely to see successful and engaged lifelong musicians. Institutional music and music education may continue to decline if members of the field do not acknowledge university students' musical lives. By examining musical engagement and curricular offerings beyond secondary curricular music ensembles, music educators may find a fresh vision for how to engage people in lifelong music making and understanding.

Summary

Researchers have reported a steep decline in K-12 music course enrollment over the last 70 years; many take this decline as a need for an evaluation of current music education practices. Logically, the K-12 education landscape will directly impact colleges and universities; yet, there is both a significant lack of research examining (a) how K-12 music education is continued in higher education and (b) steps that higher education institutions are taking to cultivate more amateur musicians and promote lifelong musicianship aside from those seeking a degree in the field.

Music education has received a great deal of attention in both historical and modern writings. A focus on standardization and movement towards vocational and skill-based training in modern classrooms has appeared with a concurrent decline in K-12 music course enrollment. Researchers have offered insights into indicators of the likelihood of enrollment or continuation of music courses, primarily at the intermediate and secondary levels; however, they have shown less concern with postsecondary enrollment and continuation. K-12 students and adults alike are engaged in music both in and out of classrooms or formal settings, yet little attention is given to the age group between those two, a pivotal time for each person's life in their growth and development.

For the sake of institutional music education's future, it is crucial that researchers and practitioners do not ignore college students' musical engagements. By examining this age group's current musicking practices and interests, researchers can better know how to structure college music courses beyond those required for students seeking a music degree. Subsequently, this will provide direct insight for structuring K-12 classrooms, continuing education courses, and community music in years to come.

CHAPTER 3: METHODOLOGY

Introduction and Overview

The purpose of this mixed methods research study is to explore how university students engage with music and investigate university administrators' opinions and perspectives on the institution's responsibility to accommodate this engagement through curricular or policy change. While the federal government recognizes music as a "core subject," (Senate Bill 1177, 2015), recent studies suggest that: (a) teachers may not be equipping students for more long-range music goals (Dabback, 2017), (b) secondary level students are enrolling in music classes at decreasing rates (Elpus & Abril, 2011), and (c) approximately 9.5% of adults report singing or playing an instrument over a 12-month period (National Endowment for the Arts, 2013). Little research is available regarding the age group between adolescence and adulthood, and this study may help universities to evaluate curricular offerings and expand opportunities for student music engagement. If students are guided in their music making between adolescence and adulthood, specifically in and around a university environment, it is possible they will be more likely to engage in lifewide and lifelong music (Jones, 2009).

Design and Procedure

For this study, I used an explanatory sequential mixed methods design (Creswell & Plano Clark, 2011) of survey and interviews to learn about how university students engage with music, both in and outside of classrooms, and how an institution might create a bridge between adolescent and adult music making by creating more opportunities for student engagement in music. Creswell and Plano Clark's explanatory sequential mixed methods design (2011) occurs in two distinct phases; in this case, the

first is a quantitative survey, and the second is qualitative semi-structured interviews. With this design, I generated interview questions for gathering phase two data based on the results of the survey (i.e., phase one data). I received IRB approval prior to beginning my research. The following questions framed the investigation within a mixed methods approach:

1. In what K-12 music experiences did undergraduate students at a state university participate, and how do university students currently engage with music?
2. According to university administrators, what responsibility does a university have for providing music making opportunities to students?
3. How is music valued or not valued in the life of a university and its students?

Within explanatory sequential analysis, I used connected mixed methods data analysis, in which the analysis of the first data set was connected to data collection in the second data set; following analysis of phase one data, I selected data at extreme levels to construct interview questions to examine why participants might have scored as they did (Creswell & Plano Clark, 2011). I presented the results of this analysis to interviewees with questions to solicit their perceptions, reactions, and interpretations as a means of gathering data for phase two.

I developed the survey (i.e., phase one) and administered it via Qualtrics (see Appendix C). I presented survey data through statistical and descriptive analysis; I analyzed open-ended items for common themes using in vivo and hand coding (Saldaña, 2009). The survey was piloted by graduate students in the unit that houses the institution's music degree. The instrument itself was live for one month to a random sample of 5,000 undergraduate students at the participating institution, beginning with the

initial recruitment email, then a second, reminder email one week before the end of the survey. While the response rate to the survey was 1.5%, or 75 out of 5,000, responses were rich enough to develop interview questions for use in phase two. I conducted follow-up, semi-structured interviews (i.e., phase two) with administrative faculty to gather perceptions and additional data (see Appendices D & E). All participants consented to being audio recorded.

Phase two consisted of meeting with university administrators involved in student and academic affairs to garner their opinions and perspectives regarding student responses. Participants were invited to be audio recorded for more accurate analysis, and each interview lasted approximately 20 minutes. I analyzed transcripts of interviews using in vivo and hand coding (Saldaña, 2009) to organize evidence and label ideas to reflect broader perspectives.

Participants

Participants in the survey (phase one) of this study were a random sample of 5,000 undergraduate students on the campus of a large public institution on the east coast of the United States. Students were selected through the institution's bulk email recruitment process, and all participants were asked to verify that they were at least 18 years of age in the consent process; responses were kept anonymous, and their identities were not revealed. Participants in the interview (phase two) were identified based on their roles at the institution. Three were senior institutional administrators, and two were mid-level administrators from the unit in which the music degree is housed; I utilized pseudonyms in this research to protect the identity of the institution and participants.

Fred and James are mid-level administrators within the unit where the music degree is housed at the participating institution, with a combined 50 years of experience as performers and educators in K-12 and higher education. Mike, Ron, and Sue are three senior-level administrators. Mike stayed heavily involved in music through his college years, and he maintains a long record of strong advocacy for music at the institution. Ron is a multi-faceted musician who toured professionally with several groups before entering full-time into higher education, and Sue participated in private lessons and ensembles into college. For these reasons, this institution and members of its administration were uniquely positioned to participate in a study of this nature.

This study is directed at exploring (a) ways that music is already a part of university students' lives and (b) measures that may be taken at administrative levels to potentially incorporate more amateur, informal, or co-curricular music into university life. For this reason, it was necessary to garner senior and mid-level administrators' opinions and perspectives following the student survey in phase one. These interviews were not an attempt to silence student voices or diminish the results of the survey; rather, the process reflected the reality that university standards, protocols, and budgets are established and maintained at these administrative levels. The participating institution has a strong reputation of incorporating performances into campus and community events as an affirmation of its views on the importance of music. Members of the administration at the institution spoke openly about constantly improving student opportunities, and they commented on the importance of continuing to foster student growth and building community relationships.

Limitations

There were several potential limitations of this study, first and foremost of which was a low response rate to the survey; this non-response bias may have come as recipients of the survey refusing to participate based on personal interest in the subject matter, losing the email in a spam folder, or simply forgetting to complete it. Secondly, low response could be indicative of survey fatigue; those who received the survey but did not participate may not have refused based on the survey itself, but rather from exhaustion of having completed such a large quantity of surveys in previous weeks. Thirdly, related to survey fatigue, students may not have considered surveys or informational emails worthy of their time as the survey went out close to the end of the academic year. Fourthly, three of the phase two interviews experienced technical difficulties, and while direct quotes were verified in the moment, full transcripts were not verified by participants after the fact. Lastly, there was no monetary or other incentive for those who participated, which could have easily lessened interest from otherwise potentially interested parties.

Researcher Positionality

I am the youngest of four children, born and raised in a home that valued God, family, hard work, and music. We always lived below our means, but I never questioned whether or not my needs were being met, and it was not at the expense of music opportunities. My parents made noticeable sacrifices throughout our lives to ensure music was a central component to our upbringing; I fear the priority of active music making is being lost as we move further into the 21st century. As a burgeoning, collegiate, and professional musician, my primary focus has always been solo rehearsal and performance

on my primary instrument. However, I have also performed with choral and instrumental ensembles, in both curricular and community settings. For almost half of my life, I have worked with marching bands across my home state. I have formally taught a spectrum of courses—from rock history and exploratory music to choirs and competitive bands— to grade 6-12 students in public and private schools.

Throughout college, I noticed that music making avenues for non-majors were rather narrow. In my first job, I observed students dropping out of music and wondered if they were quitting music, or specifically *school* music; perhaps they were interested in something we did not offer. My curiosity led me to explore if K-12 and community music programs were serving broader populations and/or preparing people for a lifetime of music making. In my research, I found very little information on university-level music opportunities outside those for students seeking a music degree, and I began to wonder where music educators might fill the gap. This study will explore university music offerings as a starting point for new possibilities in cultivating lifelong musicianship.

Data Collection & Analysis

In line with Creswell and Plano Clark's (2011) explanatory sequential design, there were several steps to my data analysis process. I followed Creswell and Plano Clark's persuasive qualitative data analysis procedures with in vivo and hand coding (Saldaña, 2009) rather than utilizing a computer program. More specifically, I used the participant-selection variant of the explanatory sequential design. I began phase one with the collection and analysis of quantitative data which served to address the study's questions. This phase was followed by the second phase of collection and analysis of qualitative data, a process designed to stem from the results of phase one. By design, I

could then interpret how qualitative results related to, or even helped explain, initial quantitative results. This design allowed for the emergence of previously unanticipated data in the research process.

I first used descriptive statistical analysis to analyze raw data from phase one to learn more about students' prior and current experiences in music, as well as their thoughts on an institution's responsibility to provide music opportunities (for phase one questions, please see Appendix C). Based on statistical data and interpretive analysis, I constructed interview questions that would allow five university administrators to offer their opinions and perspectives regarding findings from phase one (for phase two questions, please see Appendix D). Transcriptions from these interviews served as raw qualitative data. Using initial and focused coding sequences (Saldaña, 2009), I identified ideas and quotes that could be grouped into categories or help establish a framework for the data (for transcriptions, please see Appendix E). I then used these codes and categories to organize recurring data into themes. I analyzed initial quantitative data for descriptive statistics, but primary data for this research came from qualitative results that I will explore in Chapter 4.

I conducted four interviews face-to-face and one by phone. Interviews lasted between 20 and 30 minutes; two of five interviews were successfully recorded in their entirety and fully transcribed. During three of five interviews, I experienced technical difficulties with the audio recording device, including a complete shut down in the middle of one interview and failure to operate in the other two, resulting in an estimated 30% loss of data. Anticipating complications, I was also transcribing using my computer while conducting interviews and was able to salvage a substantial portion of the

unrecorded material, including direct quotes. As such, I was still able to analyze and code these data thematically. Some data from partially recorded interviews were transcribed in real time as chunks of information, but all direct quotes referenced in Chapter 4 were intentionally typed and verified with the participant during the interview for accuracy.

CHAPTER 4: FINDINGS

The purpose of this mixed methods research study was to explore how university students engage with music and investigate university administrators' opinions and perspectives on the institution's responsibility to accommodate this engagement through curricular or policy change. The following questions framed the investigation within a mixed methods approach:

1. In what K-12 music experiences did undergraduate students at a state university participate, and how do university students currently engage with music?
2. According to university administrators, what responsibility does a university have for providing music making opportunities to students?
3. How is music valued or not valued in the life of a university and its students?

Results

Phase One

Participants in the survey were a random sample of 5,000 undergraduate students on the campus of a large public institution on the east coast of the United States. Demographic results are displayed in Table 1. One hundred percent of respondents replied "yes" to whether they enjoyed music with 97.33% reporting that music was important to their daily life; 78.67% reported at least listening every day. Additionally, 85.33% reported that they strongly or somewhat agreed to growing up in a home that valued music, and 93.33% indicated they believe that music is an important aspect of higher education. When asked if they currently sing or play an instrument, 68% of respondents reported said "no," but over half reported having taken private lessons, having been a member of a rock band, or having created an electronic music project.

Regarding secondary ensembles, 81.33% reported that they participated in at least one ensemble in their secondary education with the majority having been involved in band, choir, or orchestra. However, 95.12% reported not continuing in any of these same ensembles at the collegiate level. When commenting on their own current musical engagement, some reported seeing performances in public or listening at parties, but the majority reported listening to music personally via iPod or MP3 player.

Table 1
Survey Respondent Demographics

Factor	Total sample
Race	
% White	74.67
% Black	10.67
% Native American	1.33
% Asian	5.33
% Hispanic/Latino	6.67
% Other/Preferred not to say	1.33
Class	
% Freshman	13.24
% Sophomore	27.94
% Junior	33.82
% Senior	22.06
% Other/Preferred not to say	2.94
Tuition Status	
% In-State	86.74
% Out-of-State	13.26
Studies	
% Music Major	11.76
% Non-Major	88.24
Gender	
% Male	69.12
% Female	29.41
% Non-Binary	1.47

Note. *N*=75.

When asked about their participation in campus ensembles, 31.88% reported never getting involved, but 54.05% agreed that they would be extremely or very likely to be involved. However, when asked about their knowledge of campus music opportunities, primarily ensembles, 45.71% of respondents reported being unaware of opportunities for non-majors. Several subsequently suggested a more comprehensive advertising and recruiting campaign for these groups. One student wrote, "On top of what we already have, we should offer a way to teach students to play an instrument on campus. I've always wanted to learn how to play the guitar, but struggle to afford lessons and fail at teaching myself." Others reported a desire for more music opportunities catered more specifically to non-majors, including beginning classes, rentable instruments, and rock music. Regarding the general education requirement for music, half had not taken a music class, and 67.65% of respondents reported feeling neither satisfied nor dissatisfied with the requirements or courses.

Regarding electronic music, 72.06% of students reported doing nothing with electronic music, and 60% reported that they were unlikely to learn. Similarly, 60.29% reported having been in a choir at one time; over half reported being moderately or extremely unlikely to take a class to learn to sing. When asked about prior experience, 80.88% reported having once been in a band or taking instrument lessons; 67% reported not wanting to learn or continue learning. When asked if it was important for music education to include singing or playing an instrument, 66.17% of respondents either agreed or strongly agreed that it was. However, 46.67% of respondents believed, to some degree, that learning music history is equivalent to learning to sing, play an instrument, or create electronic music.

Survey data documenting how students engaged with music were then used to construct phase two questions to garner administrator opinions and perspectives weighing student responses against what administrators determined was realistic in the life of the institution. Student responses regarding their awareness of existing music opportunities on campus and their inclination to participate yielded a need for questions to the administration to solicit their perspectives on these ideas.

Phase Two

I discovered two highly pervasive themes throughout the coding process. Below, I will explore themes of 1) Resources and 2) Values and Motivations, including their subsequent categories, as well as unprovoked responses that arose in conversations with Fred, James, Mike, Ron, and Sue. The interview data presented below represent portions of the opinions and perspectives a governing body must consider when discussing large-scale change.

Resources

The theme of resource prioritization was, by far, most widely expressed throughout multiple interviews with university administrators. A publicly funded institution is beholden to a budget placing more value on some expenditures—curricular and co/extra-curricular—than on others. With respect to non-majors' university music engagement, this necessitates: (a) allocating finite financial, human, and physical resources; (b) determining which services will be provided; and (c) compensating those who provide those services. It comes down largely to money.

Time. "Anytime someone says they didn't have time, that's just a matter of [taking] opportunity. They don't think it's important. They had the time, they just thought

they had something more important to do." These are Mike's words, reflecting on how students may be prioritizing hours in their day. Sue said, "If I'm [a busy student outside of music] I'm thinking 'When would I have time to do that?' so it may not be that music's not important to me, it's just 'Where would I squeeze that in?'" Fred offered an interesting perspective, remarking, "[Community groups are] something you have to donate your time to in exchange for making more music." The idea of students simply not having time arose frequently. Ultimately, administrators sympathized with students' desires to focus their time elsewhere or follow through on previous commitments.

Interviews continued in a predictable sequence; related to time is the notion that there are simply too many options from which students can choose for classes and extracurricular activities to allow a large concentration on non-major musicking. Where the university has a deficit of other resources, it has what some may call an overabundance of opportunities that can easily spread students too thin. Fred admitted, "There are so many things on a university campus. We've got so much, it's hard to consume what's there. I *do* think that's one of the problems. There's so much here, it's like being in a big buffet." He also commented, "State legislators want everyone (but their kids) to graduate in 4 years, and if you get [through] as quickly as you can, you're not going to have time."

Senior administrator Ron expanded that, in addition to trying to balance very time consuming degree tracks, students may not be aware of, let alone have time for, music classes or the many student organizations on campus. Sue and Mike made similar statements, adding that non-degree seeking students may feel like they have no place in a music ensemble or class because those are structured for career-minded musicians. Sue

reflected on her decades working with non-major musicians at the university: "Once in a while, a student [will] say, 'Can I? Can I?' There's an assumption that students make that you have to be a major...they're probably self-eliminating and not even questioning whether there are these other opportunities."

Physical Resources. Any institution, big or small, will ultimately be limited by space, equipment, personnel, and more broadly, money. For a business or institution to be sustainable, there will have to be certain limitations. As Fred stated: "The more efficiencies you put into the system, you start to eliminate some possibilities." Part of this limit comes with the administrators' expressed need to serve majors first; this need seemed to outweigh the possibilities for growth of curricular and co-curricular opportunities.

When asked about the possibility of expanding non-major music lessons and curricular or co-curricular opportunities beyond their current status, administrators spoke fairly confidently about the institution's current model, stating that non-auditioned bands and choirs, a cappella groups, and general education music history classes were serving their purpose of keeping students in music considering what the university is able to accommodate. However, when pressed for more explanation, they were happy to elaborate on why these expansions were not possible, beginning with limited personnel. In Mike's words: "They do classes like this at [a local community college]. They also have an extremely high failure and dropout rate. [Students] realize once the novelty wears off, [and] they actually have to work…" He asked in response, "Does [the university] have a responsibility to teach students who don't know what end of the trombone to blow into?" and later asked "If it's a full-time faculty member, do you pull them away from

their responsibility?" James was also less optimistic, admitting it's "hard for me because I know what I want versus what's possible...I don't want a doctor of music teaching someone who doesn't even know how to read."

Mike suggested more privatized options: "We can put you in touch with people who can do it *a lot* easier and cheaper. We also reject a lot of people who want to be majors, so why would we turn around and teach someone without a background?" Sue echoed, "I think the only place I would think about access to private lessons would be to have that develop as an opportunity for junior and senior undergraduates to practice that as pedagogy, or graduate students…I just can't imagine us asking our disciplinary faculty to balance that with their serious work with a student who, you know, is going to go sing in the Met or teach students in high school band or orchestra."

James, hopeful for an expansion, talked about the possibility of including more practice rooms and equipment in the next new building project to support student music preferences, "…like a recording studio on campus that students could use. Thinking about the applied side of a music industry major being the tech recording students in that space to apply their skill? To me, that's a dream scenario for students learning skills to help students wanting to expand their music." Fred, however, was less optimistic: "You can only pile so many responsibilities on whomever. I think [sic] we probably should do a better job of that. I don't know where the place is that you do that."

In her senior position at the university, Sue felt that broader participation in music was unfortunately unrealistic for several reasons, continuing with limited space: "You've got to have the room, and you've got to have the people. If they wanted something, when and where would we put all of them?" Fred similarly reflected, "Where in the world

would we put them? We're always out of space!" Not only space for people, but the university is at capacity for increasing its supply of rentable instruments and equipment; it is already deeply involved in several major construction and expansion projects that administrators believe will prove more purposeful for the near future. On the matter, Mike said, "That's not our job. We can't own everything that people want to do. We can't own the cars for students to get to class!" He later added, "We can't be everything to everybody. We try to do as much as we can, and we're constantly made aware of our failings. Everything's a balancing act. When we pick a date, we don't pick the best one, we have to pick the least worst time. It's unfortunate, but that's the way it is sometimes. Can't be everything. There's not part of this discussion that I haven't already thought about at one point or another. We're trying to find a perfect solution in an imperfect environment. And that annoys some people, but what can you do?"

Ron's solution, one of which Fred also spoke, seemed to strike a balance between total institutional responsibility and privatization: community and co-curricular music. He reflected on his extensive career as an avocational musician, from school bands and international ensembles to church choirs and community theaters. "I like the fact that you refer to curricular and co-curricular because I think so many of the opportunities are going to be outside the actual classes that are offered...and when I think about [the university] and our emphasis on engagement including community engagement, that's another type of opportunity. I do know of some students who have taken advantage of those opportunities here in [the city] and the local area, and I think that's a wonderful thing to do."

Money. Money was the most frequently broached subject among the administrators in their interviews regarding new opportunities or expansion; naturally, however, it was the root of almost all of the arguments presented already and was not always mentioned directly. Fred started out by saying, "We find ourselves in a time when…the budget model of universities is basically broken." When prompted to elaborate, he said, "State legislatures don't pay their bills anymore!" He went on, and this time put it bluntly: "It's money. It's all money," later saying, "We do what we get the money to do. There's a place in every student's life for participatory arts, we just can't afford it." More specifically, Mike explained, "There's not another major on campus where students get one-on-one instruction every week for four years. The bottom line is that private instruction is just not affordable outside of music majors. The price of a lesson is the same as the price of a class of 500 students...There's a financial implication that people don't realize." Even on the non-major side, Sue argued, "we would have to raise tuition to do much more than we're already doing," or have to "put some burden on the [music academic unit] students or every student." She later explained that she didn't think increasing student fees was a responsible decision: "I mean, there's an ideal, but given the resource landscape and the economics of it all, I don't think that we have a responsibility. When you think about all the competing interests, music is important, but I'm not sure the university can be *that* for every student."

Values and Motivations

The themes of values and motivations for students to pursue music emerged strongly from quantitative data. Administrators speculated about why students may choose not to pursue curricular or co-curricular music options as part of the college

experience or, more often, why students who were once involved in music choose not to continue. The evolving role of the university was a common theme similar to people's views of music in higher education. Administrators did not perceive musicking as a priority for most students as part of the college experience. Additionally, there was a strong thread throughout the interviews, as presented in the subsections below, of music as belonging in the realm of specialists. One administrator passed me a flyer for music lessons focusing on beginning piano and guitar lessons outside of regular classroom hours and obligations as an attempt to reach more students. These lessons, however, are not part of the institution's curriculum, and the sponsor charges an additional fee for each student who enrolls. Administrators sympathized with the notion of expanding access to music throughout the institution but largely retorted that college is a time of developing a specialty.

College as the new trade school: an unprovoked response. While there was no evidence that any of the administrators knew who among their colleagues would also be part of this study, all five interviewees commented on students' vision of college exclusively as career preparation with three of them making the statement, almost verbatim, that "college is the new trade school." On a rather broad note, Sue thought that students would want to, and should be, in her opinion, focusing on their degree path. Ron reflected, "Some of this has to do with the pressures that the students face and that they feel from parents, family, friends, and other adults that tell them they should be focusing on career preparation and 'What are the jobs?'"

Concerned that people are approaching universities with the wrong mindset or coming for wrong reasons, Fred said, "Politicians have underserved universities, and

everyone thinks that higher [education] is a trade school. A big, expensive trade school…You don't come here to be an engineer. You come here to learn the breadth of human experience," later adding, "They come [here] and parents ask 'What's my kid [going to] do?' When I went to school, I wasn't focused on a job, I was focused on what I want to do. I don't think the paycheck should be the focus when you're 18." Mike echoed, "People forget that the university has 'universe' in it. I don't think the bachelor's degree was designed as a vocational degree. The whole idea is to have a broad education, and it's not happening." James added, "I think it's because you're told to *get serious* thinking about your future."

In the same vein as non-music majors needing to focus on their degree tracks, Sue was also adamant that each college's number one priority was to serve its majors; the unit where the music degree is housed was no exception. "I think that our first priority, because *we have* a major, is to provide to the students that we bring in to major...I think there's a moment for a student going off [to college] where there's an expectation where you're beginning to make *real* choices and some things are having to give in order for you to go more deeply into what you've decided is where you want to seek your expertise. So I think it's not unrealistic that students let that go."

When asked why he thought more students did not think music had a place in higher education, James said, "Well, now it's a major; [in high school] it was just one of your classes. You could do that without sacrificing something else. Here your schedule is much tighter. We don't tell you to major in high school. Here we tell you to major. Music becomes something that has to have more value, and in our effort to focus students, they may lose that broader experience. Here we have to tell people 'this or that.' Here you

have to choose in a different way than you had to…'Unless it's going to be what you're going to do for the rest of your life, you shouldn't do it in college,' is the lesson we're giving." He went on to say, "I think it's a disappointment that so many people come back and think 'I wish I would've learned how to do this and that,' but college has become so career focused."

Role of music at a university. This was a multifaceted concern as it related to how students perceive music and how the university is or is not supporting students in their pursuits. Administrators feared that, rather than looking at music for life, music is thought of as only one stage with every other part of students' education. When asked about the decline of participation between secondary school and university at such dramatic rates, Fred said, "One possible explanation is burnout from high school...they thought they'd experienced everything they could experience." He went on to speak about his own experience with various high school ensembles preparing for weekly competitions and speculated that, after several years of constantly playing for high stakes, students were happy to walk away because they felt like they had done enough. Several participants also speculated that some students may just not know that opportunities are available to non-majors. After reflecting on the difficulties of advertising music opportunities on such a large campus, Mike added that "Graduation is thought of as the end...They don't think of music education as birth to death, they think of it as 5-12." For some reason, students see music largely as a marketable skill to be perfected rather than a craft to be honed and enjoyed.

Ultimately, is it the university's job to get students more involved? Sue argues, "I don't think that we have a responsibility," and James thinks it may be too nuanced to

define the levels of engagement. When asked if he thought listening and actively playing or singing were equal levels of musicianship, he said, “Obviously they’re different, but that doesn’t mean one has less value to a student. Any student who experiences music in any way is a success in my role.” He went on to posit a hypothetical scenario of a person playing guitar somewhere on campus and another person or two stopping to listen on their way to class. The listeners and player have different roles but, from his perspective, are still experiencing music in the proper way. “That may not be a grade, but it impacted your day in a positive way. Any way that a student engages with music at some level is a success!”

Several interviewees admitted that, while it is ideal to think about expanding opportunities, they believed the current model of bands and choirs was sufficient for reasons musical and non-musical. When reflecting on her experiences advising students over the course of several decades, Sue said, “I was always in tune to the marching band and the choir because once in a while a student would say ‘Can I, can I?’” and suggested that there hasn’t yet been much demand for other options. Fred, too, believes that the university is meeting a large portion of musical demands through choirs and also made specific mention of the marching band. “I think [the marching band] is one of the best learning experiences on campus.” Mike elaborated, “look at what happens with the [marching band] and the citizenship; they leave the ensemble with different ideas about working together and responsibility.”

There was also a general suspicion that students were voluntarily electing to not continue music at the university level due to fear of not being good enough or have the wrong idea about what music education should look like. Ron believed, “Students might

assume that unless they're majoring in music or planning careers in music that some of the doors are not open to them. There may be concerns of competition because we do have a music major in the [unit where the music degree is housed]." Sue also gave perspective, saying that, if a university has a reputation of having a very fine music school that requires auditions, non-majors may self-eliminate without considering that there may be options. Mike suggested that this may be because secondary teachers are unaware of the opportunities available for students and were subsequently communicating that college music was only for majors: "I don't think even music teachers are aware of what's going on... I think there's a worry that they're not good enough. We have an ensemble for pretty much everyone!"

Limits to university music. Related to the "role of music," this category gave a much clearer perspective on limitations of what an institution can or cannot provide outside immediate availability of resources. The first is the idea of a "fine music school" (Sue) where students may remove themselves from higher music opportunities on the suspicion that they are not good enough. Along with that comes the idea that, because a school has a music major, there may not be experimental or non-auditioned options available for students outside of the degree field because the "performance value is higher" (Mike). These thoughts were explored in previous pages, but they provide the entry point for a larger concern: A vast number of institutions must answer to supervisory boards or higher powers that govern their liberties to expand student opportunities. This seemed to incite the most internal controversy among interviewees throughout each session.

Again, Fred believed "there's a place in every student's life for participatory arts, we just can't afford it." Ron also spoke very strongly in favor of music specifically, saying, "I'd love to continue to explore what more we could do as a university to support and encourage students who have that kind of interest and also want to explore that kind of interest even if they didn't do that much with music in their K-12 education because as we know, at some of these schools, the opportunities are more limited than they were in the past." Both were realistic and optimistic in their presentation, but as their jobs with the university deal much more with the big picture, they admitted their perspective may be limited. The remaining were slightly less optimistic for much change, citing policy, regulation, and overall image of the university as contributing factors.

While Sue was already on record saying that a conservatory-model school needed to prioritize its majors who would go on to perform or teach, Mike, with no knowledge that Sue had made such a statement, was able to provide a bit more clarity: "There are a set of requirements for [our accreditation body], and if we deviate too far, we won't be accredited. And we're expected to be accredited. So we have a lot of masters who tell us what we can and cannot do in music education. We have a problem right now of students not getting financial aid because the state says they don't need the classes—financial aid is saying classes aren't required, and we're saying they are."

Perhaps the most elaborate explanation of limitations came from James who admitted, with frustration, the current system itself is in no way fully conducive to music continuation or exploration outside of a major. "There's such a narrow sense of music and art in college... It feels like 'if I'm not all in, I can't do it.' These topics feel like things you can't experiment with in college because of the pressure to pick and focus: 'If

it's not the only thing you're going to do, it can't even be one of the things you do.'" When asked to go on, he said "*We* put up the barriers, you know? You have to get special permission to be in some of these classes. That sends a message from us that it's not for you if you're not a major."

He continued, "We don't value music and art in admissions unless you're going to do that major. I'm just thinking, I read admission applications a few weeks back, and I was told not to count music or art when thinking about students to recommend...we're ignoring the breadth of the person." When asked to clarify, he admitted that it is not beneficial for students in the college application process to have multiple music classes over the course of their high school career. Contrary to popular belief, it does *not* look good for students to continue on a path that will not be their career to demonstrate perseverance or dedication; rather, it is evidence that they simply did not take the opportunity to enroll in another AP, IB, or Core Studies class.

Visibly upset by the implications of the system in which he felt forced to abide, he said, "My greatest fear is that we're going to scrap music and quit being well-rounded in an attempt to push all the right buttons to get in. Music and art are not counted as solids. I was literally told not to count music or art when considering students' high school classes! Music at the secondary level hurts students when applying because they could've just taken another Science, Math, History, Language, and English: *the solids.* That's what most schools are doing: looking at the solids and nothing else. Unless you're going to be in music or art, you don't need to be taking music or art. We're essentially telling kids they have to choose their journey before they even know if they're coming here. And that's a problem!"

CHAPTER 5: CONCLUSION AND DISCUSSION

The purpose of this mixed methods research study was to explore how university students engage with music and investigate university administrators' opinions and perspectives on the institution's responsibility to accommodate this engagement through curricular or policy change. Phase one survey data were gathered from a random sample of 5,000 undergraduates at a large east coast institution. I used quantitative results to identify and select institutional administrators as the best participants for phase two interviews. I then used phase one data to create interview questions for select members of the institution's administration, and their responses served as phase two data. Several common themes emerged from phase two interviews, and the information presented, while not generalizable to all populations, could serve to inform secondary music educators and college administrators in the development of a more holistic outlook on what lifelong music can and might look like in the lives of their students. Conforming to an explanatory sequential design analysis, I will show how qualitative results help explain quantitative results. I will also show how the connected results of quantitative and qualitative data help draw conclusions regarding significant outcomes.

My research questions will provide the basis for the majority of the discussion in this chapter. For each question, I will refer to one or two pertinent data points, but each subsection will largely be reflection and discussion. Later in the chapter, I will explore the implications and make suggestions for further research.

Question 1: In what K-12 music experiences did undergraduate students at a state university participate, and how do university students currently engage with music?

Phase one results indicated a wide variety of past and present music making experiences among survey respondents, with 81.33% of respondents reporting having participated in music at the secondary level. These primarily included a variety of school bands and choirs, but it also included private lessons, piano and guitar classes, rock bands, and electronic music projects. Additionally, students reported their current music engagement interests from attending local concerts and jams to, more actively, participating in church music, making music in various forms with friends, learning to play the ukulele, and even working on hip-hop projects.

With such a high number of students reporting having participated in music at one time in their life, a subsequent question then presents itself: how are students continuing musical interests or exploring new interests? This is precisely where many students hit the proverbial roadblock. In phase two, administrators speculated that limited resources and time contributed to such a sharp decline in student participation in music. When asked about campus experience, 47.3% of students, including the music majors, also reported not even knowing about a plurality of campus opportunities available to non-majors. Mike and Fred admitted that this could perhaps be improved by more comprehensive advertising efforts, but also felt strongly that the majority of students who continue music into college go to school actively looking for those opportunities and were, therefore, unsure how effective an increase in advertising would be. Phase two participants spoke about the finite resources at the institution and claimed they could not justify expanding opportunities that have not yet even reached a critical mass. These

participants did not mention whether or not they had already inquired about such expansions, simply that they believed it was untenable to allocate time, space, money, or teachers to areas of the university that have no substantial data documenting needs.

Phase one results also indicated that students would be more inclined to participate in a music course if the university offered non-ensemble-based music opportunities (e.g., music listening, popular/vernacular/rock music making), beginning instrument lessons (e.g., piano, guitar), or an expanded inventory of rentable acoustic and electronic instruments (e.g., computer software, recording technologies). In stark contrast to those desires, however, over half of respondents reported that they were unlikely to take any sort of classes to improve their singing or playing. An important question then presents itself: Are students losing interest in music, or are they losing interest in pursuing the subset of skills and substantial time commitment associated with school music?

The notion of avocational music is also not meant to discount the efforts of students who pursue careers as professional musicians, but rather to reinforce the fundamental idea that the process of learning music and cultivating lifelong musicians might take priority over training up professional and career musicians. In 2015, music majors accounted for 1.7% of students enrolled in higher education in the United States (College Music Society, 2015). Shamir and Ruskin (1984) argued that it is untenable to assume that everyone in a society will find active music making beneficial or interesting. Perhaps phase one respondents were indeed experiencing survey fatigue; perhaps their 1.5% response rate is in itself a commentary that they were not in fact looking to expand their opportunities.

Anecdotally, how many students walk across campus or go to the gym on a daily basis with headphones, consuming music? How many students find that they are only able to effectively write, study, or concentrate with music? Perhaps they are not actively making music, but James argued that music engagement outside of active making held different values to different students and could therefore fulfill a need; Small (1998) and Regelski (2005, 2016) would agree. At this particular institution, it appears that there are more music making opportunities—whether they are exactly what students want or not—than the students themselves are able to name. In light of these responses, what then, is the responsibility of the institution to provide new or expand existing opportunities?

Question 2: According to university administrators, what responsibility does a university have for providing music making opportunities to students?

Phase two participants spoke well about the institution's existing music opportunities, holding the music unit in high regard and praising professors for attempting to bolster its presence throughout the community. They were all open to hearing new data and admitted, diplomatically, that there is always room for improvement, but they seemed generally happy about the direction and prevalence of music on the campus.

While interview participants were, overall, hopeful that music participation or curricular offerings could be expanded in the future, they also denied that likelihood for reasons related to limited time, resources, and money. They spoke about music being specialized, and Mike said, "I think we have to provide the opportunities, but again, we can't force people...Think about when students [from a required music class] go to general concerts and pick up the program [as proof they attended] and leave before the

first tune. I think *that* says more about the philosophy of music education." Yet, if acceptable evidence of having attended is presenting a program, have students not completed the assignment? Perhaps this says as much about the curriculum guiding this assignment as it does about students evading it. Perhaps the students who leave believe they have no context for what they are being asked to listen to, appreciate, or analyze. What if students were required to submit something documenting active engagement of some form? To Mike's credit: a concert put on by students for their peers is an extremely valuable opportunity to create that very context if these peers would take it, but he says, "we can't force people."

I maintain that people need to make music for themselves to truly have a holistic understanding of the music with which they engage; "development of skills is the meat of learning" (Duke, 2011, p. 31). However, learning about a subject in the right contexts also has value. Small (1998) and Regelski (2005, 2016) are justified in their claim that listening is a form of engagement. Yet, even Regelski concurred that listening should be informed by performance and composition (2005), both of which are crucial to a more holistic view of music teaching. Students in a weight lifting class will not simply listen to someone lecture about weight lifting and watch others lift; they will need to lift themselves, but they might also receive coaching or watch film to learn by observation. Students in a course that culminates in running a marathon will ideally not stand and watch others run; they will regularly train, but they may also analyze movements of others to see where they might improve.

Critics could argue that those who watch or consume sports without actually playing themselves are no less engaged in the sport, but this can be viewed through the

lens of Dileo et al.'s findings on "creating and attending" music (2014, p. 3). While each has value, scholars note more positive benefits of creating and argue for greater active participation through doing (Anderson & Krathwohl, 2001; Dileo et al., 2014). This is not to devalue the necessity of classroom learning or observation because excluding enjoyment, analysis, and contemplation at the expense of activity creates a binary that runs counter to the active music making position. However, I will continue to advocate for active music making as context for deeper understanding: ". . . a praxial approach to developing musical understanding integrates so-called mental and practical skills; it brings together doing, making, feeling, and thinking; and it complements action and reflection" (Gruhn, 2005, p. 106).

The participating institution is, by its administrators' own admission, unequipped—like any realistic institution—to provide every imaginable music making opportunity to its students. Administrators I interviewed were confident in faculty members' attempts to engage students in the way that they were most capable. Similarly, they admitted that they would like to see greater involvement in music around the campus, but again, issues arise when they consider resources (e.g., "We can't be everything to everybody") and honoring individual student choices (e.g., "We can't make them do something they don't want to do"). While some students might say, "We'd participate if the opportunity was there," administrators might respond, "Our current opportunities have not hit a critical mass, so why would we expand?" If demand exists, resources may present themselves, but the bottom line is that there is a finite amount of time, money, resources, and personnel. Students, university faculty, and parents of current and prospective students must continue to evaluate and design the college

experience the way they see fit, and this will inevitably not always involve music. Even at hugely endowed institutions, there are still finite resources and decisions made to allocate them. Researchers have also implied that an oversaturation of compulsory classes actually serves to deconstruct the value of music education (Cutietta, 2012; Hentschke, 2013). Likewise—beyond general education offerings for nonmajors and encouraging majors to participate in more than one ensemble—phase two participants claim that an institution should not mandate music involvement beyond offering opportunities and classes.

When this institution cannot or chooses not to provide more curricular opportunities, students are encouraged to find community groups or to start student organizations that can support their interests. This is consistent with what Dykema (1916) articulated as community music' purpose: to provide the "opportunity to every man and woman for free and frequent participation in music" (p. 223). Perhaps, if students and parents actively sought a university experience for its original purpose of exploring the breadth of human knowledge (e.g., Brickman, 1972; Flexner, 1930; Hutchins, 1936; Roth, 2014)—rather than viewing it more as a vocational school as phase two participants suggest—there might be a subsequent opportunity to refocus music education efforts across this age group.

Furthermore, this notion implies if people looked less to institutions to provide for their needs and interests and, instead, took more active and personal responsibility to seek out or create those opportunities, we might see a higher number or participants, a broader number of musical interests, and generations of lifelong learners who see music and music education as a birth to death journey rather than a grades 5-12 process. Ask any

music teacher: should that not be the objective? I wonder, however, if people are musically equipped to do this if they received a general K-5 music education that did not necessarily engage students in the sorts of activities that would develop musical independence necessary to seek out/create opportunities. Is the typical K-12 graduate equipped to create these opportunities, even if they wanted to provide for their own needs/interests? Unfortunately, as seen from literature and the results of this study, viewing music as a birth to death journey rarely manifests as common practice in current music classrooms (Dabback, 2017; Gates, 2000; Jones, 2009; Regelski, 2016; Wilson 2017).

Question 3: How is music valued or not valued in the life of a university and its students?

Phase one results indicated that 100% of all survey respondents reported enjoying music, and 85.33% of respondents reported growing up in a home that valued music. While these are, admittedly, rather open-ended and subjective questions, these numbers are significant to the nature of this study for several reasons. First, they reinforce what many already know to be true: music's value in word and deed are very different. As numbers reflect, parents think music is a vital part of their child's education (NAMM, 2015); students, according to this study, enjoy music, but do not necessarily see it as part of a higher education. Phase two participants saw music as important in higher education but admitted that a good number will fall through the cracks, and they are unlikely to shift in a manner that might prevent that. It is significant to consider how music is represented in a school's curriculum versus how it is enacted.

Secondly, I think it exposes that there is indeed an untapped area of musical experiences, interests, and opportunities that deserve to be explored. As one administrator offered, this particular institution is starting a music academy within its music unit to meet some of the exact interests that students expressed in phase one. These classes, however, cost money beyond that of standard tuition. Here, the university is providing some of the exact opportunities that students were seeking; the opportunities are growing, and the resources of the university must be supplemented for such specialized demands. What would the response be from the student body if access to recreational activities or food services followed suit and charged supplemental fees for using the gym or requesting meals to meet dietary restrictions?

I understand how this entire situation presents a difficulty for university administrators: they are stuck between the proverbial rock and hard place of saying, "Come one, come all" and "If you were 'serious' about music, you would've started when you were four years old." Literature strongly suggests that musical skill and understanding do not serve the same purpose as other school subjects (Aristotle, 2011; Froebel, 1908; Hodges, 2005; Leeper et al., 1984; Newman, 1959; Plato, 1943; Pestalozzi, 1916). Scholars also urge music educators to not place pursuits of mastery or skill above leisure or lifelong engagement (Arasi, 2006; Björnberg, 1993; Brennan, 1988; Dabback, 2017; Davis & Blair, 2011; Green, 2002, 2004; Rodriguez, 2004; Wilson, 2017).

However, several phase two participants proposed that students might not participate in college music because they worried they would not be good enough. Assuming their proposal holds some truth, it may be that students are segregating

themselves out of music. Additionally, it is worth noting that students may not be actively dropping music; they may simply be honing their curricular demands deciding that music is not one of them. These are issues, however, that only students can tackle for themselves. Regardless, as students pursue career paths, the walls of expertise to which Gates (2000) referred will become higher and more difficult to breach.

I have presented literature supporting the argument that the university should not be a fancy vocational school (Roth, 2014; Taylor et al., 2011), and this institution appears to present opportunities to students choosing their own paths, understanding that the majority of non-majors will opt to not be involved. It is easy to quibble about the nature of the opportunities themselves, but universities are also responsible for reacting to demand rather than creating a solution to a problem that, for all intents and purposes, does not appear to exist.

Further Exploration

Universities have an obligation to evaluate programs and offerings based on accurate information and research. When presented with the statistic that 95.12% of the student body reported not participating in music at the university, each interviewee responded with some variation of the phrase "Well, just look at the [marching band]," as an indication that this number may be inaccurately low. While I acknowledged that phase one results may not be generalizable to universities across the country—or perhaps even the participating university—it seemed appropriate to compare study data to enrollment numbers. Enrollment for curricular ensembles at the university one semester after the survey was conducted totaled 1,294 members with 783 slots being held by music majors and 511 being held by non-majors. There were also roughly 100 students—music majors

and non-majors—participating in the institution's acapella groups. For a university of almost 20,000 undergraduate students, this is a total of 6.97% participation. In that same semester, however, there were 343 undergraduate music students enrolled at the institution, so it is clear that students are often assigned to, and/or choose to participate in, more than one ensemble each semester. Additionally, because these ensembles also include graduate students—and because the acapella groups also included music majors—this estimate of 1,394 students (6.97% of the undergraduate student body) is an overinflated reflection of participation.

These enrollment numbers appear to reflect that phase one figures (i.e., 95.12% of participants are not involved in music at the university) may be quite accurate. Phase two data suggest that large-scale change of any sort may not be feasible at the institution at this point in time. However, it seems clear that while ensembles and traditional classroom music continue to serve thousands of students, music education as a profession is not reaching a large majority of people and should continue to explore ways to respond to the decline in K-12 school music participation. This response may have a profound effect on subsequent generations—not to mention future university music course and major enrollment.

Entering into this research, I tried to strike a balance between optimism and realism; optimism that more students would participate in music, and realism that the motivations and/or resources might not be present to match. Interviews with institution administrators were both enlightening and productive. I find it interesting that a senior administrator of the institution thinks the overall decline in participation is an outgrowth of the secondary schools when the national structure of music education has hardly

deviated from the band, choir, and orchestra model in the last 70 years. Would the pre-service teachers this institution is preparing not be those who could play the most pivotal role in helping reignite music programs within public schools?

While this study's specifics are not generalizable to other colleges and universities, perhaps this administration's positions are still reflective of larger educational and societal perspectives (e.g., the need to specialize at the postsecondary level). The administration opined that it is unwilling to pivot from its current position to appeal to a potentially larger audience of musicians. Due to limited resources, restricted class sizes, a preference to focus on majors, and an articulated desire to maintain accreditation with a national music organization, the university is unlikely to shift from its current model. This is evident from phase two data as well as the institution's limitations on considering music and arts in admissions decisions.

Study data suggest that this university, despite its history as a liberal arts institution, has embraced certain characteristics of a vocational school, including an expectation that students specialize in a particular field as soon as they arrive. If students know that the decisions that they make as early as middle school to participate or not participate in a school music program could negatively affect their trajectory for college admission at this or other institutions, it is understandable that they may choose to discontinue that participation. While discouraging for me to hear as a music educator, study participants were clear that policy and curricular decisions are typically driven by resource allocation rather than ideology. Most accounts from phase two data indicated that it is not the role of the university to "be all things to all people;" they provide spaces and opportunities for engagement, they actively encourage people to follow their

interests, and they often support students, faculty, and programs with those scarce resources when there is a demonstrated need. The effects of declines in school music are apparent at postsecondary institutions, but it may be that the search for solutions—assuming there are any to be found—extend far beyond the universities themselves.

Conclusion, Implications, & Suggestions for Further Research

In its mission statement, the participating university claims that it is committed to seeing its students leave as "educated and enlightened" citizens who lead "productive and meaningful" lives. Ostensibly, this mission is accomplished through engagement in existing curricula and experiences offered through the university, and music is certainly part of a liberal arts education. While the university is unable or unwilling to pivot in its current provision of music, the question still stands: Does the institution have a responsibility to expand musical opportunities based on student interests? Literature creates a strong case for the pro argument (Björnberg, 1993; Brickman, 1972; Campbell et al., 2007; Flexner, 1930; Hutchins, 1936; Jellison, 2000; Kolb, 1981, 1984; Roth, 2014; Wigfield et al., 2007). The answer at this institution is a nuanced "no." Administrators seem to think that there is not enough demand to dedicate significant resources toward a large-scale broadening of amateur opportunities, and the student population seems more or less indifferent to bringing more of their own interests into the curriculum. There is also the question of how extensively an institution—or even a field such as music education—should be involved in incorporating student interests that students are capable of pursuing on their own time.

Phase one results indicated a wide variety of past and present music making experiences among survey respondents with 81.33% of respondents reported participating

in music at the secondary level. Can we imagine, for just one moment, how university life, as well as the lives of its students and alumni, would be different if we had even close to 81.33% music participation in college and into adulthood? Perhaps more students would carry instruments with them each day; there might be a classical string quartet, a New Orleans parade band, or an Irish folk group that breaks out on the commons. Students might not leave their peers' performance after simply picking up a program as proof of attendance; groups of all ages might gather to sing a collective repertoire of songs throughout the week "just because." People listening to the music around them might do so with more joy and understanding, and those listening to music via MP3 player or device might be more apt to do so with intentionality rather than as an excuse not to speak to passersby. These examples are obviously not immutable—possibilities are endless—but active music making would be more of the norm than the outlier. A significant takeaway, however, is that this would not even need to be official or ensemble participation, but simply people creating music, alone or together, on a periodic basis.

This study is encouragement for students to continue to take personal responsibility in exploring music. It is also a call to university administrators to remember that music: (a) should be considered a necessary part of a liberal arts education, (b) is part of being an enlightened citizen, and (c) contributes to growth and a meaningful life. However, how that looks may vary from institution to institution; music is a vibrant part of this university regarding its opportunities for engagement, but and as phase two participants stated, they "can't be everything to everybody."

Qualitative data reflected a concern that students are focused on career efforts, but literature suggests that music does not serve the same purpose as other subjects and

practices (Aristotle, 2011; Froebel, 1908; Hodges, 2005; Leeper et al.,1984; Newman, 1959; Plato, 1943; Pestalozzi, 1916) and should therefore not be viewed in the same light. Ron suspected that the decline in music participation was a carry-through from secondary schools; I had long thought K-12 education is actually downstream from universities. Realistically, it is both. K-12 schools send students to college, but college teaches those who will become teachers, administrators, and parents of the next generation of K-12 students. Either way, a change in the vision of music's purpose in people's lives will likely not come at the hands of law or policy makers, but rather through efforts of musicians of all levels who continue to cultivate lifelong musicianship. Perhaps it is impractical to suggest upending the predominantly traditional, conductor-centric models (Bartel, 2001; Grant & Lerer, 2011; Wall, 2018) that currently serve tens of thousands of students each day; then again, these numbers only account for a small portion of the United States' student body. Regardless, administrators expressed that the current track seems to be all this institution can sustain based on limited resources and no major call for change from the student body.

While institutions are slow to change by nature, results from this study will hopefully help to inspire a reevaluation of the scope of music education and the purpose of music in university students' lives. Administrators are open to supporting programs when there is demonstrated interest and need. While this study does not claim to account for all music participation in its exploration, it brings to light several opportunities for growth in the university model according to phase two data, and more broadly, in the music profession. Universities are often scrutinized on their shortcomings but are uniquely positioned for programs and faculty to trail blaze an improved vision for the role

that music plays in our society. Music does not have to exist solely as a consumable good; rather, it offers opportunity to create and enjoy. It requires active pursuit and should be given merit for its own sake (Choksy, et al., 2001; Dileo, et al. 2014; Duke, 2011; Gordon, 2012; Hodges, 2005; McDonald and Simons, 1989; Small, 1998). Music is not limited to a select few ensembles or select few participants; there is a musical outlet for every person who seeks it, and musicking exploration or continuation should exist in education institutions and at all experience levels (Björnberg, 1993; Dabback, 2017; Davis & Blair, 2011; Dykema, 1916; Gates, 2000; Green, 2002, 2004; Jones, 2009; Regelski, 2016; Rodriguez, 2004; Wilson 2017). Music is not simply grades 5-12; music is not even a birth to death journey as researchers have documented fetal music memory and various physical responses to musical stimuli (Damstra-Wijmenga, 1991; Hepper, 1991; James, et al., 2002; Kisilevsky et al., 2004). Music is a cornerstone for a foundation of living well; to deny its significance is to deny a facet of the human experience.

Suggestions for further research would first include examining college curricula on paper versus how they are enacted. It appears that a relatively small population of students account for the majority of music performances around campus, and perhaps university administrators think they have considerably higher numbers of students involved in music. Music majors are often involved in multiple classes or ensembles, giving the illusion that numbers are higher. Music education research would therefore benefit from further comparison of administrators' perceptions against objective reality. It stands to reason that no student would graduate were they to not complete all of the university's requirements which, in only some cases, require some form of general music course. At the participating institution, for example, students choose between a visual art,

introduction to theater, or music history class to satisfy their general education arts credit. As such, the subject deserves further examination to determine how closely perceptions and reality align.

Secondly, as this study focused primarily on curricular and co-curricular music, further research could include an examination of how college-aged students sought more individualized or informal music making opportunities, as some students in phase one of this study indicated that they engaged in music beyond the classroom. With research suggesting that curricular music is not serving the population at large, it is worth exploring how many college students are taking personal initiative to seek out more opportunities beyond the group and classroom levels. Data of this nature reflecting that a large portion of the student population is engaged in music making outside the classroom might help assuage researchers' concerns that classroom participation is dwindling due to lack of popular music (Björnberg, 1993; Davis & Blair, 2011; Green, 2002, 2004; Rodriguez, 2004) or a notion that music education does not hold value beyond people's immediate school experiences (Dabback, 2017; Gates, 2000; Jones, 2009; Regelski, 2016; Wilson 2017).

Thirdly, it would be worth studying how music programs are marketed, to learn more about how advertisements for university music opportunities affect student participation levels. A survey question from phase one asked students about their familiarity with a variety of music options around campus, and there were a number of groups that had little to no name recognition. Another set of responses revealed that a portion of students who were interested in ensembles were unaware that non-music majors were allowed to be in ensembles. These figures were presented to phase two

participants, but beyond suggesting students take more initiative in searching for campus opportunities, they said little regarding advertising from an administrative perspective. It may be that programming itself is not a problem at the university level, but rather a matter of marketing and communication for the music opportunities themselves.

Fourthly, I suggest replicating this study to obtain a higher response rate in phase one and/or to interview administrators with limited musical background in phase two. A higher phase one response rate would certainly add a measure of reliability to the data; that is, a larger pool of raw data would serve to strengthen the consistency of results. Interviewing administrators who did not have extensive personal music experiences would also add a layer of validity, helping ensure that the study is measuring what it was meant to measure. There is an admitted level of bias to take into account when interviewing self-identified musicians about the nature of music opportunities at a university. Ascertaining other administrators' perspectives might highlight a broader array of potential arguments against expanding music opportunities at the university.

Lastly, beyond music education, this research model could be applied to a smaller, liberal arts college or other departments at a university to learn more about restrictions placed on non-degree seeking students within a particular school who may be looking for exploratory or continuation courses in the field. It was enlightening to learn that a senior administrator had been told not to regard music or other arts courses when considering students' university applications, and it would be interesting to examine whether other units within a university are more or less open to students doing their own amateur exploration within a field outside their major. Perhaps it would be as easy for a music professor to teach a large introduction to music making class as it would for a math

professor to teach an introductory course in his or her own field. Regardless, making a habit of gathering student responses and administrator perspectives is a healthy practice for the life of a university.

Future researchers might also look further into how shifts in the United States' education system from exploring the breadth of human knowledge to being largely vocational correlates with how its society engages with music. Do more people see music as vocational? Is music itself only worth doing if it simultaneously accomplishes some sort of extrinsic goal? As this system progresses, will it even be able to support pursuits that do not explicitly bolster its goals?

I am unaware of any study in the literature that specifically examines college students' motivations for engaging with music or administrators' perceptions on an institutions' responsibility to expand its offerings based on students' desires. Data presented here provide preliminary evidence to suggest that examining how college students engage with music and considering how an institution might continue to meet their musical needs are reasonable and meaningful objectives.

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APPENDIX A: INVITATION TO PARTICIPATE AND CONSENT, PHASE ONE

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Daniel Warren from James Madison University. The purpose of this study is to explore how university students engage with music and what responsibility, if any, an institution has to accommodate this engagement through curricular or other change. This study will contribute to the student's completion of his Master's thesis.

Research Procedures

Your participation in this study consists of an online survey that will be administered to individual participants through Qualtric*s* (an online survey tool). You will be asked to provide answers to a series of questions related to how you have or have not engaged with music in the past and currently. Should you decide to participate in this confidential research you may access the anonymous survey by following the web link located under the "Giving of Consent" section.

Time Required

Participation in this study will require approximately 5 to 10 minutes of your time.

Risks

The investigator does not perceive more than minimal risks from your involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits

Potential benefits to participants include the opportunity to reflect on their personal engagement in music and how they might help improve the process. Potential benefits to research as a whole include insight into university student learning and the potential roles expanding music offerings might fill to meet the needs of 21st century learners. There is literature available on music engagement among various age groups, but little of this literature speaks to how university students engage with music or how college years may play a formative role in influencing music engagement later in life. Any insight regarding student perception and experiences may have implications on the field of music education and how students engage in music both in and out of school.

Confidentiality

The results of this research will be presented in a thesis document, at conference, and in a peer-reviewed journal. While individual responses are anonymously obtained and recorded online through the Qualtrics software, data is kept in the strictest confidence. Responding participant's email addresses will be tracked using Qualtrics for follow-up notices, but names and email addresses are not associated with individual survey responses. The researchers will know if a participant has submitted a survey, but will not be able to identify individual responses, therefore maintaining anonymity for the survey. The results of this project will be coded in such a way that the respondent's identity will

not be attached to the final form of this study. Aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored in a secure location accessible only to the researcher. Upon completion of the study, all identifiable data will be destroyed. Final aggregate results will be made available to participants upon request.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

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Questions about Your Rights as a Research Subject

Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. The investigator provided me with a copy of this form through email. I certify that I am at least 18 years of age. By clicking on the link below, and completing and submitting this confidential online survey, I am consenting to participate in this research.

APPENDIX B: INVITATION TO PARTICIPATE AND CONSENT, PHASE TWO

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Daniel Warren from James Madison University. The purpose of this study is to explore how university students engage with music and what responsibility, if any, an institution has to accommodate this engagement through curricular or other change. This study will contribute to the student's completion of his Master's thesis.

Research Procedures

Should you decide to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. Your participation in this study consists of an interview that will be administered to individual participants on the campus of James Madison University or via Skype or Google Hangout should a remote interview be necessary. You will be asked to provide answers to a series of questions in response to survey data on how university students engage with music, past and present, and what, if any, responsibility a university has to expand music offerings. Participants will be audio recorded in the interview; recordings will be transcribed and de-identified by the researcher and destroyed. Should you decline being audio recorded, the researcher will conduct the interview as planned, with typed notes in place of an audio recording, while gathering data to be used only as supporting evidence.

Time Required

Participation in this study will require approximately 15 minutes of your time over a course of one session.

Risks

The investigator does not perceive more than minimal risks from your involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits

Potential benefits to participants include the opportunity to reflect on their personal engagement in music and how they might help improve the process of reaching and engaging students in music. Potential benefits to research as a whole include insight into university student learning and the potential roles expanding music offerings might fill to meet the needs of 21st century learners. There is literature available on music engagement among various age groups, but little of this literature speaks to how university students engage with music or how college years may play a formative role in influencing music engagement later in life. Any insight regarding student perception and experiences may have implications on the field of music education and how students engage in music both in and out of school.

Confidentiality

The results of this research will be presented in a thesis document, at conference, and in a peer-reviewed journal. The results of this project will be coded in such a way that the

respondent's identity will not be attached to the final form of this study. The researcher retains the right to use and publish non-identifiable data. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored in a secure location accessible only to the researcher. Upon completion of the study, all identifiable data that matches up individual respondents with their answers, including audio recordings, will be destroyed.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

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Questions about Your Rights as a Research Subject

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cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

I give consent to be audio taped during my interview. _____ (initials)

_____
Name of Participant (Printed)

_____ _____
Name of Participant (Signed) Date

_____ _____
Name of Researcher (Signed) Date

APPENDIX C: PHASE ONE QUESTIONS

Q1 Do you enjoy music?

- ○ Yes (1)
- ○ No (2)

Q2 How strongly do you agree?

I grew up in a home that valued music:

- ○ Strongly agree (1)
- ○ Somewhat agree (2)
- ○ Neither agree nor disagree (3)
- ○ Somewhat disagree (4)
- ○ Strongly disagree (5)

Q3 How important do you consider music in your daily life?

- ○ Extremely important (1)
- ○ Very important (2)
- ○ Moderately important (3)
- ○ Slightly important (4)
- ○ Not at all important (5)

Q4 How important do you consider music as a part of higher education?

- ○ Extremely important (1)
- ○ Very important (2)
- ○ Moderately important (3)
- ○ Slightly important (4)
- ○ Not at all important (5)

Q5 How often do you listen to music?

- ○ Every day of the week (1)
- ○ 5-6 days a week (2)
- ○ 3-4 days a week (3)
- ○ 1-2 days a week (4)
- ○ I don't listen to music (5)

Q6 Do you currently sing or play a music instrument, whether alone or with other people?

- ○ I sing AND play an instrument (1)
- ○ I sing but do not play an instrument (2)
- ○ I do not sing, but I play an instrument (3)
- ○ I do not sing or play an instrument (4)

Q7 Did you take private music lessons as a child?

- ○ Yes (1)
- ○ No (2)

Q8 Did you participate in music ensembles at the secondary school level (grades 6-12)?

- ○ Yes (1)
- ○ No (2)

Skip To: Q11 If Did you participate in music ensembles at the secondary school level (grades 6-12)? = No

Q9 Check which of the following in which you participated at one time:

- ☐ Choir (1)
- ☐ Concert Band (2)
- ☐ Orchestra/String Ensemble (3)
- ☐ Marching Band (4)
- ☐ Jazz Ensemble (5)
- ☐ Rock Band (6)
- ☐ Guitar Ensemble (7)
- ☐ Piano Class (8)
- ☐ None of these (9)
- ☐ Other (10)

Skip To: Q10 If Check which of the following in which you participated at one time: = Other

Q10 Please list any other forms of music making or engagement in which you participate or currently participate that may not be included in the list above.

_____

Q11 Which of the following are ways that you listen to or engage with music?

- ☐ Concerts (1)
- ☐ Parties (2)
- ☐ Radio/Broadcast media (3)
- ☐ iPod/mp3/listening device (4)
- ☐ Church/Public music (5)
- ☐ I make music with friends (6)
- ☐ I make music by myself (7)
- ☐ Other (8) _____
- ☐ None of these (9)

Q12 Do you create music electronically or with a computer?

- ○ Yes (1)
- ○ No (2)

Q13 Are you aware of any music opportunities on campus for non-music majors?

- ○ Yes (1)
- ○ No (2)

Q14 How familiar are you with the following music opportunities on campus?

	Very aware! (1)	I have heard them a few times. (2)	I know they exist, but I cannot tell you anything about them. (3)	I assumed we had a group like this, but I cannot tell you anything about them (4)	I had never heard of this group until literally just now. (5)
Wind Symphony (1)	○	○	○	○	○
Symphonic Band (2)	○	○	○	○	○
Concert Band (3)	○	○	○	○	○

Marching [Band] (4)	○	○	○	○	○
Pep Band (5)	○	○	○	○	○
The [sic] Singers (6)	○	○	○	○	○
The [sic] Chorale (7)	○	○	○	○	○
Treble Chamber Choir (8)	○	○	○	○	○
University Men's Chorus (9)	○	○	○	○	○
University Women's Chorus (10)	○	○	○	○	○
University Chorus (11)	○	○	○	○	○
Jazz Ensemble (12)	○	○	○	○	○

Jazz Band (13)	○	○	○	○	○
Symphony Orchestra (14)	○	○	○	○	○
Chamber Orchestra (15)	○	○	○	○	○
Camerata Strings (16)	○	○	○	○	○
Opera Theater and Orchestra (17)	○	○	○	○	○
Music Theater and Pit Orchestra (18)	○	○	○	○	○
Brass Band (19)	○	○	○	○	○

Percussion Ensemble (20)	○	○	○	○	○
Steel Drum Band (21)	○	○	○	○	○
String Chamber Music (22)	○	○	○	○	○
Guitar Ensemble (23)	○	○	○	○	○
Trombone Choir (30)	○	○	○	○	○
Flute Choir (24)	○	○	○	○	○
Chamber Winds (25)	○	○	○	○	○
Acapella Groups (26)	○	○	○	○	○
Bluegrass jams (27)	○	○	○	○	○

EDM Club (28)	○	○	○	○	○
[sic] Uke (29)	○	○	○	○	○

Q22 In a few words, what opportunities for music making/learning/engagement should a university provide?

_____

Q15 Have you or do you participate in a University music ensemble?

○ Yes (1)

○ No (2)

Skip To: Q23 If Have you or do you participate in a University music ensemble? = Yes

Q16 How likely are you to participate in a University music ensemble?

	Extremely Unlikely 1	2	3	4	5	6	Extremely Likely 7
1 ()							

Q17 I currently participate in:

- [ ] Choir (1)
- [ ] Concert Band (2)
- [ ] Orchestra/String Ensemble (3)
- [ ] Marching Band (4)
- [ ] Jazz Ensemble (5)
- [ ] Rock Band (6)
- [ ] Guitar Ensemble (7)
- [ ] Piano Class (8)
- [ ] None of these (9)
- [ ] Other (10) _____

Q18 How likely would you be, as a college student, to take a beginner level course to learn to sing?

- ○ Extremely likely (1)
- ○ Moderately likely (2)
- ○ Slightly likely (3)
- ○ Neither likely nor unlikely (4)
- ○ Slightly unlikely (5)
- ○ Moderately unlikely (6)
- ○ Extremely unlikely (7)

Q19 How likely would you be, as a college student, to take a beginner level course to learn to play a wind, string, or percussion instrument?

- ○ Extremely likely (1)
- ○ Moderately likely (2)
- ○ Slightly likely (3)
- ○ Neither likely nor unlikely (4)
- ○ Slightly unlikely (5)
- ○ Moderately unlikely (6)
- ○ Extremely unlikely (7)

Q20 How likely would you be to, as a college student, to take a beginner level course to learn to play a rock band instrument?

- ○ Extremely likely (1)
- ○ Moderately likely (2)
- ○ Slightly likely (3)
- ○ Neither likely nor unlikely (4)
- ○ Slightly unlikely (5)
- ○ Moderately unlikely (6)
- ○ Extremely unlikely (7)

Q21 How likely would you be, as a college student, to take a beginner level course to learn to create electronic or computer-based music?

- Extremely likely (1)
- Moderately likely (2)
- Slightly likely (3)
- Neither likely nor unlikely (4)
- Slightly unlikely (5)
- Moderately unlikely (6)
- Extremely unlikely (7)

Q23 Have you taken a general education music course at [the institution]?

- Yes (1)
- No (2)

Skip To: Q25 If Have you taken a general education music course at [the institution]? = Yes

Q24 How satisfied do you feel in the general education music requirements at [the institution]?

- ○ Extremely satisfied (1)
- ○ Moderately satisfied (2)
- ○ Slightly satisfied (3)
- ○ Neither satisfied or dissatisfied (4)
- ○ Slightly dissatisfied (5)
- ○ Moderately dissatisfied (6)
- ○ Extremely dissatisfied (7)

Skip To: Q26 If How satisfied do you feel in the general education music requirements at [the institution]? = Neither satisfied or dissatisfied

Q25 Do you consider learning historical facts in music as equal to learning to sing, play an instrument, and/or create electronic music?

- ○ Definitely yes (1)
- ○ Probably yes (2)
- ○ Might or might not (3)
- ○ Probably not (4)
- ○ Definitely not (5)

Q26 Consider this statement: An important part of music education should focus on learning to sing, play an instrument, or create electronic music. Do you agree or disagree?

- ○ Strongly agree (1)
- ○ Agree (2)
- ○ Somewhat agree (3)
- ○ Neither agree nor disagree (4)
- ○ Somewhat disagree (5)
- ○ Disagree (6)
- ○ Strongly disagree (7)

Q27 Have you ever sang with a choir or taken voice lessons?

- ○ Yes (1)
- ○ No (2)

Skip To: Q29 If Have you ever sang with a choir or taken voice lessons? = Yes

Q28 How likely would you be as a college student to learn to sing/improve your singing?

- ○ Extremely likely (1)
- ○ Moderately likely (2)
- ○ Slightly likely (3)
- ○ Neither likely nor unlikely (4)
- ○ Slightly unlikely (5)
- ○ Moderately unlikely (6)
- ○ Extremely unlikely (7)

Q29 Have you ever performed with a band, instrumental group, or taken private lessons on an instrument?

- ○ Yes (1)
- ○ No (2)

Skip To: Q31 If Have you ever performed with a band, instrumental group, or taken private lessons on an instrument? = Yes

Q30 How likely would you be as a college student to learn to play an instrument/improve your playing?

- Extremely likely (1)
- Moderately likely (2)
- Slightly likely (3)
- Neither likely nor unlikely (4)
- Slightly unlikely (5)
- Moderately unlikely (6)
- Extremely unlikely (7)

Q31 Have you ever learned how to create electronic or computer-based music?

- Yes (1)
- No (2)

Skip To: End of Block If Have you ever learned how to create electronic or computer-based music? = Yes

Q32 How likely would you be as a college student to learn to create electronic or computer-based music/improve your electronic or computer-based music making?

- Extremely likely (1)
- Moderately likely (2)
- Slightly likely (3)
- Neither likely nor unlikely (4)
- Slightly unlikely (5)
- Moderately unlikely (6)
- Extremely unlikely (7)

Q33 How likely would you be to take the following courses were they to be offered?

	Extremely unlikely	Moderately unlikely	Slightly unlikely	Neither unlikely nor unlikely	Slightly likely	Moderately likely	Extremely likely
	1	2	3	4	5	6	7

Electronic Dance Music ()	
Hip-Hop ()	
Bluegrass ensemble ()	
Folk band ()	
Rock band ()	

End of Block: Default Question Block

Start of Block: Block 1

Q34 What is your year in school?

- First (1)
- Sophomore (2)
- Junior (3)
- Senior (4)
- Other (5)

Q35 Are you a music major?

- Yes (23)
- No (24)

Q36 Which best describes your tuition status?

- In-state student (1)
- Out-of-state student (2)

Q37 What is your gender?

- Male (1)
- Female (2)
- Non-binary/Third gender (3)
- Prefer not to say (4)

Q38 Choose one or more races that you consider yourself to be:

- [ ] White (1)
- [ ] Black or African American (2)
- [ ] American Indian or Alaska Native (3)
- [ ] Asian (4)
- [ ] Native Hawaiian or Pacific Islander (5)
- [ ] Hispanic/Latin Descent (8)
- [ ] Other (6) _____

APPENDIX D: PHASE TWO QUESTIONS

1. For the record, could you please give your name, and describe your role at [the university]?
2. How would you summarize your experience as a musician?
3. Survey results indicate 54.3% reported not being at all aware of music opportunities for non-majors on campus. Given your knowledge of music opportunities on campus, what is your reaction to that finding?
4. 6.7% of respondents believed music was not at all important; 57.3% consider music extremely important or very important to higher education. What do you believe is the place of music in higher education?
    a. What are the responsibilities of [this university] in this regard?
5. 81.3% of respondents reported participating in music at the secondary level while 95.12% report not continuing that at the university level. From your perspective at the university, what do you believe may be contributing factors to this sharp decline?
6. Survey results indicate that students would be more inclined to participate in a music course if the university offered non-ensemble-based music opportunities (for example, music listening, popular/vernacular/rock music making), beginning instrument lessons (piano or guitar, for example), or an expanded inventory of rentable acoustic and electronic instruments (including computer software and recording technologies). In what way(s) do you think the university could respond to desires these participants expressed?

7. Why do you speculate that some students don't believe that music has a place in higher education?
8. What responsibilities do you believe [the university] has on a curricular or co-curricular level to engage more students in music?
9. Before we finish, is there anything I haven't asked about or that you'd like to add about the topic?

Appendix E: Phase Two Interview Transcripts

Senior Admin 1: Fred. Semi-verbatim.

DW: Could you please state you name and the role you serve here at [the institution]?
FRED: "I'm [FRED] and I'm [a senior administrator] for [the unit that houses the music major] here at [the institution]." It's interesting, everyone wonders what [someone in my position] does. I handle a lot of the nuts and bolts. It's budgets, making sure assets are distributed equally, according to everyone's needs, according to what we can leverage.
FRED: "After daily business we are still creative and entrepreneurial." But it's always "What can we do next? Where should we be for the students here?" Our job is to make sure students leave with what they need and that our faculty are feeling supported.
DW: Can you summarize your experience as a musician?
FRED: [Fred summarizes his experiences as a performing musician, conductor, and administrator in K-12 and university settings]
DW: Wow, I had no idea you'd done all of that, congrats! Well, I'll move on. Survey results indicate 54.3% reported not being at all aware of music opportunities for non-majors on campus. Given your knowledge of music opportunities on campus, what is your reaction to that finding?
FRED: "Well, I mean I think that high school students are used to being in an institution of a thousand or 1500 students...it's a big shock, we have a large number of students who don't know what they're going to do." That's one of the things I like about [our marching band] is it's a lot!
DW: Great! Moving on, 6.7% of respondents believed music was not at all important; 57.3% consider music extremely important or very important to higher education. What do you believe is the place of music in higher education, and what are the responsibilities of [the institution] in this regard?
FRED: It's a healthy thing for the arts to keep people participating. I think a lot of students feel like they're not going to have time. There's a new report from the [National Association of] Science and Medicine about continuing music and the arts, and [students] haven't had enough arts and humanities.
DW: Interesting. Okay, 81.3% of respondents reported participating in music at the secondary level while 95.12% report not continuing that at the university level. From your perspective at the university, what do you believe may be contributing factors to this sharp decline?
FRED: "I knew you were going to ask something like that! We find ourselves in a time when [sic] the budget model of universities is basically broken. And it's broken for a number of reasons. State legislatures don't pay their bills anymore. State legislators want everyone but *their* kids to graduate in 4 years, and if you get through as quickly as you can, you're not going to have time! As they've sliced and diced the budget, we're looking at two things that drive the budget of a college, and it's different at every university. It's not one size fits all, and here it's been 'let's take care of everyone to the best of our ability.' And now it's looking at full time equivalent hours, and how many majors do you have. There are a number of things."
DW: Sure, thank you. Okay, next, survey results indicate that students would be more inclined to participate in a music course if the university offered non-ensemble-based

music opportunities (for example, music listening, popular/vernacular/rock music making), beginning instrument lessons (piano or guitar, for example), or an expanded inventory of rentable acoustic and electronic instruments (including computer software and recording technologies). In what way(s) do you think the university could respond to desires these participants expressed?
FRED: Applied lessons—we can only teach private lessons to the majors, and we can't afford to give private lessons to everyone, so those just have to go to the majors. It doesn't generate that many credit hours, and we're obligated to make sure everything is distributed appropriately. "You know, I've always thought that *every* college student should have an acting course, like '[Got to] go act like I'm okay!'" We have hundreds of majors who would like to take acting. Business majors! Health science majors need music. "There's something about music that resonates and changes people." My physician, who's a young guy, was a concert pianist. Think about med school. Time management, practicing, resilience, organization, just thinking on a different level. I feel like he learned a lot of that through his study of music. There's a lot to be said for just doing artistic activity. "And for arts! There's a place in every student's life for participatory arts, we just can't afford it." We've actually got a class, an experimental class, in which we do general ed theater, and it's a 200-300 seat class and break it into 10 sections, and they get to act!" We started that 2 years ago. I think that's the future of general ed. But you talk about expanding opportunities. "It's money. It's all money!"
DW: Why do you speculate that some students don't believe that music has a place in higher education?
FRED: Well I know in...my field, some of that is burnout. High school [ensembles] have gotten to be very competitive. When I was in [state], I was living in the [part of state]. I hardly got any students who would go on to play in college or even in a community band. "They thought that had experienced everything they could experience. I think some of it's that, some of it's not knowing they could continue. [sic] Politicians have underserved universities, and everyone thinks that higher ed is a trade school." A big expensive trade school, and a lot of people come thinking about how we're going to help them get a job. You don't come here to be an engineer. You come here to learn the breadth of human experience [sic]. I feel I'm going to repeat myself, but they come to [this institution] and parents ask, "What's my kid [going to] do?" When I went to school, I wasn't focused on a job, I was focused on what I want to do. I don't think the paycheck should be the focus when you're 18. It's in the mission statement of the university. A meaningful life. You *do* need to get a job and make money, but not sure you should be focused on that when you're 18. I think taking the focus off of STEM, putting the focus on learning to learn. That's what we're really supposed to be doing is teaching these students to learn so that when they leave, they're not stuck with a job, they've got the assets they need to continually learn throughout life. I believe that a broad-based education prepares you to learn throughout life whereas a vocational education teaches you a vocation. We're caught in the cusp of people wanting the university to be vocational. I don't really know—we've got some models of things that work, and I'm not really sure how to expand those. Things that are attracting students—there are so many things on a university campus, how do you tell people about everything? We've got so much, it's hard to consume what's there. I *do* think that's one of the problems.

There's so much here, it's like being in a big buffet. There's an article in the chronicle about how universities have gotten too big.
DW: Interesting, so what responsibilities do you believe [the institution] has on a curricular or co-curricular level to engage more students in music?
FRED: "You know, I guess I think if anyone in the university has that responsibility it's [us], but you can only pile so many responsibilities on whomever. I think it is [that] we probably should do a better job of that. I don't know where the place is that you do that." But the big meetings, they're all taken up by provost and president. The people that I meet with are the majors. We're sequestered in a way. I mean, probably, I'm just not sure how you would do that. I think the general melee of STEM is just something that engineers and scientists came up with. I think it's one of the worst things that happened to higher ed. People think they're here to learn how to make the most money they can, and people come here already thinking about their big job. It creates a very unbalanced person. [sic] Think about rental instruments. Where in the world would we put them? We're always out of space, let alone money. Schools that I've been to with large reserves of instruments checked me out a heckle bassoon, but they had the resources." I'm not answering your question because I don't have a good answer. [Professor 1] and [Professor 2] doing [the ukulele community group] is evidence that there are people trying to create outside solutions. We're meeting some of that need in the vocal ensembles that's outside the college. I think [ukulele ensemble] is extra-curricular. Look at those two things—they're extra-curricular. That's something you have to donate your time to in exchange for making more music. [sic] I did community bands, didn't make a penny, it was just something to give those people a chance to make music." But in the university setting, the only model I can think of is to do it extra-curricular. Again, [the marching band] is another model. Concert band is a model that works because we have a lot of grad students who can pick up the slack. But think about it, we have pep Band, the music industry program has rock ensembles, we have the jazz bands. When I was in [state], I taught the history of rock and roll, that wasn't music making, per se, but the kids were still getting music. [sic] "I've always found [in] large classes of students that don't know classical music, trying to get them to listening in a class is a very awkward time. I think there are some ways we're doing it, and the university chorus is open to non-majors." We have great participation, but the word's not out. I think [the marching band] is probably one of the best learning experiences on campus. [sic] "If we were to expand ensembles, where would we put them? If we did that, it would have to be at a class size that would pay the bill for that class. That actually might work. Your piano lab would have to be about 50 pianos and a 3 hour course, to produce a 1:16 ratio, each faculty ideally would teach 240 credit hours a semester. I think our average is 180 now, we're still below what an average college should do. But the university recognizes that the arts and engineering are never going to get there. But we want to do it as efficiently. The more efficiencies you put into the system, you start to eliminate some possibilities."
DW: Well great, thanks for your time. Do you have any questions or comments for me?
FRED: The only thing I can say is that every arts educator should read the National Academies [of Science Engineering and Medicine] article that I mentioned earlier. It's subtitled branches from the same tree. It's a 350 page report. And it's dynamite for us. Every music ed student should read it. It's a PDF, and it's downloadable.

DW: Great, well thank you again for your time!

Senior Admin 2: Mike. Semi-verbatim.

DW: Thanks for having me; let's get started! Can you state you name, and could you tell me a little more about your role here?
I'm [Mike], I'm the director of [music program] [sic]
DW: Well played. And how would you summarize your experience as a musician?
MIKE: Boy that's hard. [Mike summarizes his experiences as a performing musician, conductor, and administrator in K-12 and university settings]
DW: And how long have you been in this type of role?
MIKE: Uh, let's see... I was a [Mike further describes his many performance and education pursuits that led him to his current position] curriculum writer for the government of [my home country].
DW: Got it. Well let's dive a little deeper. The survey results indicate 54.3% reported not being at all aware of music opportunities for *non-majors* on campus. Given your knowledge of music opportunities on campus, what is your reaction to that finding?
MIKE: "Well, we work at it every year, but the problem is if they don't come in knowing, there's few opportunities to reach out. We send out stuff via email, but there's just so much. The problem is if you don't come in our area, we don't have a chance to talk to you. We do all the events that are pre-college [and we tell them] that not just majors and minors, there's an ensemble for everybody, but the problem is that the only people who show up are the ones who already know or *want* to know. [sic] there's a problem getting through; graduation is thought of as the end of the career. And I'm not trying to be critical of the high school people, because I don't know how well I did, but otherwise, they may just not be doing it. Otherwise, I think they're just burnt out, but I also think the performance ability is higher so some fall by the wayside because they're not willing to put in the work. Like when they're done with high school, they're done. That being said, I think they just don't know." [sic] "I tell people 'Go back and tell your high school choirs and bands there's always a place for you,' but how many of them actually do? Also, some come in looking for scholarships, and we just don't have the money. When you get results that are non-representational, you struggle to pull anything out. Also, what is the standard student at [the institution] like? Urban, wealthy, high GPA, so there's something you just can't avoid.
DW: Well 6.7% of respondents believed music was not at all important; 57.3% consider music extremely important or very important to higher education. What do you believe is the place of music in higher education?
MIKE: Well I don't think that's a fair question because there's too many components. I don't think there's an answer. It has so many functions... Educational, enjoyment, outlet, training aspect—look at what happens with the [marching band] and the citizenship. They leave the ensemble with different ideas about working together and responsibility. It's a vocation for some, but even then, they don't all stay. You know, how many music students go on to do something other than music?
DW: Well the statistic is 50% within 5 years.
MIKE: Right, but that's education. I'm thinking all.
DW: Oh, got you, I understand.

MIKE: This degree is not only vocational, but it's a liberal arts degree, and the skills hopefully transfer like discipline—I read recently that medical schools prefer music students because they just think differently. "Music majors realize that there's not only one way. Our students are trained to find the possibilities." [sic] "Often time college is thought of as vocational. It's not about job training. Thank God, because we'd have too many music theorists. One or two is enough."
DW: And what's the responsibility of [the institution] in this regard?
MIKE: One is to be seen by other areas. I think music is no more important than art or the other areas. Part of life is the arts. Students need to hear, see, be involved. In classes with music students, they should realize that the music students are quasi normal. I think there's a lot of different components. People forget that the university has "universe" in it. I don't think the bachelor's degree was designed as a vocational degree. The whole idea is to have a broad education, and it's not happening. I mean, philosophy! I hated it, and I use it more than I thought I ever would.
We have a role to be heard in the community, to be seen as contributing to the welfare of the community. Think about the marching band in the Christmas parade. People are not forced to come to us, so we're coming to them. I guess part of it is what life is, part of it is vocational training for music majors, some of it is tangential music training, and some of it is community relations.
DW: Thanks for that perspective. Moving on, 81.3% of respondents reported participating in music at the secondary level while 95.12% report not continuing that at the university level. From your perspective at the university, what do you believe may be contributing factors to this sharp decline?
MIKE: Students are not made aware that these are options. Sometimes that's not ignorance on the part of directors. They don't think of music education as birth to death, they think of it as 5-12. I don't think anybody says that, but I think their life and the life of everyone else is just set like that. I don't think even music teachers are aware of what's going on. It also depends on the environment of the university; you'll see more depending on the environment. I think there's a worry that they're not good enough. We have an ensemble for pretty much everyone, but we also have to be realistic. Does [the institution] have a responsibility to teach students who don't know what end of the trombone to blow into? One thing we have to realize is that we need to define music, and we [don't align with what most people call music]. People here study western classical, and that's what we consider music—old, dead, white men. Is that right? Of course, not all of it, but that's what's here.
DW: So, survey results indicate that students would be more inclined to participate in a music course if the university offered non-ensemble-based music opportunities (for example, music listening, popular/vernacular/rock music making), beginning instrument lessons (piano or guitar, for example), or an expanded inventory of rentable acoustic and electronic instruments (including computer software and recording technologies).
MIKE: We also have an obligation to serve the majors, and if you're going to be a music major, you started when you were four. Think about the people who might want to experiment with learning an instrument. We can't teach them enough to be of use. We do a music academy now that's just starting, and that's one of our attempts to expand. [passes a flyer for beginning piano and guitar lessons]

But if you want beginning clarinet lessons, talk to [our professor]. I'm sure someone would be willing to pick up some students for the right price. [sic] "There's another side that's rather unpleasant, but it's money. There's not another major on campus where students get one on one instruction every week for 4 years. The bottom line is that private instruction is just not affordable outside of music majors. The price of a lesson is the same as the price of a class of 500 students." [sic] "There's a financial implication that people don't realize. I had someone write the president about his son playing piano. We can put you in touch with people who can do it a LOT easier and cheaper. We also reject a lot of people who want to be majors, so why would we turn around and teach someone without a background? I'll give them [woman's] number—she's a piano teacher, she'll take the money." But that can't all be on us.

DW: So what ways do you think the university could respond to desires survey participants expressed?

MIKE: Well that's not our job. We can't own everything that people want to do. We can't own the cars for students to get to class. There's places for everything, but no place can do everything. Now, they do classes like this at [the local community college]. They also have an extremely high failure and dropout rate. They realize once the novelty wears off and they actually have to work [sic] I *do* think that no place can do everything. We have to specialize in some aspects. Do I think it's too selective? Absolutely, but we fooled around last year with bluegrass, and no one was interested. We're in the [mountains]! And it just didn't work. We can't do everything! I still think it's way too limited, but I've fought that battle for 40 years, and at this point I don't think I'm going to win.

DW: Fair enough. So then why do you speculate that some students don't believe that music has a place in higher education?

MIKE: Oh, because we haven't educated them very well. If you don't see it, you don't think it's important. Or if you've had bad experiences, like in public school, you tend to write it off. I had a dean once who told me she was a blue bird, that in 4th grade she was told she was no good and was told to lip-sync, so I can see that, when you have a bad experience, you tend not to like it. It's ignorance, but it's not ignorance on their part, it's a bad education. And we don't always do a good job because we only deal with the western canon. But remember I was a heavy metal drummer, so the first time I had to play an opera, I thought I was going to die. It's like learning a new language. There's some psychological models that talk about the entry point, and I think we've put what we do so far away that a lot of people can't find the bridges to get there. But what do I know?

DW: So, what responsibilities do you believe [institution] has on a curricular or co-curricular level to engage more students in music?

MIKE: They can be engaged in active or passive music. Like performing vs. getting kids involved in playing and singing. "I think we have to provide the opportunities, but again, we can't force people. You know, anytime someone says they didn't have time, that's just a matter of opportunity. They don't think it's important. They had the time, they just thought they had something more important to do. Think about when students go to general concerts and pick up the program and leave before the first tune. I think that says more about the philosophy of music education. Are there things we *could* do? You bet. Are there things we *should* do? Well that's philosophical and financial. Not even

just money. Do we pay for people to do things for free? [One of our professors] does it because it's part of his research, and he's a good guy. But when it comes to teaching a class, I refuse to pay a professional less for this type of thing than anything else. [sic] at the end of the day, there's a cost involved. If it's a full-time faculty member, do you pull them away from their responsibility? They still have to teach their regular classes, then if we cut back or can't research, they can't get tenure. Any of these questions, there's all kinds of factors. There's practical, financial, philosophical, and historical. Trying to introduce a new class to the sequence is almost impossible. There are a set of requirements for NASM, and if we deviate too far, we won't be accredited. And we're expected to be accredited. So, we have a lot of masters who tell us what we can and cannot do in music education. We have a problem right now of students not getting financial aid because the state says they don't need the classes—financial aid is saying classes aren't required, and we're saying they are. There's a lot more to it than meets the eye, Dan.
DW: Well I appreciate you taking the time to tell me about some of it; I know I put you under a little bit of a microscope.
MIKE: Oh well, this is a university! I like to have these discussions because it forces you to consider your own beliefs and find the holes in your own thinking. There's a tendency of seeing things black white, red white. But at the end of the day, we can't be everything to everybody. We try to do as much as we can, and we're constantly made aware of our failings. Everything's a balancing act. When we pick a date, we don't pick the best one, we have to pick the least worst time. It's unfortunate, but that's the way it is sometimes. Can't be everything.
DW: Anything questions or comments for me before we wrap up?
MIKE: Just know that there's not part of this discussion that I haven't already thought about at one point or another. We're trying to find a perfect solution in an imperfect environment. And that annoys some people, but what can you do? The whole point of teaching is so the next generation doesn't trip over the same stones as you. I'm a fantastic teacher because I've made *so many* mistakes. I look at the mistakes kids are making these days and think "You guys are amateurs...I was so much worse when I was your age."
DW: Well, this was awesome. Thanks again.

Senior Admin 3: James. Semi-verbatim.

DW: Thanks for meeting with me. First, could you please state your name and role here and summarize your experience as a musician?
JAMES: Sure, I'm [James], Vice President for [department]. I oversee all aspects of [work] at [the institution] to include [settings]. If it's outside the classroom, our team has a hand to enhance the experience. As far as my experience, I grew up with music, played in middle and high school and [James further summarizes his experiences as a musician].
DW: Okay, great! So, survey results indicate 54.3% reported not being at all aware of music opportunities for non-majors on campus. Given your knowledge of music opportunities on campus, what is your reaction to that finding?
JAMES: That makes sense to me, because I would think if you weren't looking, then you wouldn't know where to find it. What I would wonder about is the students

who *want* more music, what do they know or not know? I'm impressed that it's that high to be honest.
DW: 6.7% of respondents believed music was not at all important; 57.3% consider music extremely important or very important to higher education. What do you believe is the place of music in higher education?
JAMES: I'm surprised that the "not important" is so low, because the flipside is that 93% think it has value. Music has always felt like the universal language, it can connect us, we've all had that moment when a song reminds us of a time in our life. To me, it's the language that you don't have to learn and I hope that we continue to make music part of every students' life.
DW: So, what's the responsibility of [the institution] in that regard?
JAMES: I think we have the responsibility to put opportunities out there, but we obviously can't force kids to want to come in. Also, what do we define as music? Is it in a classroom, or is it the student walking across the quad listening to Beyoncé? We can ask students, "How important is music to your [college] experience?" but if you ask them about music, they're all going to say different things.
DW: Are listening and learning to play the same?
JAMES: Obviously they're different, but that doesn't mean one has less value to a student. "Any student who experiences music in ANY way is a success in my role." Think about someone who's playing guitar on the [quad], and think about someone who stops to listen for a minute on their way to class. That may not be a grade, but it impacted your day in a positive way. Any way that a student engages with music at some level is a success. It's on a spectrum of listening to playing it yourself.
DW: 81.3% of respondents reported participating in music at the secondary level while 95.12% report not continuing that at the university level. From your perspective at the university, what do you believe may be contributing factors to this sharp decline?
JAMES: "Well, now it's a major—*then* it was just one of your classes. You could do that without sacrificing something else. Here your schedule is much tighter. We don't tell you to major in high school. *Here* we tell you to major. Music becomes something that has to have more value, and in our effort to focus students, they may lose that broader experience. Here we have to tell people "this or that." Here you have to choose in a different way than you had to. I never had to question whether I was taking music...I knew I was taking band 6th period sophomore year. That's a really good question though. It's interesting. I think it's because you're told to get serious. Thinking about your future." I remember my own journey, I didn't think tuba was going to be a career. So, one day I had to decide if I wanted to commit as much time to it as I had been. It's unfortunate, but that's the way it is sometimes. "Unless it's going to be what you're going to do for the rest of your life, you shouldn't do it in college," is the lesson we're giving.
DW: Is that good or bad, or is that just the way it is?
JAMES: It's unfortunate, but we haven't found a better way. "I think it's a disappointment that so many people come back and think 'I wish I would've learned how to do this and that,' but college has become so career focused, and you have the liberal arts, but that seems to be the price you have to pay for your career learning. For your major. I went from [instrument] to [instrument], and I did that briefly, and it was classical [instrument], and I didn't want to do it, because I wanted to rock, but my only option was

classical [instrument]. So, I never gave up on it, but I decided not to [continue] because I didn't want to do it in that environment."
DW: Survey results indicate that students would be more inclined to participate in a music course if the university offered non-ensemble-based music opportunities (for example, music listening, popular/vernacular/rock music making), beginning instrument lessons (piano or guitar, for example), or an expanded inventory of rentable acoustic and electronic instruments (including computer software and recording technologies). In what way(s) do you think the university could respond to desires these participants expressed?
JAMES: I mean…at [another] institution, several students…said [they] should have more support for students who were doing rock stuff. It just sort of worked because the schedule being the way that it was [the institution] was able to support that. I think we as a university should provide those opportunities. Do they always take care? No. Do they always take responsibility? No. [The administration] had to lock them out until they promised to take care of it. I believe we have a responsibility to take care of that. I mean, my ideal set-up is that in one of the next new building projects, we set aside space for rooms and equipment to support student music preferences. We could have a recording studio on campus that *students* could use. Thinking about the applied side of a music industry major being the [technician] and recording students in that space to apply their skill? To me, that's a dream scenario for students learning skills to help students *wanting* to expand their music.
DW: Why do you speculate that some students don't believe that music has a place in higher education?
JAMES: It was a small number, so it doesn't concern me a ton. I don't know if that ONLY applies to college. There may be students who just don't get it. They may be thinking money, I don't know. They may not think it's worth it. "Some people just don't like stuff! Without being too flippant about it, I'm not going to spend too much time thinking about the nos. I want the yesses and maybes."
DW: What responsibilities do you believe [the institution] has on a curricular or co-curricular level to engage more students in music?
JAMES: I think that all students should find their place here and feel that they belong. And if a student doesn't or group of students doesn't, we have a responsibility to help them find it. One thing I've done before is to have a competition to see who was going to be the opener for the big stage band. We held a competition and had votes for the best band, and they got to open at the concert. We often, in college, say "we have acapella," and stop there, but I think there's always more. If there are students out there who think we should have something, we should work to make it happen. We have a responsibility to know more and when we do, to do something about it.
DW: So how do you respond to the students who would like more introductory level stuff?
JAMES: "See that's hard for me because I know what I want versus what's possible. Because I don't want a doctor of music teaching someone who doesn't even know how to read." But, I remember I took introductory piano…but why wouldn't we open those up? Guitar is probably terribly painful to do that, and you can't have 10 people trying to learn to play sax at the same time. "How can you do it in a way that's a good use of resources? One on one is a hard thing to justify."

DW: Before we finish, is there anything I haven't asked about or that you'd like to add about the topic?
JAMES: "The thing that you got rattling around my brain is that there's such a narrow sense of music and art in college. As a student, if I wanted to learn how to oil paint I couldn't because I'm not a major. Or, you know, dance and theater are two other examples. It feels like if I'm not all in, I can't do it. These topics feel like things you can't experiment with in college because of the pressure to pick and focus. 'If it's not the only thing you're going to do, it can't even be one of the things you do.'" Part of it is how we structure the schedule. "They make it hard because *we* put barriers up for non-majors. You know, you have to get special permission to be in some of these classes. That sends a message from us that it's not for you if you're not a major." We don't value music and art in admissions unless you're going to do that major I'm just thinking, I read admission applications a few weeks back, and I was told not to count music or art when thinking about students to recommend. Everything about high school music and art is going to negatively affect your admissions process. You know? I'm ignoring everything that's not an AP. It's all about Solids, AP, and IB. We're not looking at a well-rounded academic thing, we're ignoring the breadth of the person. If a kid has 2 music[s] in one year, that's a problem.
DW: Does it hurt you?
JAMES: I wont' say that it's going to hurt you necessarily, but it definitely won't help. Unless you're going to be a major, it doesn't help your transcript to have a bunch of music[s]. Thinking about my journey, I was told in the admissions process that I didn't have enough other solid things. "My greatest fear is that we're going to scrap music and quit being well-rounded in an attempt to push all the right buttons to get in. I did the admissions reading last year and was literally told not to count music or art. Like, unless you were going on to major in one of those, it didn't matter in your admissions process; it's the *solids!* It scares me a little bit. Music and art are not counted as solids. *I was literally told not to count music or art when considering students' high school classes.* Music at the secondary hurts students when applying because they could've just taken another Science, Math, History, Language, and English: the *solids*. That's what most schools are doing. Looking at the solids and nothing else. Unless you're going to be in music or art, you don't need to be taking music or art."
DW: So, what all *do* you consider?
JAMES: "With identical transcripts, it's not going to be music or art. Grades matter too, if you're failing, obviously, if your solids are bad. But we're essentially telling kids they have to choose their journey before they even know if they're coming here. And that's a problem!"
DW: Well, that's eye-opening! Anything else?
JAMES: No man, just thanks for looking into this. This is a problem that more people should be aware of.

Senior Admin 4: Sue. Verbatim.

DW:…there's a major disconnect between secondary music participation and adult music participation, and I didn't see a lot of research--and neither did my advisors which Dr. [professor] is. I don't know if I've met anybody more well-versed in the research as him;

there's not a lot of research about what goes on at the university level, and I think [the institution] is in a really unique spot because so many of the area administrators including [two senior level admin] are pretty advanced musicians themselves, so that was my jumping off point. So, that was the basis, and the second thing was I spoke to another administrator briefly, and he said you're not going to be able to tell much about students based on such a low response rate, and the point is not about the students' response, it's about *your* response and a few other administrators' responses. Is it going to bother you if I type? For the record can you state you name and, in your words, describe your role here at [the institution]
SUE: I'm [Sue], and I'm the senior administrator of [office]. And in that role, I have different offices that coordinate things for the entire university or Academic affairs in particular, so I have a laundry list: [Sue summarizes her wide range of roles associated with the institution's operations], so I'm everywhere.
DW: Sure!
SUE: So, in that role I also I guess for me personally, I have terrific leadership in each of those areas, so we are working together to advance initiatives and says solve challenges. And then I support the [officer] and initiatives that she is advancing are sometimes on my plate to move forward. For this year, since the end of February, I've been serving as the interim dean of [department].
DW: Oh, didn't know that!
SUE: That's one of those *other* duties as assigned. It's a window, that's not a regular duty.
DW: Right, okay. And how would you summarize your experience as a musician.
SUE: I was one of those who grew up elementary school and [Sue summarizes her experience as a multi-instrumentalist in high school and college].
DW: *laughs* okay. I played that game, I was a piano major [in college] and got suckered into [accompanying people for cheap or free] a few times. I'd taken on a few more students than I probably should have, so I'm with you on that one. So, the survey results indicate 54.3% reported not being at all aware of music opportunities for non-majors on campus. Given your knowledge of music opportunities on campus, what is your reaction to that finding?
SUE: I would think that that's probably very realistic. I've been here--this is start of year [Sue tells how long she has been in higher education]. Early on in my career as a faculty member, I was a first-year advisor and I know we used to do this with green bar, it was crazy we had all of the courses in the room and have people go around and pick classes for what they saw on the wall, and I was always in tune to the marching band and the choir because once in a while a student would say 'Can I, can I?' there's an assumption that students make that you have to be a major, so personally because of what I knew about the university, I knew that you could, that there were some ensembles you could be in without audition and you could continue. And that was a rare question unless it was marching band you know a lot of students come in knowing about the marching band and they want to participate, but as far as vocal opportunities, I probably got very few questions about that. I would've known there were ensembles you can participate in without auditioning. Did that answer your question?
DW: Just over 50% of the student body said they didn't know that opportunities were available for non-majors.

SUE: I think our reputation [is] as a very fine music school, and if you have friends that you know ahead to audition, you're probably self-eliminating and not even questioning whether there are these other opportunities.
DW: So, I guess advertising and marketing is not really your responsibility.
SUE: And actually, that would be the [unit where the music degree is housed]. *And* there's a capacity issue. You have a finite amount of resources. There's faculty and other kinds of resources. Rooms, schedule capacity, all those things. You've got to serve your majors first, and the university unfortunately probably is not in a position to hire an additional choral conductor or to create another band although we do a pretty good job of expanding the university band program with graduate students.
DW: Which *I* did; I ran large ensembles last year as part of my assistantship [where I attended graduate school].
SUE: But it's still, you've got to have the room, and you got to have the people. There's still a barrier to imagine that does 50%, if they were representatives of what we have and they actually wanted something, when and where would we put all of them. You know? So, I would say if that's probably—if it even comes to mind "Huh, I wonder if we ought to promote this better..." They probably have plenty who are coming in the door without that, and then it's not pushing you to go [makes a scared face]. Where would we get the funds to do more?
DW: Okay, so moving on. 6.7% of respondents believed music was not at all important; 57.3% consider music extremely important or very important to higher education. What do you see as the role of music in higher education?
SUE: To me, if we think about the Interdisciplinary nature of our disciplines and where music fits in history and where it fits in literature, those intersections, then just the well-being piece, it would be interesting to dig in with those students who said 50 some percent...what did they mean by that? Were they really thinking they should have a music class, or what did that mean? I think that exposing students within some of our general education experience to the music of the time period, people who teach in that holistic manner, if that's what the students meant, then absolutely, they're absolutely right. But I'm not that it means that students need a lesson in something or, you know, that ensemble participation. I'd like to really unpack what they meant or what they thought they were answering.
DW: 81.3% of respondents reported participating in music at the secondary level while 95.12% report not continuing that at the university level. I'm sorry! I need to go back and ask you one more thing. What are the responsibilities of [the institution] regarding the last question, and you already hit on a little bit of that.
SUE: Well, I think that our first priority, because we have a major, is to provide to the students that we bring in to major in it. I mean, I think that's our first priority. I think contributing to the general education experience as an option in the arts is another piece that's very important so that students have an arts opportunity. But the higher education experience, if you think about a student making decisions, and I'm going to just use an example: When you got to high school, if you were a dancer, and you were a cheerleader and you played music, there's a funnel because in order to become better and better at one or two of those, you've got to make decisions, and I think secondary [education], because it brings music within the day, and it might be a stereotype, but often those students are your extremely high achieving students, and they make a way to make it all

work. And it's their social piece as well. You can get it in within the day, but I think there's a moment for a student going off [to college] where there's an expectation where you're beginning to make real choices and some things are having to give in order for you to go more deeply into what you've decided is where you want to seek your expertise. So, I think it's not unrealistic that students let that go. But I think a university like ours provides, if you think about acapella groups, if you think about students who create a band—and I know that's not organized at all—but students find a way if they're really committed to their instrument or their voice to keep doing something. And is it our responsibility as a university to add that in? I'm not sure that it is. But I think a student group can go to student affairs and get an organization status around almost anything here, and that's how acapella groups have grown up for example. So, I'm not sure, where we in the academic side of the house, balancing all the needs, and also the needs for students to dive deeply into their chemistry or political science or their engineering...to me the [marching] band is at least an outlet for that, and then we find students who can figure it out, or they do it for a semester and then don't continue. That sort of thing.
DW: Okay, thank you. So back to number 5, 81.3% of respondents reported participating in music at the secondary level while 95.12% report not continuing that at the university level. From your perspective at the university for [x] years, congratulations by the way, what do you believe may be contributing factors to this sharp decline?
SUE: Well, I think the previous answer kind of got to that. Just that, you've got to make a choice. [I knew a girl who] wanted to study physics and astronomy. But in her senior year of high school, having been a dancer and played piano, in January, she said…"I think I want to audition for the school of music." And it was the year…"Oh my gosh, this means an audition. Do you understand this?" and I thought, I've got to…let you decide. She wasn't studying piano, and I said, "You've got to develop two pieces," and she said "I know [Sue], but I don't want to leave my music behind." She developed her audition, she auditioned, and she got in…science all the way. When she got in, I talked to…her advisor [who said] "Don't let her drop calculus" because I just am not sure she gets what it means to be in…music. And, fortunately, she made it a whole semester, because I thought the second week she was going to go "[Sue]!" She loved her experience, but she said, "I want to do other things." She's now on the engineering faculty [at an institution].
DW: Cool.
SUE: She had the moment that she saw what it really was. And I think the experience of being in the discipline in higher education is different than in high school. So, I just think there's only so many hours in a day, and students are either really committed to what they're studying—can they do this on the side?—we don't have pianos all over. You know, if I'm a pianist, but don't want to study piano, I don't have access to keep that going. So, would that suggest we need to provide pianos in all the dorms? You know, I just can't quite imagine us doing that. I wonder if there are privates that do that more, you know where you find that. I don't know! It's an interesting question you're asking, it really is. And that was just a little anecdote.
DW: No, that's great. Okay, so survey results indicate that students would be more inclined to participate in a music course if the university offered non-ensemble-based music opportunities (for example, music listening, popular/vernacular/rock music making), beginning instrument lessons (piano or guitar, for example), or an expanded

inventory of rentable acoustic and electronic instruments (including computer software and recording technologies). In what way(s) do you think the university could respond to desires these participants expressed?
SUE: Well we do offer the large sections of the history of rock, I assume we're still offering that. Music in America…I sat in on those courses because the faculty were going through promotion and tenure reviews and that kind of thing, and they are often some of the largest sections of anything offered at [the institution], and there were some years when we were, at the time in the [name of the department], the arts used to be part of that college as well, and it was when we built the [performing arts] center that we split off to become the [different department]. But when you talk about [full-time equivalencies], the number of students per faculty member, typically schools of music have a very—what would that be?—low [FTE] because of private lessons, but because of classes like the history of rock and music in America and those large sections that they're offering, they were actually balancing those low FTEs with piano and flute and viola with these large sections that were highly successful and highly sought after. But again, we don't have the capacity to—that's a faculty member who teaches music industry who's serving majors that may take that class on. Or the history of, the music in America course, is a faculty member who may teach theory or may be teaching jazz or, whatever so...I'm sorry, I wander and then I think "what was that actual question?" Oh! It's, I think we DO offer some of that. I mean we're not offering it to 19,000 undergraduates, but it is in the buffet of what students can select. As far as providing equipment and access to private lesson, again, I think the only place I would think about access to private lessons would be to have that develop as an opportunity for junior and senior undergraduates to practice that as pedagogy, or graduate students. Um, I just can't imagine us asking our disciplinary faculty to balance that with their serious work with a student who, you know, is going to go sing in the Met or teach students in high school band or orchestra.
DW: Okay. Why do you speculate that some students don't believe that music doesn't have a place in higher education?
SUE: Well some of those probably didn't have music in their life, so you want to triangulate those to see what the correlation was between that answer and whether they participated. But the other is, I think again, if I'm an engineering major and I know what it means to be an engineering major, and I know all the responsibilities I have to be an engineering major, I'm thinking "When would I have time to do that?" so it may not be that music's not important to me, it's just "Where would I squeeze that in?"
DW: We're almost done. What responsibilities do you think [the institution] has on a curricular or co-curricular level to engage more students. You *did* hit on this a little bit earlier, but--
SUE: I just, given finite resources, given less and less money coming from the state, given the fact that we would have to raise tuition to do much more than we're already doing, I mean we're a university that doesn't charge students in the school of music for their lessons. And that's unusual for a conservatory-like program. And so, thinking that the only way we could fund greater capacity for *not* the group that we're serving predominantly, would be maybe to put some burden on the school of music students or *every* student. Increasing student fees, I just don't think it's [an] informed, responsible decision? I mean, there's an ideal, but given the resource landscape and the economics of it all, I don't think that we have a responsibility. We have a responsibility to provide

counseling, and we can't cover that need. We have a health center...we can't cover that need. When you think about all the competing interests, music is important, but I'm not sure that the university can be *that* for every student who desires it and is not a major.
DW: Before we end, is there anything I have not asked you that you would like to add?
SUE: Maybe I'll just ask you—I'm going to turn this on you—you came into this, you identified this as an interesting question. *You* might identify it as a *problem.*
DW: More an interesting question, yeah.
SUE: You had friends that went through [college as music majors]. I mean, are we suggesting that a person's life is "I'm less fulfilled or whatever," but if music is important to me, by the time I'm in college, I've figured out how to stay in touch somehow. I don't know. I'm just interested in what you're thinking, and I hope your conversations have talked about how a university, the complexities--
DW: Sure, well I know that it can't be everything to everybody. You know, can it provide the same music education to 19,000 students, as far as equipment and resources, is it the university's responsibility to provide a car so everybody can get to and from class? Well, no, but my focus was not as much pointed towards "I think we should" or "I think we shouldn't," I was genuinely curious like "What IS the university's responsibility?" from the Plato—Platonic and Aristotelian standpoint of "music is not taught in the same way and not taught for the same reasons as your math and science and communication skills," it's meant to be more soothing to the mind. And if a student wants to go on to be a professional musician, they can do that, but teaching music for the same reason that we teach those daily skills, the motivation needs to come from 2 different places. But the big question was just that so few students, or adults, are involved in music. According to the NEA, I think it's less than 5% are doing some sort of active music making, and considering everything we know about the benefits of music physically, mentally, and emotionally, to just keeping people alive and keeping them flourishing in a way that they don't necessarily, when they've cast music to the side, I was genuinely just curious: what is the bridge? What is the missing link? Is there a missing link, or is it just one of those things that kind of gets cast aside? And if it's not something that gets intentionally cast aside, is there a point that we can identify more responsibility of "What's happening at the university?" I mean, I could talk about this all day. Is it a state school's responsibility to provide? I think you hit the nail right on the head: Can't be everything for everybody. There's a finite number of resources. Economic state: we're getting less and less money from the government for supportive resources here. I developed the impression that the university couldn't; that when it came to time, resources, instrument rentals, faculty, space, the bounded rationality—I don't want to say that. The choice paralysis of how many things students can do here. I don't know the numbers right off my head, but let's say there are 19,000 undergrads and there are 2,000 clubs, ensembles, student activities, organization, I don't know the exact number, but *something* is going to give. I don't even want to say something "gets cast aside," not everyone can do everything, and everything can't be everything for everybody.
SUE: So I hope my answer has confirmed you sense of what you just said about the economics of it all and the resource capacity. But something you said triggered—something you were saying: My husband had cancer and was in the hospital multiple times for extended periods of time, and he took music with him…Well that really resonated with me because of the experience we were having at about the same

time. So, to say that students have cast aside music? Those students who have told you they're not involved in music were not thinking about how they walk around every day. So that element is not organized, and maybe they're not educated about what they're listening to, but I would characterize our society as having "You know once you're an adult and you've cast aside music," I think it permeates most people's lives. While they're studying, while they're driving, you know what I mean? So, in that sense, we're not completely away from it, but I think if we think about our democracy and how we help people develop so that they will think about whether they're voting for someone, whether they care about the arts, and how good it is for our children to experience the arts, that could be part of the political science curriculum, you know what I mean? As part of that interdisciplinary place about that ability to think using that part of one's brain. And that's not necessarily teaching me how to play or any of that, but we ought to at least [sic] the conversation somewhere during my education. And of course, people have some freedom about their pedagogy and what it is they teach [sic] I'm going way far off field here.
DW: No, it's great.
SUE: I just, I haven't left music. And what you said about being soothed by it or whatever, I think that's still important [sic].
DW: Okay, thank you!

Senior Admin 5: Ron. Verbatim.

DW: Thank you for agreeing to this, I know you're busy, so we can get right to it. Did you have any questions before we started?
RON: No, I'll try to be as helpful as I can. Obviously, I'm not as directly involved with the day to day aspects with decisions about music as the folks would be in the college [where the music major is housed]…
DW: Right, okay. Well could you, for the record, provide you name, and describe your role at [the institution]
RON: [Ron], [senior administrator] at [the institution] in my 7th year.
DW: And could you summarize your experience as a musician?
RON: Sure. So, I've been involved with music for most of my life. I grew up in a household where we had a lot of music in the family. [Ron summarizes his experiences as a performing musician and administrator in university settings]
DW: I knew you were involved, but I didn't know you had done all of that!
RON: Yeah, so it's been an important part of my life.
DW: So, survey results indicate 54.3% reported not being at all aware of music opportunities for non-majors on campus. Given your knowledge of music opportunities on campus, what is your reaction to that finding?
RON: Well of course we're a big de-centralized university with students in many different disciplines, so one of our challenges is always trying to make sure students are aware of all the opportunities available to them. So, I can't speak to why they might not have been aware, but certainly some of the things I hear anecdotally includes just things like concerns with time, the time commitment students have. And I think in some cases, students might assume that unless they're majoring in music or planning careers in music that some of the doors are not open to them. There may be concerns of competition

because we do have a music major in the college of visual and performing arts. Beyond that, I don't have any direct knowledge of what would explain those results.
DW: Sure, okay, no that's fine. 6.7% of respondents believed music was not at all important. The flipside is that 93 and change do. 57.3% consider music extremely important or very important to higher education. What do you believe is the place of music in higher education?
RON: Well, I certainly think that music, the arts, in general are very important in higher education. When I think about the role of music in the arts, I think about the importance of creativity, of providing a sort of lens or a different vantage point on important issues. Increasing cultural awareness, storytelling, you know music is obviously a very powerful form of storytelling, and [also] of relationship building. Music transcends all different type of barriers, whether they're gender or race or cultural or socioeconomic, it's a part of our lives, and important part of human culture, and an important part of our history, so to me it's extremely important. It needs to have a prominent place in the curriculum and at the university.
DW: Okay, what are the responsibilities specifically of [the institution] in that regard?
RON: Well I think certainly thinking about opportunities both in and outside the classroom, we need to be thinking about the entire environment as a university. Certainly, we have a very strong [arts college], and I think that that obviously provides opportunities for students in that way with the curriculum, but I think also with the [performing arts center], you know the many different opportunities for students to attend and participate in musical events of various kinds. As a university, I think one of the things we're also trying to do is to be intentional about incorporating music even more intentionally into other events, not just concerts and making it more visible and more prominent. For example, at the last [university advancement] presentation we had on [celebration] day, we started with a student [instrument] performance before we got into the rest of the program, and the [ensemble] and other musicians perform at our board of visitors meeting, so I think trying to be very intentional about that. And also, I think looking for opportunities to take music to our different constituents both on and off campus. So, this weekend for example, we have [a concert], we reach a lot of the folks who are here for family weekend, many of whom may not have sons or daughters directly involved in music but it's a showcase for many different, both choral and instrumental groups, at [the institution]. Then I think of examples [big performance] with the [ensemble] representing us [sic] in [state], and that'll be an opportunity for hundreds if not thousands of our alum, you know, not to mention millions of people watching on television to be exposed to the music program of [the institution]. And the series that we've had for example at [venue]…that was a relationship that resulted from our...that's where I met [a woman]…but that's been a great opportunity as well to meet parents and friends of the university who can't necessarily make it to campus on a regular basis, so thinking about how to reach all those different constituencies and looking for new and creative ways to do that is another responsibility and opportunity for the university.
DW: Okay, thank you! 81.3% of respondents reported participating in music at the secondary level while 95.12% report not continuing that at the university level. From your perspective at the university, what do you believe may be contributing factors to this sharp decline?

RON: Was this about coursework or involvement in any kind of music? I wasn't quite sure the question.
DW: Curricular, non-curricular, or co-curricular rather. Just that a lot of students I've found, in my research, were involved in band or were in a rock band or were in a choir, but did something, whether formal or informal, they were highly involved through sometimes through primary but particularly through secondary education, sometimes through church, sometimes through camps. Then, there's a major drop off at the university level, so I was wondering if you had any insight on that.
RON: You know, I wouldn't have direct insight because in my own experience, I *did* continue to be involved in music.
DW: Right, as did I.
RON: I guess I wonder a little bit about that number, only because when I think about [the institution], the [the marching band] alone [has a large number of] members, and then you've got all the people that sing in the choral groups here and various informal music groups that participate in shows on campus, so that number sounded high to me.
DW: Right, that was according to the survey, but I follow--
RON: ...so that may not be quite an accurate total of the student body. But having said that, I assume it has a lot just to do with the different structure of college compared to high school. You know, in high school, I had free music lessons that [were] built into the schedule during the day that you could participate in band or chorus for example, so it was fairly easy to do whereas in college you've got to make the affirmative choice and effort to be involved whether it's in classes or extracurricular groups and activities, and I think some of it may just be students that decide that they're trying to focus because of pressures that they're getting from parents, from society in general, to focus on career preparation in college. You know, we've got 400+ student organizations, there's so many different types of opportunities available to the students, I think they're spread pretty thin in terms of having a lot of different types of choices of what to get involved with. So that, I think that's probably part of it too. And finally, I'm guessing—and this may relate to your other questions—when I just look at the declining support, even in K-12 education for music and the arts in a lot of schools, that's certainly a concern that I think might the having an impact.
DW: Right, that's a big chunk of my thesis: commenting on the decline of support through K-12 and what the implications of that might be, so I think you're spot on. So, survey results indicate that students would be more inclined to participate in a music course if the university offered non-ensemble-based music opportunities (for example, music listening, popular/vernacular/rock music making), beginning instrument lessons (piano or guitar, for example), or an expanded inventory of rentable acoustic and electronic instruments (including computer software and recording technologies). In what way(s) do you think the university could respond to desires these participants expressed?
RON: Yeah, and this to would be a question obviously for our music faculty as well, but I think it gets back to what I said earlier as well, there are opportunities in the curriculum to explore, and that would be where I think providing this kind of feedback to the faculty in the [arts college] talking about what other types of courses and opportunities might we offer there. But also beyond that, I think thinking about the opportunities outside the classroom, because so many students, depending on your major, if you're a nursing major or an engineering major, they've got pretty prescribed curricular tracks, so they may not

have a whole lot of time for other types of courses beyond their gen-ed requirements, but that doesn't mean there wouldn't be opportunities to be involved and engaged with music, whether it's through student organizations, providing other types of opportunities, so it's not just for music majors or people who think they're going to go into music as a career. Other, perhaps more time limited types of opportunities, you know for students to be engaged and involve. I think about, for example, the acapella groups, you've got a whole lot of students, and certainly they're not all music majors, and they're participating in those types of groups, but I think looking at the environment in its totality and thinking creatively about opportunities that aren't necessarily through the curriculum would be a good thing to do.

DW: Right, okay. Why do you speculate that some students don't believe that music has a place in higher education?

RON: Right, again I have such a different perspective, I would've answered the survey that it *does* have a place...[one of my family members is] a theater major at [a Midwest school] and [a related subject] minor. I think the fact that some of this has to do with the pressures that the students face and that they feel from parents, family, friends, and other adults that tell them they should be focusing on career preparation and "What are the jobs?" that are available these days or a heavy emphasis on STEM or STEMH or business, and they're being told that [general] music and the arts is really difficult, even if that is your passion to find jobs, and so you need to focus in these other ways. I suspect that those are some of the pressures that students probably feel as they enter higher education and how they should spend their time. But that's my own supposition, I obviously haven't done a scientific survey.

DW: What responsibilities do you think [the institution] has on a curricular or co-curricular level to engage more students in music? Or does it?

RON: Well, certainly I'd love to see us do more. I think we covered most of it in the previous question...You know I think as a university that cares deeply about the broad liberal arts sort of education that music is an important part of that, and we as an institution need to make sure that with all the emphasis on STEM disciplines or STEMH disciplines or business that we don't forget about arts and humanities, and so I think that *is* a responsibility of the university, to try to continue to foster that and to make sure that students are aware of opportunities, but again, I like the fact that you refer to curricular *and* co-curricular because I think so many of the opportunities are going to be outside the actual classes that are offered. And just as a quick aside, one of the things I did when I was in college, I [performed with a local ensemble], so it wasn't something that was offered by the college, but it was a way for me to be involved and engaged with the community. And when I think about [the institution] and our emphasis on engagement including community engagement, that's another type of opportunity. I do know of some students who have taken advantage of those opportunities here in [town] and the local area, and I think that's a wonderful thing to do. I know other students have done community theater, and music theater here in the surrounding area. I think also helping students to think about, looking around you in the community, are there ways to be involved and engaged both on and off campus?

DW: Okay, do you have any questions for me? Is there anything I haven't asked that you would like to add?

RON: Oh, I think we've covered it pretty well. Obviously, this is a subject area that's near and dear to my own heart, something I care about, something our provost obviously cares very deeply about since that is her background. I think that in itself, as a university having [high administrators] who have been involved in music for their entire lives, hopefully sends a positive message about the values of music, and as [a senior administrator], I try to be very visible in my support of music and the arts. We attend a lot of performing arts events at [the institution], we incorporate music in a lot of the events that we sponsor, so I certainly try to, as president, use my role to support music and the arts, and I think that's one way I can be personally helpful in this regard.
DW: Sure, and I think [the institution] is really unique, and that's why I was excited to do this kind of research at this university. In the national view, college/university music participation in just not what it used to be, and here we are in [our local town] with a lot of major faculty members, not necessarily in the music department, but who are very active and very involved, passionate musicians, so that was a really unique setup, and I really appreciate your willingness to be a part of it.
RON: I think it's a great topic to explore, and I hope you'll share your results with folks here because I'd love to continue to explore what more we could do as a university to support and encourage students who have that kind of interest and also want to explore that kind of interest even if they didn't do that much with music in their K-12 education because as we know, at some of these schools, the opportunities are more limited than they were in the past.
DW: Okay, well thank you sir, very much.
RON: Well good luck, and thank you for your time!