Student leadership development in high school band

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Student Leadership Development in High School Band

Gerald Martin Philp

A thesis submitted to the Graduate Faculty of
JAMES MADISON UNIVERSITY
In
Partial Fulfillment of the Requirements
for the degree of
Master of Music

Music Education

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Dedication

This project is dedicated to all of my friends, family, colleagues, students, and former teachers who have shaped my life in every single way. I am grateful for all of my experiences with you and for all of the things you have taught me.

It is also dedicated to my wife Carly, Whose love and passion continue to make my life so wonderful and worthwhile.
Acknowledgements

I want to particularly thank the members of my committee for all of their time and guidance during the development of this project. Thank you.
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Abstract

Literature, websites, and research abound with statistics that support the non-musical benefits of a musical education. Amongst these non-musical benefits are skills and habits that are the subject of a similar number of business management materials, public speakers, and business-centered books devoted to developing and demonstrating personal leadership. Research concerning the process for developing these in the public schools is limited and in regard to music programs even more rare. A need for this information is reinforced by professional organizations and agencies that insist upon a society with these skills. With this scarcity of band specific research on leadership and team skills, similar research concerning cooperative work groups, and experiential learning was explored to provide a context for discussing leadership themes within band programs. This information led to the creation of an online survey that was piloted then sent to high school band directors that were members of the Virginia Band and Orchestra Directors Association. These directors were asked questions about the extent that they teach leadership skills within their band ensembles. Questions focused on demographic information, methods of student leadership development, director perceptions, and characteristics of student leadership development within these programs. Results not only succeeded in describing leadership structures within these programs but found that band directors overwhelmingly agreed on the importance of developing leadership skills in their programs.
Chapter 1

INTRODUCTION

**Rationale**

Music ensembles occupy a unique position in our school curricula. Through them, students learn not only to how to practice, perform, and express themselves but how to work together passionately for a shared goal. In ensembles of all shapes and sizes students learn to integrate musical ideas in an environment that relies upon social interaction, and teaches students to be flexible, creative and sensitive to others challenges, successes, and points of view (Mursell, 1934). Dr. Tim Lautzenhizer highlights the development non-musical traits, “The secondary benefits of higher standards, teamwork, flexible and adaptive thinking, increased social skills, enhanced listening ability, increased self esteem and confidence, and self discipline are side effects of a subject that teaches so much more than it advertises” (2005, p.38). Developing these life skills, and qualities of teamwork and leadership, are therefore an important outcome for musical and personal success.

What is more, music educators seem convinced that the opportunity to serve as a leader is a highly educational experience for the students. This sentiment is reiterated by Music Educators National Conference (M.E.N.C.) in their published Research Agenda (1998), as well as from other national organizations like the Department of Labor, and from the business community who demand curricular changes from school programs to provide students with opportunities that meet the demands of a changing workforce. To meet these challenges, band directors as educators, need to understand how teaching
leadership skills effectively can benefit their students as musicians and future productive members of society.

There is a growing body of research connecting leadership skill development and student success in music ensembles. Shieh (2008) and Habermeyer (1999) have advocated the use of student leadership in string ensembles for greater musical and social experiences. Unfortunately, educators lack critical information on the structure of student leadership experiences in bands.

This study will attempt to explore not only the process for developing student leaders in bands, but also ask why directors think it is an important aspect of music education. A study of this kind would not only help band directors find common and effective ways of developing student leadership, but also help increase the quality of their musical ensembles and the overall educational experience they are providing students. Therefore, the purpose of this study will be to describe the characteristics of student leadership development within Virginia high school band programs. This purpose will be achieved by asking band directors how and why different utilize and train student leaders within their band programs. Research questions will allow them to describe how they define, select, and develop student leadership, as well as what benefits or challenges they observed in their experiences.

**Research Questions**

In order to shape the future direction of student leadership development, music educators must first recognize the current state of leadership. This raises several questions on the existing status and characteristics of leadership development in
secondary band programs. First, do band directors believe that leadership development is important? If so, what do they perceive are the benefits and challenges regarding student leadership development? Secondly, if educators are incorporating student leadership development in their programs, how do they do it? How are high school band directors utilizing and training student leaders? What opportunities do directors provide to display leadership, and how are student leaders selected, trained, and evaluated?

**Definitions**

For the purpose of this study, secondary students that were given extra curricular responsibilities and assigned specific roles within their band programs were defined as student leadership. While holding a position of authority does not imply that one is a leader, this rudimentary classification served as a starting point for some information gathering. Further clarification of exact titles, exact responsibilities, and more clearly defined definitions of what leadership is, was left up to each individual respondent. This approach is purposefully indefinite in order to allow the directors in Virginia to create their own definition of what they believe leadership and leadership development are, this helps to frame and connect responses about their mission and methods. “I do not believe that there is ONE way to lead, and I am most certain that there is not one way to teach it.” (Lang 2007, p. 5) This quote, from leadership author and speaker Scott Lang, echoes the notion that there are many different ways to approach leadership and incorporate it into band programs. In this vain, the focus of this study was to allow directors a forum to individually and communally construct their own definition by describing their own philosophy and methods.
**Limitations**

This survey was designed to describe the current process for student leadership development by V.B.O.D.A. high school band directors. It did not intend to describe the most effective overall format or attempt to measure what students were actually learning about leadership. The researcher sought only to determine what perceptions high school band directors had about their own process for and experience with student leadership development within their programs.

**Literature**

The second chapter of this study describes and reviews research within music education and other disciplines that relate to leadership development and the need for its incorporation into secondary classrooms. John Dewey, the father of American education tells us, “Education is a social process, Education is growth. Education is not just a preparation for life but is life” (Dewey, 1916). By examining the social processes and structure that exist in school band classrooms, we can see the secondary benefits of a musical education as a part of life. The evidence of which can be found through examination of band’s structure as a cooperative work group, consideration of the experiential learning opportunities band programs provide, and the application of these ideas in the world beyond a concert hall or grassy football field. This application is of particular interest to a business community hungry for workers that are not only trained with the information necessary to fulfill their official duties and tasks, but also the social,
critical thinking, and problem solving skills to make them part of a creative and efficient workforce (Lippman & Keith, 2009).

**Research Procedures**

Chapter three outlines the specific methods used to collect data for the study’s central research questions. This study consisted of an e-mailed survey that was administered to high school band directors in the Virginia Band and Orchestra Directors Association based upon a previously piloted study. Contact information was provided by V.B.O.D.A. websites and the admissions office within the JMU School of Music. Participants were asked to provide answers to a series of questions that described their incorporation of student leaders into their band programs. Questions from the survey utilized scaled statement agreement, multiple choice, and short answer formats. Question design also explored demographic information about the programs to more accurately describe the population of the respondents, as well as for possible sup-group analysis. Participants accessed the anonymous survey through a link to a Qualtrics Labs, Inc. survey provided in their e-mail. Follow up procedures consisted of secondary e-mails to V.B.O.D.A. members who do not complete the survey within the first two weeks after initial e-mail contact. Consent was acquired through completion or receipt of the survey. There were no external rewards for participation in this project. Individual responses were kept in confidence, and aggregate data is presented representing averages or generalizations about the responses as a whole. No identifiable responses are presented in the final form of this study. All data was stored in a secure location only accessible to the researcher. Final results were made available to participants upon request. The twenty-seven-
question survey took approximately fifteen minutes to complete, and survey results were collected and compiled from approval through April 20, 2010.

**Results**

Chapter four outlines the results of the survey. The data obtained from this survey was analyzed and compared using Qualtrics and Microsoft Excel to determine common themes and correlations of how and why band directors teach leadership skills to their students. Questions were subject to subgroup analysis by V.B.O.D.A. district, gender, teaching experience, school type, and program size. Data shows similarities and differences among program construction and identifies common themes from qualitative analysis of short answer responses. Short answer questions were organized by similar themes and responses were coded using common keywords.

**Summary Discussion and Conclusions**

The final chapter contains information summarizing quantitative and qualitative results. Band directors overwhelmingly agreed with the importance and necessity of student leadership development for both program and student success. They believed that student leadership influences the quality of musical experiences and proper and careful development of leadership skills teach students how to positively influence their peers. Directors recognized the importance of modeling, and service as aspects of leadership. Directors also identified how integral peer relationships were to program success and the development of conflict resolution, rehearsal technique, and peer mentoring skills.
As with most research, answered questions only lead to more questions, and this conclusion also provides recommendations for how future research can be improved and expanded upon. Many of the recommendations suggest further research in case study formats to connect the leadership development structures that directors have created with exploration about which techniques are most effective.
Chapter 2

LITERATURE REVIEW

Literature, websites, and research abound with statistics that support the non-musical benefits of a musical education. Among these non-musical benefits are skills and habits that are the subject of a similar number of business management materials, public speakers, and business-centered books devoted to developing and demonstrating personal leadership. Research concerning the process for developing these in the public schools is limited and in regard to music programs even more rare. A need for this information is reinforced by professional organizations and agencies that insist upon a society with these skills. With this scarcity of band specific research on leadership and team skills, similar research concerning cooperative work groups, experiential learning, and reflection will be explored to provide a context for discussing leadership themes within band programs.

A Call To Action

A need for this research is also articulated for by the National Association for Music Education (M.E.N.C.) in their Research Agenda for Music Education: Thinking Ahead (1998). This outline cites the need for more focused information and research on:

1. How cooperative learning models can be adapted to music instruction.
2. What are expected musical and non-musical outcomes of a good music education.
3. How music can facilitate interaction and communication among children with different learning abilities and cultural backgrounds.
4. How students can transfer of leadership skills to environments outside the classroom.

5. How to communicate social outcomes of a musical education and provide another basis for continued fiscal support within our communities.

Although these items are only sections of the broader agenda, they could all be addressed by research linking student leadership and bands. If M.E.N.C. deems these pursuits necessary, then inquiries into how cooperative and leadership techniques are developed by these ensembles can help answer vital questions for educators on how to best prepare their students for the real world. The results of which would not only benefit students while they are in a band uniform, but also as productive members of society after graduation.

**Benefits of a Musical Education**

Numerous studies exist on the non-musical benefits of a music education. There are connections with everything from math and SAT scores to graduation rates, drug usage, and stress levels. We also know from research by Habermeyer that music develops areas of the brain that expand creativity, which allows for greater flexibility, curiosity, and independence (1999, p.115) These statistics open the doors for researchers to explore other benefits that musical groups, such as bands, provide. Former band director and author Dr. Tim Lautzenhizer, who writes, “The secondary benefits of higher standards, teamwork, flexible and adaptive thinking, increased social skills, enhanced listening ability, increased self esteem and confidence, and self discipline are side effects of a
subject that teaches so much more than it advertises.” (2005, p.38) Whether primary or not, consistent development of these team and leadership characteristics from an early age will help to nurture students all the way through our schools system while giving them a voice in their own self expression (Habermeyer, 1999).

Non-Musical Outcomes of Music Education

*The New Handbook of Research on Music Teaching and Learning*, in a chapter compiled by Michael Mark, focuses specifically on how the non-musical outcomes of a musical education have been endorsed throughout history (Colwell, 2002). Mark defines non-musical outcomes as those that serve any purpose other than developing the learner’s sensitivity to the aesthetic component of music. Mark’s chapter review aims to sort through the broad history on the topic, and it divides the literature that focuses on music’s aesthetic merits and those that stress non-musical values in the development of our communities. Intellectual, moral, and physical growth is seen as a result of musical study. This three pronged rationale serves as a basis for music’s inclusion in curriculums for the benefit of society as a whole. Mark offers educators a virtual timeline of how Western societies have incorporated these outcomes into music education.

He stresses that the non-musical benefits of participation should be studied further for the support they may offer advocacy efforts, but emphasizes that researchers and society must be cognizant that the true significance of music is the beauty of the aesthetic event. Although Mark’s research and that of others identifies the strong historical connection between character development and music, the development of leadership itself is not directly referenced.
Leadership Development Research

Warren Bennis and Burt Nanus conducted a study of ninety top leaders from various fields that reinforced the importance of leaders to continuing to develop their skills (1985). This study was also referenced by noted author John Maxwell, who adds, “Successful leaders need to be learners” (Maxwell, 1998, p.24).

Although some debate exists between whether leaders are born with these innate skills of influence, research has filtered from the business world into higher education and certain programs and studies have recently emerged that begin to chronicle how leadership skills are learned. Leavey Business School professors Kouzes and Posner, advocate that leadership can be taught and learned, and leadership is about people learning all they can to help themselves and their organizations. (2008, p.146-147) The specific topic of student leadership is addressed in a qualitative study by Immerman. Based on interviews of focus groups and a combination of institute-sponsored surveys of students, alumni, and professors, of leadership at the Massachusetts Institute of Technology, Immerman, makes recommendations for the incorporation of student leadership development into the Institute’s curriculum (2008). Although it is not a music based study, Immerman’s work suggests student leadership is something that can be developed and measured.

Leadership Development in Music Directors

In music, much of the research to date regarding skill development has been focused on the leadership of the director. An article in Music Therapy Perspectives in 2007 by
Adamek discusses how lessons from corporate leadership literature can benefit music educators. In her article, she focuses on four elements of leadership (influence, empowerment, process, and inner circle) developed by John Maxwell, and discusses them in musical contexts. Adamek’s article encourages directors to think of themselves as leaders and how to effect change within their roles (2007). Ramona Wis in her *Music Educators Journal* article, and later her book, *The Conductor as Leader*, echoes this perspective and draws many connections between ensemble leadership and sport or business leadership models. Wis’ work also relates the development of good rehearsal techniques by conductors to the development of servant leadership skills (2002). Her writing, however, is not unlike the works of other authors in her bibliography, which use very inspiring language, quotes, and anecdotal contexts to describe leadership. The result of this is usually very stirring but often unsupported by tangible facts, figures, and precise definitions. Kenneth Raessler attempts to bridge this divide in his book, *Aspiring to Excel: Leadership Initiatives for Music Educators* (2003). In his book, he shares practical information based on his experience and begins to connect stories and philosophy with recent research.

The importance of strong director leadership should not be underestimated. Burnsed and Jensen (1994) speculated that in order for music students to become effective leaders, music educators must be effective leaders themselves. This idea is supported in a study by Dru Davidson, whose research found that bands with low, medium, and high levels of student leadership achieved higher concert band ratings at music festivals if the director’s leadership style was more facilitative (2007). These sources illustrate the growing body of research.
linking ensemble directing with leadership and student success, but are also limited solely to the leadership skills of directors.

**Leadership Development in Student Ensembles**

Some literature does exist which illustrates various ensemble situations that encourage students to lead. In an article in 1997, Palen and Palen discuss how leadership skills are developed in section leaders of string quartets. They stress that smaller ensembles are one of the most effective ways to teach students to be concert leaders. They do this by building confidence, forcing students to model and demonstrate what they want musically, and bolstering independence. (Palen & Palen, 1997) Professor and writer Susan Leshnower, agrees with the ability of string quartets to foster leadership skill development in an article for the *American String Teacher*, (2001) and in *Gifted Child Today* (2008) as a means of differentiation for advanced students. Eric Shieh expands the discussion of leadership to include larger ensembles like orchestra. In his article, he writes: “Leadership involves not only a conviction about one’s own ideas and a willingness to consider the ideas of others, but also the capacity to work with others and take responsibility within a group.” (Shieh, 2008, p.48) He goes on to state how leadership development is integral to the ensemble atmosphere and to advocacy.

Two central characteristics of these [leadership] programs are shared by the music ensemble classroom: experiential learning (learning by doing) and group development. As music educators, we return again and again to both the hands-on application aspect of our work as well as to the importance of community in our classrooms when promoting our music programs and defending their value in our schools. (2008, p. 46)
Dr. Tim Lautzenheiser, reinforces the importance of ensemble members working together, “Music’s very design demands teamwork at the highest of levels.” (2005, p. 57) Band directors turned leadership speakers like Dr. Tim Lautzenheiser (2006), George Parks (1984), and Scott Lang (2007) continue to promote the concept of leadership and team development in band programs specifically through anecdotal stories derived from their many years of teaching, and in the form of exercises, workbooks, and guides to help grow student leadership within band curriculums.

Despite an increasing body of literature and materials linking leadership and music ensembles, specific research about how band ensembles develop a team atmosphere and leadership skills is scarce. This is why connections between experiential learning and group dynamics are relevant. Although the literature here does not reference music ensembles directly, their application and connection to all types of groups, including bands will be explored in the next two sections.

**Group Dynamics and Leadership Skills**

With the lack of band specific leadership research, inferences can be drawn from educational group structures that are similar to band programs. People form groups to accomplish goals they could not achieve alone. Consequently, group dynamics play an important role in a group’s success. “In ensembles of all shapes and sizes, students learn to integrate musical ideas in an environment that relies upon social interaction, and [music] teaches students to be flexible, creative and sensitive to others’ challenges, successes, and points of view” (Mursell, 1934, p. 136) A musical ensemble must constantly negotiate and agree upon countless musical aspects in real time, from rhythm,
tempo, style, to pitch in order to achieve uniformity and cohesion. In marching band specifically this cooperative agreement or disagreement on a host of issues can materialize not only aurally but physically as well. If one student marches the wrong way, he or she may collide with someone else. Alternatively if a student comes in early for a musical entrance, he or she might create a tear in the musical texture of the show, thereby weakening the success of other students or even the entire ensemble. Musical synergy requires cooperation for success. In realization of this, bands spend considerable time setting up paradigms that ensure their ensemble’s team development.

To develop a team, Hare, in his book titled a Handbook of Small Group Research, identifies certain characteristics which create productive and efficient long-term groups. He cites a group’s common goal, a shared set of norms, a developed set of roles, and an identified network of interaction as being of prime importance when setting up a team (Hare 1976). Bands like the Phantom Regiment Drum and Bugle Corps from Rockford, Illinois identify their common goal in their mission statement.

The Phantom Regiment is a youth organization dedicated to the development of self-esteem and self-reliance. It encourages teamwork, sportsmanship, civic pride and contributions of one's personal best to a group effort. These lessons are learned through a musical and marching activity in which there is a blending of the arts and athletics. (Phantom Regiment, 2008)

With this mission, musicians and instructors vocalize a “shared set of norms” in handbooks and syllabi to identify policies and procedures that guide the success of this vision. How bands define contributing “roles,” however, is what separates them from other musical ensembles. Nelson Beaudoin, in his book about Enhancing Student Participation, Citizenship and Leadership says that school programs that allow opportunities for students to contribute often motivate them to volunteer and serve to
improve their own educational experience (2005). When directors divide up band duties
to section leaders, drum majors, drill instructors, music coordinators, squad leaders, and
flag and percussion captains they are providing these opportunities. When teachers share
power with students, their students will feel more valued, develop a sense of leadership,
and take pride in their decisions (Quaglia & Fox, 2003, p.79). Some references from the
band world are available here. Every year, the University of Delaware has between 40-50 student leaders from a marching band of 300 (Sarver, 2007). With so many student
leaders, marching bands create a “network of interaction” to smooth social relations,
problem-solve, and manage resources in ways that one director or bandleader could not
accomplish alone (Sarver, 2007) Scott Mandel, in his book on Cooperative Work Groups,
supports the importance of this concept. He states “when leadership is pervasive,
teamwork is more effective and students learn to work in more efficient and empowered
work groups” (Mandel, 2003, p.24).

**Leadership Development through Experiential Learning**

Ensembles are like these cooperative work groups, in that they involve students in
learning by doing (Shieh 2008). The duties assigned to the positions and roles given to
student leaders do vary from group to group based upon size, staff, and needs.
Accomplishing the specific tasks and goals of these experienced based assignments is a
process for teamwork and leadership that can be learned.

If teachers are going to develop these leaders, they must not only give them the
positions, responsibilities, and opportunities from which to learn, but must also structure
their programs and processes in ways that encourage their success and growth. In their
book about student aspirations, Quaglia and Fox, state that organizations must accept their members as free thinkers and accept their actions positively and negatively so they can learn to understand their responsibility as a key element of leadership (2003, p. 80). Once student leaders have the positions and experiences to draw conclusions from, band directors and instructors can aid their students towards an analysis which can not only benefit their individual growth but the band as a whole.

**Leadership Skills Beyond the Classroom**

These cooperative and leadership techniques not only benefit students while they are in high school but also in other aspects of their lives. University of Delaware Marching Band director, Heidi Sarver, estimates that most of her student leadership are not music majors (2007). This means that these leaders study within other majors and will go out into the world in other professions, undoubtedly taking these skills with them. In 1991, the United States Department of Labor identified and stressed the need for school curriculums to teach teamwork, creativity, communication, and self esteem (Habermeyer, 1999). This statistic recommends, if there is an increased demand for workers with these skills and elements of leadership, and our educational and professional associations deem it important that we find these connections with current curriculums; educators and researchers must continue to construct ways to study and promote band programs that teach these skills. The information gathered will not only help fill voids in understanding how and why student leadership is developed, but will also provide a means of advocacy and support for music ensembles and band programs that declare it as a non-musical benefit.
Chapter 3

RESEARCH METHOD

Purpose and Objectives

Many educational philosophies stress the importance of music and the non-musical benefits of learning to play an instrument. Many of these claims are based on anecdotal evidence rather than research on how and why these non-musical benefits, like leadership, are taught in musical ensembles. The purpose of this research is to describe the current environment and extent of student leadership development in high school band programs in the state of Virginia. Research goals included identifying how and why different programs utilize and train student leaders. A survey was designed with the objective to explore how band directors defined, selected, and developed student leadership, as well as benefits or challenges they observed in their experiences.

Procedures

To obtain this information, a survey format was chosen to allow for efficient information retrieval. The twenty-seven question survey was created using online Qualtrics software, provided through a University site-license. According to the Institutional Review Board at James Madison University, Qualtrics is a safe online tool for creating and distributing polls and questionnaires. (A.W. Brown, personal communication, February 17, 2010) Qualtrics Labs, Inc. also meets the privacy standards imposed for health care records and accounts are hidden behind passwords and protected with real-time data replication. (Qualtrics n.p.) This program allowed for a consistent, professional
presentation to be created and distributed through electronic mail to any chosen population. Distributing a survey electronically also allowed for a wider audience of directors to contribute information about their programs than traditional case study formats. The online software also aided in collecting, organizing, and managing information from completed surveys.

Participants in this research accessed the survey through opening an Internet link in their e-mail, or via hard copies of the survey at the Virginia All State Band Audition event. In the online survey, respondents provided information by using their computer cursors to click on possible options from various questions that most closely matched their current programs. Some questions required text entry of respondents to describe their programs in greater depth. Qualtrics time-stamped and recorded the duration of each survey through computer generated, randomly assigned alpha-numeric identification names. The twenty seven-question surveys took approximately fifteen minutes to complete. Once all questions were completed or after the timeframe of the survey ended, responses were electronically compiled using Qualtrics. Consent was acquired through return of the survey. There were no external rewards for participation in this project.

**Methodology**

This study consisted of an e-mailed survey that was circulated to high school band directors in the Virginia Band and Orchestra Directors Association. The survey utilized quantitative and qualitative questions to collect information about the current environment and extent of student leadership development in high school band programs in the Commonwealth of Virginia.
The survey was modeled after and adapted from a pilot study the researcher completed a year prior. This pilot study consisted of an e-mailed survey that was administered to high school band directors in District V of the Virginia Band and Orchestra Directors Association. This district is local to James Madison University and familiar to the researcher. Participants were also asked to provide answers to a series of questions that described their incorporation of student leaders into their band programs. Questions from the survey were divided into the following categories: yes/no, Likert-type scaled statement agreement, multiple choice, and short answer sections. Questions also explored demographic information about the respondents’ programs that provided necessary information for comparison. Participants accessed the survey through opening the attached questionnaire from their e-mail. Results were kept confidential and consent was acquired through return of the survey. There were no external rewards for participation in this pilot project. The survey results were collected and compiled from approval on May 5, through July 10, 2009, and were submitted for the researcher’s graduate music education coursework.

Information obtained from this pilot study was discussed with committee members and other music education professionals to improve the quality of this larger thesis project. Some question formats were altered to clarify results. The improved survey utilized Qualtrics software was added for greater ease in distribution and collection, and sampling frames were increased to strengthen potential conclusions.
Data Collection

The Virginia Band and Orchestra Directors Association was selected as a sampling frame for the study. The V.B.O.D.A. is a subgroup of the Virginia Music Educators Association (V.M.E.A.), and the Music Educators National Conference (M.E.N.C.) organizations. Its members are middle and high school band and orchestra directors, and although it is a voluntary organization within the state of Virginia, the vast majority of school programs are represented within its membership. The J.M.U. School of Music, also furnished contact information, and is the largest undergraduate music program in the Commonwealth of Virginia (Higher Education Arts Data Services Project, 2009, p. 11), and their database of school addresses reaches over 500 institutions.

Hard copy versions of the survey were distributed at the Virginia All-State Band Auditions held at James Madison University on February 27, 2010 to start formal data collection. Despite significant attendance by band directors at the event and centrally locating surveys in high traffic areas, returns from this event were limited. This was due in large part to a paperwork mix up where survey copies were relocated out of view of potential respondents. Only two surveys were received and only one completed survey was returned.

The remainder of surveys were distributed and collected by e-mail. Contact information for potential respondents was provided by V.B.O.D.A. websites and the admissions office within the James Madison University School of Music. E-mail addresses from these sources were complied into a list and were edited to remove outdated information, duplicate addresses, and addresses of middle school and orchestra directors. The resulting list was composed of e-mails for 437 members of the
V.B.O.D.A. that were identified as teaching in secondary band programs. Upon initial contact, it was revealed that exactly 80 addresses had permanent errors and were deemed undeliverable. Notwithstanding, 357 surveys were delivered to V.B.O.D.A. members upon the first e-mailed attempt, on March 3, 2010. This first attempt yielded 44 responses, which was a 12.3% rate of return. Almost all of the initial respondents submitted their survey within the first 48 hours of being contacted.

Follow-up procedures included a second e-mail attempt with the same list of contacts on March 16, 2010. The rate of return after follow-up attempts was short of the desired 80% and may not be representative of the entire population, but was enough to proceed with analysis. This second attempt grossed 69 responses for a 19.3% rate of return. In the second attempt, the researcher removed addresses from some V.B.O.D.A. members who had already completed the survey prior to that date. These were determined by subtracting members from the e-mail distribution list who requested copies of final research results. These requests were made by submitting their individual e-mail addresses. Qualtrics is able to catalogue which response came from which anonymous entry, but these respondents in particular had their results kept confidential.

**Survey Questions**

Participants were asked to provide answers to a series of questions that described their incorporation of student leaders into their band programs. Questions from the survey consisted of the following formats: Likert scaled statement agreement, multiple choice, and short answer. In scaled statement agreement items, respondents were asked to indicate the extent to which they agreed or disagreed with a given sentence or
statement. Multiple choice options allowed directors to select items from a list that helped more clearly isolate certain aspects of their program. Short answer options were also utilized to allow directors open-ended opportunities to describe their own thoughts and beliefs about leadership in their music programs. In addition, questions included items that collected necessary demographic information about the respondents’ programs which would later be used to provide needed information for sub group analysis. A hard copy version of the questions and possible responses is provided in Appendix B, as well as a printed copy of the online version of the Qualtrics survey in Appendix C. Questions and possible responses for both versions were identical, and the hard copy version only differed in order of some of the responses to allow for more organized presentation and clearer formatting on the printed version.

- In which V.B.O.D.A. district (1-16) do you teach?
- What is your gender?
- How many years have you been teaching?
- How many students are involved in your band program?
- How do you define leadership?
- Do you feel it is important to teach leadership skills? Why or why not?
- What leadership positions do you have in your band program?
- How many student leadership positions do you have in your program?
- How are student leaders selected for your program?
- For which ensembles do you utilize your student leaders?
- How often do you make use of student leaders in your program?
- How often do you formally assess your student leaders with written reviews?
• By your best estimation, what percentages of your student leaders pursue music after graduation?

• In your opinion, how much emphasis do you place upon developing leadership skills in comparison with other classroom teachers at your school?

• In your opinion, how strong is the link between the quality of your student leaders and the quality of your ensembles?

• Please respond to the following statement: My best musicians are my best student leaders.

• Please respond to the following statement: My best student leaders are my best musicians.

• In your opinion, how effective are you in developing student leadership?

• Which of the following best describes your approach to developing student leaders?

• If developing leadership skills is a goal of your program where have you stated it?

• What methods have enhanced student leadership development in your programs?

• What challenges do you encounter when developing student leaders?

• What leadership skills do you teach in your ensembles?

• What do you feel are the benefits of developing student leadership in your ensembles?

**Timeframe**

This survey was conducted between two of the largest V.B.O.D.A. events of the scholastic year, All-State Band Auditions and District Band Festival. The survey began at the Virginia All-State Band Auditions held at James Madison University on February 27, 2010 with hard copy versions of the online survey. The surveys were collected over a three-week period from February 27 to March 20, 2010. During the final two weeks of the timeframe, V.B.O.D.A. members were preparing for and participating in district concert
band festivals for state performance ratings of their ensembles. The researcher intentionally delayed follow up attempts to avoid the peak times in directors’ preparation, but it is assumed that these conditions likely decreased returns.

**Data Analysis**

Recovered data was analyzed using integrated reports provided by the Qualtrics Labs, Inc. software version 12882 from the Qualtrics Research Suite copyright © 2010. This information is provided in a report in Appendix D. Further analysis was supported using Microsoft Excel. This program helped organize quantifiable results using sub-group analysis provided in the survey to help categorize responses according to V.B.O.D.A. district, gender, teaching experience, school type, and program size.

Text entry options were provided for some questions allowing directors to submit additional options to quantitative questions. These responses were integrated with printed choices for each individual question and will be covered in the results chapter of this report.

Short-answer questions were left open-ended to allow directors to further clarify titles, responsibilities, and definitions of leadership. This approach was intentionally indefinite in order to allow the directors in Virginia to create their own definition of what they believe leadership and leadership development are. Responses were coded by first identifying keywords, then were grouped into categories. Categories that reflected themes and common ideas were develop into concepts that will be discussed in Chapter 4.
Reporting Procedures

The target audience and resulting presentation of the report from this research was required for the researcher’s thesis committee and completion of his Master’s thesis at James Madison University. Results may also provide the basis for presentations and journal articles. Final results have been made available to participants upon request from voluntarily submitted e-mail addresses.

While individual responses were kept confidential, aggregate data is presented representing averages or generalizations about the responses as a whole. No identifiable responses were presented in the final form of this study. All data was stored in a secure location only accessible to the researcher.
Chapter 4

RESULTS

The purpose of this research was to describe the current environment of student leadership development in high school band programs in the Commonwealth of Virginia. The study collected data concerning the extent that band directors teach leadership skills within their band ensembles. Questions focused on demographic information about each respondent, methods of student leadership development, director perceptions, and characteristics of student leadership development within these programs.

Demographic Information

The first series of items in the survey included basic demographic questions about the survey respondents. These questions were used to describe the pool of band directors and their programs as well as to provide a means of comparison for cross tabulations.

Question [1] identified respondents by V.B.O.D.A. district. This delineation provided a means to measure which geographical locations of the Commonwealth were represented. V.B.O.D.A. has divided the state into 16 districts in consideration of travel to local events, and to offer balanced representation of students from all areas of the commonwealth for state-wide events. Surveys that were returned represented each V.B.O.D.A. district and were dispersed relatively evenly. No district held more than a 13 percent representation of results. There were not sufficient responses to support sub-group analysis by locality. Figure 1 is a map of V.B.O.D.A. districts by area, and Table 1 below that outlines the percentage of returns from each district.
Table 1. Virginia Band and Orchestra Directors Association Respondents by District

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>District I</td>
<td>4</td>
<td>6%</td>
</tr>
<tr>
<td>District II</td>
<td>3</td>
<td>3%</td>
</tr>
<tr>
<td>District III</td>
<td>9</td>
<td>13%</td>
</tr>
<tr>
<td>District IV</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>District V</td>
<td>7</td>
<td>10%</td>
</tr>
<tr>
<td>District VI</td>
<td>9</td>
<td>13%</td>
</tr>
<tr>
<td>District VII</td>
<td>9</td>
<td>13%</td>
</tr>
<tr>
<td>District VIII</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>District IX</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>District X</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td>District XI</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>District XII</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td>District XIII</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>District XIV</td>
<td>4</td>
<td>6%</td>
</tr>
<tr>
<td>District XV</td>
<td>5</td>
<td>7%</td>
</tr>
<tr>
<td>District XVI</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>I am not sure</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

Mean: 7.49  
Standard Deviation: 4.43  
n=68

Secondly, the survey investigated what types of schools responded. V.B.O.D.A. membership is not limited to public-only institutions, and although options were offered
to include “home school” and “military schools.” These two options were not used.

Respondents identified being from public high schools (90%), private schools (7%), and other (3%). The two respondents choosing “other” stated that they taught in a public/by admission only institution. Another stated he or she taught in a public middle school. This latter respondent’s data was removed from subsequent statistics to keep information exclusive to high school band directors in line with the original intent of the study.

Question [3] sought to separate respondents by gender to see if differences in approach to student leadership development would appear. Of the respondents, 73 percent were male and 27 percent were female. This division in gender is in stark contrast to national percentages of all secondary teachers 41/59 (U.S. Department of Education, 2006) as well as statistics gathered of the gender of recent music education undergraduates 38/62 (U.S. Department of Education, 2007). However, no current data could be found highlighting the current ratio of band directors in the Commonwealth of Virginia.

The next question, [4] classified the length of service held by each respondent. The categories of possible age ranges were modeled after music teacher attrition studies like that of Carl Hancock, who found consistent time frames of teacher retention (Hancock, 2009). Ten percent of respondents had 1-2 years of experience, 28% had 3-6 years, 10% had 7-10 years, 12% had 11-17 years, and 41% of respondents had 18 years of experience or greater. Sub-categories of the oldest group could have been divided further to mimic the Hancock study, but little difference was anticipated between the habits of 18-year veterans and 24-year veterans with regard to leadership.
The final demographic question [5] focused on program size. Programs were separated into the V.B.O.D.A. marching band classifications listed in Figure 2. These numbers are used to separate bands by classes at fall marching band competitions. (Virginia Band and Orchestra Director Association, 2009) For this survey, the numeric categories were listed instead of the standard “Class A” categories to encourage band directors to think of student leadership questions and responses in regard to the whole of their programs and not just marching band ensembles. State averages or statistics regarding program size do not exist for V.B.O.D.A. Notwithstanding, the even distribution of program sizes in Table 2, combined with previous information on location and director composition, add to the strength and diversity of the accumulated demographic results.

**Figure 2. Virginia Band and Orchestra Directors Association Band Classification Ranges**

*Total number of performing musicians involved at any one time during your show. This includes “drum lines and pits”.

Classifications are as follows:

<table>
<thead>
<tr>
<th>Classification</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A</td>
<td>0-50</td>
</tr>
<tr>
<td>Class AA</td>
<td>51-70</td>
</tr>
<tr>
<td>Class AAA</td>
<td>71-95</td>
</tr>
<tr>
<td>Class AAAA</td>
<td>96-130</td>
</tr>
<tr>
<td>Class AAAAA</td>
<td>131+ Up</td>
</tr>
</tbody>
</table>

**Table 2. Program Size**

[5] How many students are involved in your band program?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 50 students</td>
<td>17</td>
<td>25%</td>
</tr>
<tr>
<td>51-70 students</td>
<td>14</td>
<td>21%</td>
</tr>
<tr>
<td>71-95 students</td>
<td>6</td>
<td>9%</td>
</tr>
<tr>
<td>96-130 students</td>
<td>15</td>
<td>22%</td>
</tr>
<tr>
<td>Over 130 students</td>
<td>16</td>
<td>24%</td>
</tr>
</tbody>
</table>

**Mean:** 2.99  
**Standard Deviation:** 1.55  
**n=68**
Leadership Definitions and Purpose

The next two questions in the survey gave all respondents an opportunity to describe their philosophy about leadership development in order to frame the remainder of their responses. The first of these, Question [6], asked respondents to define leadership. Just 58 of 70 respondents gave a definition. Responses were coded to find similar keywords, topics, themes, and concepts. Qualitative analysis of the responses revealed that respondents defined leadership by describing the qualities of good leaders. Many of the characteristics that were described were grouped under three major themes: modeling, influence, and service. Conceptually, respondents defined leadership as the qualities modeled by individuals that helped them serve and influence groups.

The next short answer question [7] was in two parts and asked respondents if they felt it was important to teach leadership skills, and why or why not. This question was placed early in the survey to avoid directors going through the survey if they do not develop student leadership. Again, only 58 of the original 70 respondents completed the questions. All but three directors overwhelmingly affirmed that it is important to teach leadership skills. Many responses included language like “absolutely,” “YES!!,” and “vital.” One respondent wrote that, “you [teachers] are doing a disservice if you do not [teach leadership skills].” Another respondent echoed this sentiment stating, “Today’s teacher must take the responsibility of teaching leadership skills to students on a daily basis.” The three responses that did not overtly describe leadership skill development as important wrote that they felt that leadership skills are innate and leadership development is important to help guide the natural abilities of students to the most productive ways to utilize their skills. One respondent illustrated it this way: “I feel that leadership skills are
more of an inherited/natural trait. Students who show strong abilities in leadership may be taught the correct ways to channel their leadership skills and energy in a way to maximize those skills in a positive way.” The majority of respondents who agreed with the importance of leadership development, justified their answers in a similar way, by identifying that it is important to teach leadership skills because leadership is a learned trait and students need to learn how to positively influence their peers. They found it important not only for the success of their music programs but because students will use leadership skills in their lives outside of the ensemble experience. Respondents believe this as not only leading to more successful band programs through student ownership, but also as a means for building stronger peer relationships.

**Student Leadership Methods**

The following items began a sequence of questions asking directors to describe the structure and process of student leadership in their programs. The first question in this sequence [8], gave directors an opportunity to identify the positions in their band programs that students occupy. Here, leadership was defined as students who are provided with opportunities to influence their peers through duties or positions in their band programs. The question [8] listed several roles. Different programs call positions by slightly different names but the survey tried to provide the most commonly used position titles and allowed for directors to describe their versions and language in an “other” category. Some respondents typed already provided options but also produced new options such as “quarter masters” for logistical responsibilities, “social managers,” “administrative assistants,” and more military style delineations such as “fleet
commanders,” and “generals.” Table 3 describes the percentages of the sample selected each role. It is interesting to note that only four positions were selected by the majority of directors: drum major (90%), section leaders (75%), guard captain (74%), and percussion captain (80%). Other than section leaders, the other three positions of note are largely associated exclusively with marching band programs. This leads to question [12] where respondents were asked for which ensembles they utilize their student leaders.

Table 3. Leadership Roles

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>drum major</td>
<td>62</td>
<td>91%</td>
</tr>
<tr>
<td>percussion captain</td>
<td>55</td>
<td>81%</td>
</tr>
<tr>
<td>section leaders</td>
<td>51</td>
<td>75%</td>
</tr>
<tr>
<td>guard captain</td>
<td>51</td>
<td>75%</td>
</tr>
<tr>
<td>brass captain</td>
<td>30</td>
<td>44%</td>
</tr>
<tr>
<td>woodwind captain</td>
<td>29</td>
<td>43%</td>
</tr>
<tr>
<td>band officers</td>
<td>25</td>
<td>37%</td>
</tr>
<tr>
<td>librarian</td>
<td>22</td>
<td>32%</td>
</tr>
<tr>
<td>drill/squad captains</td>
<td>20</td>
<td>29%</td>
</tr>
<tr>
<td>principal chair</td>
<td>17</td>
<td>25%</td>
</tr>
<tr>
<td>equipment manager</td>
<td>17</td>
<td>25%</td>
</tr>
<tr>
<td>uniform manager</td>
<td>13</td>
<td>19%</td>
</tr>
<tr>
<td>TriM officers</td>
<td>12</td>
<td>18%</td>
</tr>
<tr>
<td>attendance manager</td>
<td>6</td>
<td>9%</td>
</tr>
<tr>
<td>dance captain</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>other</td>
<td>8</td>
<td>12%</td>
</tr>
<tr>
<td>there are no leadership</td>
<td>4</td>
<td>6%</td>
</tr>
<tr>
<td>positions in my program</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

n=68

Respondents that acknowledged having no assigned leadership positions in their program were removed from survey analysis for questions [10-23] and directed to a separate Question [9]. *Please describe your thoughts on leadership and any applications they may or may not have in music education?* This question was designed to probe why some directors don’t assign leadership positions, as well as to save these respondents time
answering unnecessary questions about positions they do not have. Upon answering the question, the Qualtrics returned these respondents back into the survey flow at Question [24]. Although four respondents identified as having no assigned positions, none commented in the text-entry response box provided.

For those who indicated they had assigned student leadership positions in their programs, the next question [10] was for respondents to quantify the number of positions that each program utilized. Groupings of the number of positions was determined by estimates on programs that organize leadership by just an elite few officers, to larger structures involving multiple tiers and advanced hierarchies. Results are represented below in Table 4. Sub-group analysis using program size results showed a positive relationship between program size [5] and the number of student leaders [10].

\[(\text{Yate's } X^2 p = 0.0063)\]

**Table 4.1 Student Positions**

[10] How many student leadership positions do you have in your band program?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-6 positions</td>
<td>22</td>
<td>36%</td>
</tr>
<tr>
<td>7-12 positions</td>
<td>26</td>
<td>43%</td>
</tr>
<tr>
<td>13-24 positions</td>
<td>11</td>
<td>18%</td>
</tr>
<tr>
<td>25+ positions</td>
<td>2</td>
<td>3%</td>
</tr>
</tbody>
</table>

Mean: 1.89  
Standard Deviation: 0.82  
n=61

With information on the quantity and type of leadership positions already collected, it also becomes important to understand how students are selected for those positions. Question [11] contained eight possible formats for leadership selection. These options were not exclusive, and respondents were encouraged to select all that applied even if selection methods were mixed or varied from position to position. Results in Table 5
showed that directors hold much of the decision making power with 86 percent of respondents identifying that they select their leadership. This begs the question whether the other 14 percent play a role in the selection of their leadership or not. Also, percentages within sub-group analysis show that female directors more often identified options that incorporated the opinions of others in student leadership selection, indicated by italics. Other ways of selecting student leadership indicated by directors included factoring in physical fitness of the students.

**Table 5. Leadership Selection**

[11] How are student leaders selected within your program?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>selected by the director(s)</td>
<td>53</td>
<td>86%</td>
</tr>
<tr>
<td>audition/interview process</td>
<td>42</td>
<td>68%</td>
</tr>
<tr>
<td><em>selected by a panel of judges</em></td>
<td>21</td>
<td>34%</td>
</tr>
<tr>
<td><em>teacher recommendations</em></td>
<td>21</td>
<td>34%</td>
</tr>
<tr>
<td><em>voted on by the students</em></td>
<td>15</td>
<td>24%</td>
</tr>
<tr>
<td>volunteer</td>
<td>8</td>
<td>13%</td>
</tr>
<tr>
<td><em>selected by a student panel</em></td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>other</td>
<td>2</td>
<td>3%</td>
</tr>
</tbody>
</table>

n=62

Question [12] asked directors to identify the ensembles for which they utilize student leadership. Options were selected from common ensembles and auxiliary units in the Commonwealth of Virginia. A seen in Table 6, the vast majority of respondents utilized student leadership for major ensembles such as marching (94%) and concert bands (73%). Lower percentages for the other options could be due to a lack of the existence of those programs or lack of need for student leadership with the smaller size of auxiliary groups. Additional auxiliary groups identified by respondents in the “other” category were “colorguard” and “pep band.” The most interesting result was the number of
respondents (45%), who indicated they assign leaders for tasks on an as needed basis within their ensembles.

Table 6. Student Leadership in Ensembles

[12] For which ensembles do you utilize your student leaders?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>marching band</td>
<td>58</td>
<td>94%</td>
</tr>
<tr>
<td>concert band</td>
<td>45</td>
<td>73%</td>
</tr>
<tr>
<td>jazz band</td>
<td>16</td>
<td>26%</td>
</tr>
<tr>
<td>percussion ensemble</td>
<td>18</td>
<td>29%</td>
</tr>
<tr>
<td>winterguard/dance teams</td>
<td>21</td>
<td>34%</td>
</tr>
<tr>
<td>any as needed</td>
<td>28</td>
<td>45%</td>
</tr>
<tr>
<td>other</td>
<td>3</td>
<td>5%</td>
</tr>
</tbody>
</table>

n=62

The next question [13] asked how often student leaders are used for various leadership tasks. Four general categories were separated to describe the frequency of student leadership tasks throughout a school year. Categories were broken into teaching music, teaching marching, organizing/running events, and peer mentoring. Results showed that with regard to teaching music, respondents incorporated student leadership at various levels of frequency. Why this aspect varied more than the other categories is a question for further study. Most programs utilized student leadership to teach marching multiple times a week or daily, perhaps depending upon their marching band practice schedules. The option of “organizing events” had quite a diverse range of responses with most focusing on “several times a year.” This could be due, in part, to the number of district and local events school programs host, like marching band competitions, V.B.O.D.A. events, and community concerts. Frequencies may have been skewed with too many options, this item in particular may have effected results by being too easy or vague of an option to select. The most consistent category was that of peer mentoring.
Directors identified that peer mentoring was happening quite frequently and on a daily basis. This is interesting because prior responses in question [6] focused on the importance of student influence and modeling, the increased frequency of these interactions highlights its importance.

Table 7. Frequency of Student Leadership Tasks

[13] How often do you use student leadership in your program?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Teaching Music</th>
<th>Teaching Marching</th>
<th>Organizing Events</th>
<th>Peer Mentoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>never</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>once a year</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>several times a year*</td>
<td>13</td>
<td>11</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>once a month</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>2-3 times a month</td>
<td>7</td>
<td>0</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>once a week</td>
<td>13</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>2-3 times a week</td>
<td>14</td>
<td>23</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>daily</td>
<td>12</td>
<td>19</td>
<td>4</td>
<td>25</td>
</tr>
</tbody>
</table>

The next question [14] was also based upon frequency, but this time focused on the number of times students were assessed on their leadership skill development. Directors were asked how often student leaders were assessed with written reviews. Although judgments and advice are no doubt given to students as they encounter varying situations they encounter, this question asked how often formal written reviews were given to provide students with feedback on their progress. This information would help determine how directors treat leadership development as part of their teaching curriculum and how they monitor its progress. The somewhat surprising results revealed that the majority of respondents (62%) never formally reviewed their student leadership. In Table 8, some directors identified formal assessments taking place once a year (11%), and an almost
equal number (8%) as taking place several times a year. Directors did not identify other more frequent options in any significant numbers.

Table 8. Student Assessment

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>39</td>
<td>63%</td>
</tr>
<tr>
<td>Once a Year</td>
<td>7</td>
<td>11%</td>
</tr>
<tr>
<td>Several Times a Year</td>
<td>6</td>
<td>8%</td>
</tr>
<tr>
<td>Once a Month</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>2-3 Times a Month</td>
<td>5</td>
<td>8%</td>
</tr>
<tr>
<td>Once a Week</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>2-3 Times a Week</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Daily</td>
<td>2</td>
<td>3%</td>
</tr>
</tbody>
</table>

Mean: 2.16  Standard Deviation: 1.94  n=62

Perceptions of Student Leadership Development

The next series of questions chronicled the perceptions of high school band directors and student leadership development within their programs. The first question in the series asked directors to approximate how student leadership influenced continuation of musical participation beyond high school. Directors were asked to estimate the percentage of student leaders that pursued music in colleges or universities as music majors or as members of community groups as amateurs. The spectrum of these averages varied quite dramatically and is evidenced by the high standard deviation values listed below in Table 9. Directors speculated that only about 19 percent of their student leadership pursue music in college, while 37 percent of their student leadership would pursue music in community groups as amateurs. This statistic exemplifies that the majority share of student leaders are going into fields and activities other than music.
From this evidence, we can hope to assume that students are still using the leadership skills they acquired while in a music ensemble in other fields.

Table 9. Leadership and Lifelong Musicianship

[15] By your best estimation, what percentage of your student leaders pursues music after graduation?

<table>
<thead>
<tr>
<th>In colleges or universities as music majors?</th>
<th>In community groups as amateurs?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>18.87</td>
</tr>
<tr>
<td>Standard Deviation</td>
<td>18.02</td>
</tr>
<tr>
<td>n=</td>
<td>61</td>
</tr>
<tr>
<td>Mean</td>
<td>37.38</td>
</tr>
<tr>
<td>Standard Deviation</td>
<td>24.73</td>
</tr>
<tr>
<td>n=</td>
<td>58</td>
</tr>
</tbody>
</table>

The next question [16] further probes into the perceptions of educators by asking them to gauge the amount of emphasis they place upon developing leadership skills in comparison with other classroom teachers at their school. Since leadership skills are not specifically mandated in the Virginia Standards of Learning (S.O.L.) for any curricular subject, it becomes important to ask which other classroom teachers are teaching leadership skills as part of the curriculum. Is this unmandated teaching of leadership skills limited only to band directors? Although this survey of band directors could not directly answer the question, it was interesting, but not surprising, to note that the directors overwhelmingly agreed (92%), that they place more (48%) or much more (44%) emphasis upon leadership development than their colleagues. Only one respondent identified as stressing leadership development less than their peers and 7% of respondents thought their emphasis upon leadership skills was at least equal to that of other classroom teachers.

In Question [17], directors were asked to describe the connection between this emphasis upon student leadership and the quality of the musical experience within their ensembles. The quality of student musical experiences is integral in student retention in
music programs and the growth of students as lifelong musicians. Understanding how or if student leadership development influences musical experience is essential in understanding why directors take the time to teach leadership skills in ensembles. This question found that 92 percent of directors surveyed identified a positive link between quality student leadership and quality musical experiences. Eight percent of respondents thought that this link was somewhat weak, but over half identified the relationship as very strong.

Table 10. Quality of Student Leaders and Quality of Musical Experiences

[17] In your opinion, how strong is the link between the quality of student leaders and the quality of the musical experiences of your ensembles?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>no link</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>very weak</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>somewhat weak</td>
<td>5</td>
<td>8%</td>
</tr>
<tr>
<td>somewhat strong</td>
<td>25</td>
<td>42%</td>
</tr>
<tr>
<td>very strong</td>
<td>30</td>
<td>50%</td>
</tr>
</tbody>
</table>

Mean: 3.42  Standard Deviation: 0.65  n=60

The next two questions continued the theme of quality by discussing effectual relationships of music making and leadership. Both questions asked directors to indicate their level of agreement with the following statements.

[18] My best musicians are my best student leaders.

[19] My best student leaders are my best musicians.

Based on pilot study results, it was supposed that top performing musicians were not always the strongest student leaders, but student leaders were almost always excellent performers. The difference in wording is slight, and to the researcher’s surprise respondents made only a slight distinction. The two items are presented in tandem in
Table 11 and although both questions show that directors believe there is a connection between quality leadership and quality musicianship, results found only marginal differences in the exclusivity of each variable.

**Table 11. Leadership and Musicianship**

[18-19] Please indicate your level of agreement with the following statement:

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>%</th>
<th>Answers</th>
<th>Responses</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>never</td>
<td>0</td>
<td>0%</td>
<td>never</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>sometimes</td>
<td>21</td>
<td>34%</td>
<td>sometimes</td>
<td>25</td>
<td>41%</td>
</tr>
<tr>
<td>usually</td>
<td>37</td>
<td>61%</td>
<td>usually</td>
<td>35</td>
<td>57%</td>
</tr>
<tr>
<td>always</td>
<td>3</td>
<td>5%</td>
<td>always</td>
<td>1</td>
<td>2%</td>
</tr>
</tbody>
</table>

Mean: 2.70  
Standard Deviation: 0.56  
n= 61

Continuing with director perceptions, Question [20] asked directors to reflect upon how effective they felt they were in developing student leadership. Though directors were not provided with a definition of the term effective, 98 percent of directors identified themselves as being effective at developing student leaders.

**Table 12. Perceptions of Director Effectiveness**

[20] In your opinion, how effective are you in developing student leadership?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>very ineffective</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>in effective</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>slightly ineffective</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>slightly effective</td>
<td>11</td>
<td>18%</td>
</tr>
<tr>
<td>effective</td>
<td>42</td>
<td>69%</td>
</tr>
<tr>
<td>very effective</td>
<td>7</td>
<td>11%</td>
</tr>
</tbody>
</table>

Mean: 3.69  
Standard Deviation: 1.16  
n=61
Given the relatively small percentage of V.B.O.D.A. membership who responded to this survey, one might question if the directors who were attracted to this survey may be more likely to develop student leadership, are more focused upon it, and more successful in its application. The bias of this question could have been lessened with greater rate of return in the overall study.

**Characteristics of Student Leadership Development**

With prior questions about the process for and perceptions of student leadership it becomes important for directors to discuss which populations of students they develop. Question [21] was designed for directors to identify their approach to who they develop into student leaders. They were asked to complete a given statement with a sentence that most closely described their program. Seventy-five percent of respondents believed that they try to develop student leaders with every member of their ensemble(s). Only a quarter (23%) limited leadership development to student leaders or potential student leaders, and only one respondent (2%) restricted leadership development to students already in leadership positions.

The final series of questions in the survey allowed directors the opportunity to be more specific about the goals and techniques of student leadership development. Question [22] asked directors that if they believed developing leadership skills was a goal of their program, where was it stated? This question allowed for multiple responses, and most directors (72%) identified this goal verbally in class, also notice how the results in Table 13 differ in percentage with earlier questions/results about the importance of teaching leadership skills. These results seem to suggest that despite many teachers’
emphasis and understanding of the importance of developing leadership skills, a population exists that declares it as separate from the goals of their programs.

Table 13. Statements of Leadership as a Goal

If developing student leadership skills is a goal of your program where have you stated it?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>verbally in class</td>
<td>44</td>
<td>72%</td>
</tr>
<tr>
<td>handbook</td>
<td>38</td>
<td>62%</td>
</tr>
<tr>
<td>syllabus</td>
<td>21</td>
<td>34%</td>
</tr>
<tr>
<td>curriculum</td>
<td>16</td>
<td>26%</td>
</tr>
<tr>
<td>website</td>
<td>8</td>
<td>13%</td>
</tr>
<tr>
<td>It is not a stated goal.</td>
<td>13</td>
<td>21%</td>
</tr>
</tbody>
</table>

n=61

Another multiple response item, Question [23] asked respondents which methods had enhanced student leadership development within their programs. A list of possible methods was provided from pilot study results. Also, an “other” category was provided for directors to add resources and techniques to the list. Directors added books like that of Dr. Tim Lautzenheiser’s *Leadership*, and websites like bandleadership.com, as references for student leadership ideas and techniques. One respondent also discussed the importance of verbal feedback to the leadership development process; this could be evidenced by the high rates of group discussions/meetings (80%) and student mentoring (70%). Interestingly, only 11 percent of directors found that written reviews were beneficial, but earlier in the survey though, 36 percent had indicated they use reviews for student assessment. This data points to a difference in the effectiveness of written evaluations in developing leadership skills, and that most directors offer assessment verbally. Table 14 below provides a breakdown of what percentages of directors were using various beneficial leadership development techniques. It is interesting to note the
percentages of items that do not involve learning leadership techniques from the director, such as: summer camps (75%), student mentoring (70%), reading (26%) and guest speakers (20%).

Table 14. Student Leadership Development Methods

[23] What methods have enhanced student leadership development within your program?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>group discussions/meetings</td>
<td>49</td>
<td>80%</td>
</tr>
<tr>
<td>summer camps</td>
<td>46</td>
<td>75%</td>
</tr>
<tr>
<td>student mentoring</td>
<td>43</td>
<td>70%</td>
</tr>
<tr>
<td>leadership clinics</td>
<td>36</td>
<td>59%</td>
</tr>
<tr>
<td>auditions</td>
<td>26</td>
<td>43%</td>
</tr>
<tr>
<td>reading articles/books/research</td>
<td>16</td>
<td>26%</td>
</tr>
<tr>
<td>guest speakers</td>
<td>12</td>
<td>20%</td>
</tr>
<tr>
<td>written evaluations</td>
<td>7</td>
<td>11%</td>
</tr>
<tr>
<td>other</td>
<td>3</td>
<td>5%</td>
</tr>
</tbody>
</table>

n=61

In contrast to the previous question, the next survey item [24] asked directors to identify challenges they encountered in developing student leadership. Nine non-exclusive options were given. Of these, three variables were recognized by the majority as having the greatest impact, (see Table 15).

Table 15. Student Leadership Development Challenges

[24] What challenges do you encounter when student leaders?

<table>
<thead>
<tr>
<th>Answers</th>
<th>Responses</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>time</td>
<td>46</td>
<td>75%</td>
</tr>
<tr>
<td>parent support</td>
<td>18</td>
<td>30%</td>
</tr>
<tr>
<td>administrator support</td>
<td>9</td>
<td>15%</td>
</tr>
<tr>
<td>peer conflicts</td>
<td>41</td>
<td>67%</td>
</tr>
<tr>
<td>lack of resources</td>
<td>14</td>
<td>23%</td>
</tr>
<tr>
<td>lack of college training</td>
<td>6</td>
<td>10%</td>
</tr>
<tr>
<td>student workload</td>
<td>43</td>
<td>70%</td>
</tr>
<tr>
<td>trust</td>
<td>12</td>
<td>20%</td>
</tr>
<tr>
<td>lack of student interest</td>
<td>15</td>
<td>25%</td>
</tr>
<tr>
<td>other</td>
<td>1</td>
<td>2%</td>
</tr>
</tbody>
</table>

n=61
These three challenges, time (75%), peer conflict (67%), and student workload (70%), were seen as impeding student leadership development more than any others. It is possible student workload and available time are intertwined variables, peer conflict was described earlier as a rationale for the need of developing student leadership skills. It would appear that conflict resolution presents some of the greatest challenges for student leadership, but conflict resolution techniques may be among the most important skills learned.

Among the final questions were short answer responses where directors had the opportunity to more specifically describe aspects and objectives of their leadership development programs. The first of these questions asked respondents which leadership skills they develop in their ensembles [25]. Many respondents answered this question by simply listing skills they teach students and qualities that they want their leadership to embody. These responses did not differ greatly from previous questions about how directors defined leadership [6]. Themes of service, modeling, and positive influence were cited, and directors expressed a greater focus on getting the students to understand all of the qualities and tools they would need to be successful leaders, e.g. communication skills, listening skills, feedback techniques, enthusiasm, responsibility, perseverance, encouragement, patience, empathy, organization, and time management to name a few. New information included directors taking the time to teach students how to become effective teachers of marching and musical techniques. Directors felt this required an increased knowledge of desired methods of instruction for consistent performance. In addition, directors cited successful techniques for teambuilding. It was notable that directors made a distinction between team building and teamwork. The
directors mentioned purposeful use of encouragement, inclusion, empowerment, and peer support for the students to create team atmospheres, not just maintain civil discourse within peer groups. Overall, directors made new connections between teaching students how to be leaders and what techniques and skills they would need for success.

The last short-answer question [26] asked directors what they observed the benefits of developing student leadership in their ensembles to be. The answers to this question echoed answers contained in question [7] where directors said the importance of developing leadership skills was for students to learn how to positively influence their peers for their own personal success and for the success of the group. These skills are beneficial, directors believe, because they create greater student ownership in the program itself, and this sense of ownership leads to an increased pride and morale in the students involved. They go on to say that this atmosphere is enhanced by students helping the director improve efficiency in the group’s pursuit of the achievement of goals. These paradigms not only create stronger band programs and relationships but also create experiences that will benefit students in their lives outside of the ensemble experience.

The final question [27] asked directors if they would like a copy of the results of the survey and this report. Respondents requesting information were asked to provide their e-mail address for receipt of the finished report. The majority of respondents, (59%) requested copies of the final report.
The purpose of this research study was to describe the current environment of student leadership development in high school band programs in the Commonwealth of Virginia. Many educational philosophies stress the importance of music and the many non-musical benefits of learning to play an instrument. However, few sources cite specific non-anecdotal accounts of leadership being developed in music education instrumental ensembles. The goal of this study was to provide measurable data that describes characteristics of student leadership development within Virginia high school band programs. Questions focused on gathering information from directors’ about their definitions of leadership, student leadership opportunities, student selection, the process of leadership training, perceived challenges, and benefits regarding student leadership development. Information from this study offers directors and researchers a quantitatively based snapshot of the current state of student leadership development in programs all over the Commonwealth of Virginia as well as provide a basis for comparison with other programs throughout the country.

**Definitions of Leadership**

Leadership, just like musical expression, is intangible and often hard to describe. Both mean different things to different people and are subjective because of everyone’s individual experience. The difficulty lies in connecting descriptions and common perceptions of what it means to be a leader or to be expressive. When faced with
questions about what leadership is, many directors listed desirable and effective traits of successful leaders, and listed ways in which these skills and traits were demonstrated. Service of group needs was a behavior associated with leadership. Many responses cited the importance of leaders to sacrifice and help others accomplish tasks. One respondent wrote, “Leadership is the ability to get others to follow you. You achieve this by doing whatever it takes to meet goals including serving those that you lead.”

The characteristics inherent in providing service were abilities directors felt helped leaders establish and maintain relationships for overall group success. Relationships were agreed to be enhanced by mutual respect, positive communication, and the ability to inspire. In this vein, one respondent defined a leader as: “One who is able to command yet earn the respect of each individual. An individual that can show compassion for the individual yet demand a performance to the best of their ability.”

Showcasing these desired traits consistently was another means of demonstrating leadership. Disciplined exhibition of initiative to do what needs to be done, showing their knowledge and experience with which to accomplish it, and being able to enlist and coordinate others in those accomplishments were seen as universal behaviors of effective leadership. Respondents highlighted the importance of good leaders to lead by example, and to “make good decisions and showing other members what it is to be a good member in the ensemble.”

These accounts presented by directors connect similar ideas that leadership is a series of behaviors modeled by someone that influence and serve the needs of a group. If this definition of leadership as a behavior is true, then it becomes important to conclude that leadership can be learned and is not an innate natural trait. Directors’ concluded this as
well, and responses often described a need for students to learn how to positively influence their peers. “I don’t think any of us are born with the ability to lead. The qualities of a great leader are taught as well as the abilities to use the traits associated with being a leader.” The importance of leadership skill development as a learned skill was reinforced by director responses, as well as verbal discussions in their classrooms, and through program literature in handbooks, on websites, and as a part of their curriculums. This not only means that directors feel that leadership can be taught to students, but that they believe it can be realized in the framework of their musical ensembles.

**Student Leadership Opportunities**

Within different musical ensembles, directors acknowledged the need for hands on experience to learn leadership skills. Ninety-four percent of directors described using assigned positions so students could exhibit and refine their leadership in a variety of different roles.

If they [students] are going to learn they must have practice in making those decisions and have the opportunity to lead. Students who are told what to do and when all the time cannot become leaders without practice and the opportunity to develop the skills to lead.

These roles were often associated with the individual needs of the program in relation to size, types of ensembles, and service opportunities. These needs should also be placed in the context of the larger teacher-student ration of ensemble directors as compared with other classroom teachers. One director described this need in the following way: “A large band program cannot survive without student leaders. With one director leading 150+ students, it is imperative that there are layers of leadership in a group that size.”
This statement was reinforced with cross tabulations showing the increased numbers of student leadership in larger band programs. Within larger programs an idea of layers of leadership and a hierarchy was reinforced with the significant populations of band directors assigning task specific ways for students to serve the bands needs such as taking attendance, organizing uniforms, and printing music. Directors also utilized students in more musically active roles such as drum majors for conducting and instrument specific leadership in percussion, colorguard, brass, woodwind sections, and in marching fundamental positions. These student leaders were in charge of teaching their peers musical and non-musical concepts for group cohesion and rehearsal efficiency. These roles were especially utilized in marching bands but also by a majority of directors in concert bands. Some directors even identified using student leaders in other program ensembles like jazz band, percussion ensemble, pep band, and on winterguard or dance teams. Students are in these leadership roles where they are responsible for considerable needs of band programs such as logistics and educational instruction, it becomes quite obvious why directors take so much time and energy to select and train them.

**Student Leadership Selection**

For these specific roles, directors have devised a variety of techniques to choose students that exhibit the qualities of successful leaders that have been described earlier. Many of the character traits that make successful leaders, like discipline, also make successful musicians. To choose amongst these successful students, directors have incorporated selection techniques that involve the input of others. These techniques
range from auditions, interviews, and popularity votes, but it seems that directors are still largely in control of which students are selected.

Although much of student leadership development is attached to specific program needs and the roles that students contribute, this study showed that most directors (75%) work to develop leadership skills within all of their students. One director responded, “Leadership skills should not only be taught to specific ‘leaders’ of the band but to the entire group. Each and every person is responsible for leadership within a music program.” This inclusive approach shows that leadership development is not just a functional tool for creating more efficient music rehearsals and better quality performances, but an important objective in the overall education and development of the student.

**Leadership Training**

In order to pursue this objective, directors outlined certain methods to train student leadership. Many incorporated the use of leadership clinics, guest speakers, rigorous auditions, and outside research to advance the development of leadership skills. Many of these methods were scheduled close to the end of the school year in advance of summer meetings. One director justified the reason for this timing as follows, “I teach a leadership class for new student leaders at the end of the school year – allowing them time to reflect and prepare to implement strategies when summer band starts.”

Some of the most common ways to increase student skills however, were the use of student development techniques that had almost nothing to do with directors’ involvement. Most admitted that they relied upon summer camps, group discussions, and
student mentoring as having the greatest effect upon enhancing student leadership development. It is unclear of the extent of this apparent outsourcing of leadership development but it is interesting that directors feel they are effective at developing student leaders without being exclusively responsible for their student’s growth. This statement is also balanced with the idea that the directors own modeling of leadership is part of the development process. One respondent added, “Leadership skills are taught daily in how a teacher runs rehearsal, uses classroom management techniques, and interacts with students.”

This study also concluded that although many directors see development of these skills as important part of their program, very few formally assess the development of leadership skills. If this is true then it will be important for future research to describe or construct ways for teachers to measure what skills students are actually learning in regards to leadership.

These skills that directors teach are not very different than those personal characteristics they listed in their definitions of leadership. Aside from stressing the importance of organization, punctuality, responsibility, patience, integrity, and accountability and a host of other buzz words for effective leaders, directors focus on teaching students how to interact with each other. This manifests itself in the instruction of musical rehearsal techniques, and how to make informed musical decisions, but also educational techniques of positive feedback balanced with constructive criticism. These basic teaching techniques are continued with directors showing their students how to manage a rehearsal and manage conflicts between their peers. Directors want their
students to know how to create positive atmospheres within the group but also know how to respond when things do not go as planned.

Challenges of Student Leadership Development

Conflict among peers was identified as one of the greatest challenges facing teachers and students in leadership development. The importance of overcoming it was expressed when one teacher wrote, “Teaching leadership is valuable. Students need to learn conflict resolution and put it into practice. Students today need to understand that leadership is not about being in the spotlight, but making sure the light is shining.”

Despite this issue, and challenges of time restrictions, and an ever increasing student workload, directors (98%) felt confident in their abilities to effectively develop student leadership. This confidence was echoed in reports that directors (92%) feel they work to develop leadership skills more than other classroom teachers in their schools. Whether this is a function of classroom formats or the dependant nature of musical success in an ensemble setting one cannot be sure. Regardless, the benefits of overcoming these challenges, creates indisputable evidence for justifying the development of student leadership.

Benefits of Student Leadership

The benefits they described included higher quality musical experiences, increased student ownership, increased work ethic, improved social interaction, and the development of life skills. Band directors overwhelmingly agreed (92%) with a connection between the quality of their student leadership and the quality of musical
experiences in their ensembles. They utilize student leadership to organize, motivate, instruct, and provide students an opportunity to contribute to their own success. This contribution to their own success led to a feeling of ownership being cited time and time again by directors as being the linchpin connecting better students and better performances. One director expressed the relationship in this way: “The band is the students’ band – not the directors, the more students feel ownership in the program the harder they work, and ultimately the more successful they will be on and off of the field.” This increased work ethic led to students to understand the importance of working together. Strong group cohesion and social interaction was acknowledged by another teacher “Whether they are going to become musicians, teachers, or not, all students will need the social interaction skills that leaders possess. It gives them confidence and enables them to succeed in personal and professional situations.”

This connection to the world beyond the ensemble setting was important to band directors. Directors concluded that unfortunately most of their student leaders would not continue to pursue music in college (81%) or in community groups (63%), but they would need those leadership skills in other areas of their life. The value of teaching leadership skills anyway was expressed by another director who summed it up like this.

The value of band for most kids is learning to work within an ensemble toward group goals, dealing with individual attitudes and motivations, as well as individual skill levels. Most of my students will not be professional musicians or music teachers – they still need to take something of value with them no matter what part of society they enter. In no other area of education are they asked to achieve the same level all the time with every other member of the class – imagine if students in a math class all had to achieve an A in order for anyone to get that grade on their report cards! In a performing ensemble, everyone suffers for every wrong note, every missed step-off, every dropped flag, and everyone benefits when the ensemble performs well. Developing student leadership in a voluntary group activity helps promote ownership in the whole which is a big key to success.
In light of these accounts and results connecting leadership skills and quality musical experiences, it becomes vital for society to recognize just how important musical ensembles, like bands, are in the development of today’s youth as musicians and as part of tomorrow’s future as leaders. The literature also agrees with this sentiment:

If we treat our school mission as one of promoting enlightenment, growth and knowledge through diverse and worthwhile contacts then the musical mission will be perceived as curricular and not extra and times of atonement [sic] of credit and time allowance. (Mursell, 1934, p.231)

This means that the development of leadership skills is not only beneficial for the development of students already in music programs, but as MENC realized in setting its Research Agenda, it is also beneficial for a host of other students who could benefit from a greater understanding of all that music education has to offer.

**Recommendations for Future Research**

As with any research study, it is important to indicate important avenues of further study for other researchers to continue to explore and move forward. Several ideas will be presented that emerged as new questions once results had been gathered and analyzed.

First, it may become important for future leadership research in music to be conducted in case study formats at programs of different sizes and stages of leadership development. Studies like this could be enhanced with personal accounts from students and teachers recorded over a school year to measure not only how directors develop leaders, but to gain valuable information about what the students feel they are actually learning. More follow-up could also be used to ask certain directors why they never use student leadership for some of the tasks that were listed. Furthermore, if they do not use
their leaders for these broad categories of responsibility, what are they asking them to do? What other ways are they frequently utilizing student leadership?

This study aimed to collect information on what techniques were being used to develop student leadership. Results, however, only scratched the surface on what techniques are the most efficient in developing student leaders and which are most beneficial to students as musicians and as citizens. Follow-up research may be needed to see why assessment does not play a stronger role in leadership development. Directors identified minimal frequency of assessment. Is this due to a lack of time, interest, or an abundance of less formal measures of leadership development? Also, how did directors become so confident with teaching student leadership skills? More questions should be asked about teacher preparation and professional development in this area. Also, interesting case studies could result from the respondents who identified themselves as being very effective in developing student leadership.

With regard to what leadership skills student have learned in ensemble classrooms, research could also study what other curricular subjects teach leadership skills. Information in the literature review has presented research revealing the connection of leadership development in music, but what curricular subjects during the school day are also developing student leaders? What techniques do those subjects employ to teach leadership skills that may be different from those learned in ensemble situations? Is leadership development within band programs a function of them becoming more like sports with the increased competition between band programs? If so, to what extent is leadership development simply necessary to compete effectively and to what extent is it educational in focus?
Furthermore, with other subjects being explored, the element of time and child
development could also be studied. This study limited its research to high school band
programs. However, most ensemble musicians begin musical training and ensemble
experiences before high school. What effects have earlier attempts at leadership
development by middle and elementary band programs had upon leadership development
of high school students? Beyond high school, what leadership techniques are being
stressed and developed by college band, military band, or community band programs?
Answering these questions will be essential in helping construct the most efficient and
educational activities for band students.
Appendix A

Student Leadership Development

In High School Band

E-mail Cover Letter
Dear Directors,

Below is a link for a survey concerning student leadership in Virginia High School Band programs. The information about the research study is listed below and your participation will ensure that your program is represented in this statewide project. Thank you for taking the time to contribute your experience to the advancement of music education in Virginia.

Jerry Philp
Graduate Student
James Madison University

Click HERE to take this survey.

Identification of Investigators & Purpose of Study
You are being asked to participate in a research study conducted by Gerald M. Philp from James Madison University. The purpose of this study is to analyze student leadership in public schools. This study will contribute to the student’s completion of his master’s thesis.

Research Procedures
This study consists of an online survey using Qualtrics (a secure online survey tool). Hard copies of the survey will also be distributed by mail, in secondary attempts to follow up with current Virginia Band and Orchestra Directors Association, (V.B.O.D.A) members who do not initially fill out the online option. These hard copies will include stamped return address envelopes for receipt of surveys.

Time Required
Participation in this study will require approximately 15 minutes of your time.

Risks
The investigator does not perceive more than minimal risks from your involvement in this study.

Benefits
Your participation in this study will help us better understand the importance of student leadership and may help to increase support of public school programs that develop it.

Confidentiality
The results of this research will be presented at graduate education courses and possibly in music education journals or magazines. While individual responses are anonymously obtained and recorded, data is kept in the strictest confidence. No identifiable information will be collected from the participant with exception to e-mail addresses provided by those directors who wish to receive copies of the final results of the study. No identifiable responses will be presented in the final form of this study. All data will
be stored in a secure location only accessible to the researcher. The researcher retains the right to use and publish non-identifiable data. At the end of the study, all records 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. However, once your responses have been submitted and anonymously recorded you will not be able to withdraw from the study.

**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:

**Gerald M. Philp**  
School of Music  
James Madison University  
philp.jerry@gmail.com

**Dr. Gary Ritcher**  
School of Music  
James Madison University  
Telephone: (540) 568-6753  
ritchegk@jmu.edu

**Questions about Your Rights as a Research Subject**
Dr. David Cockley  
Chair, Institutional Review Board  
James Madison University  
(540) 568-2834  
coklede@jmu.edu

**Giving of Consent**
I have been given the opportunity to ask questions about this study. I have read this consent and I understand what is being requested of me as a participant in this study. I certify that I am at least 18 years of age. By completing and submitting this confidential survey, I am consenting to participate in this research.

Gerald M. Philp  3/3/2010

[Click HERE to take this survey.]
Appendix B

Student Leadership Development

In High School Band

Hard Copy Survey
Director Survey: Student Leadership Development in High School Bands

You are being asked to participate in a research study conducted by Gerald M. Philp from James Madison University. The purpose of this study is to analyze student leadership development in high school band programs. This study will contribute to the student’s completion of his master’s thesis.

Please answer the following questions to the best of your ability by placing a check mark in the box next to the items that most closely describe your band program.

1) In which VBODA district (1-16) do you teach? _________________________ ☐ N/A

2) What is your gender? ☐ female ☐ male

3) How many years have you been teaching?
   ☐ 1-2  ☐ 3-6  ☐ 7-10  ☐ 11-17  ☐ 18+

4) How many students are involved in your band program?
   ☐ less than 50  ☐ 51-70  ☐ 71-95  ☐ 96-130  ☐ over 131

5) How do you define leadership?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

6) Do you feel it is important to teach leadership skills? Why or why not?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

7) What leadership positions do you have in your band program? (✓ all that apply)
   ☐ drum major(s)  ☐ percussion captain  ☐ librarian  ☐ dance captain
   ☐ drill/squad captains  ☐ woodwind captain  ☐ band officers  ☐ attendance manager
   ☐ section leaders  ☐ brass captain  ☐ TriM officers  ☐ principal chair
   ☐ guard captain  ☐ equipment manager  ☐ uniform manager
   ☐ other ________________________________________________
   ☐ I have no student leadership positions in my program: (If selected please use the space provided in question #24 (on back) to please describe your thoughts on leadership and any applications they may or may not have to music education.)
8) How many student leadership positions do you have in your program?
☐ 1-6      ☐ 7-12      ☐ 13-24      ☐ 25+

9) How are student leaders selected for your program? (✓ all that apply)
☐ volunteer    ☐ selected by a student panel    ☐ selected by the director(s)
☐ voted on by the students    ☐ teacher recommendations    ☐ audition/interview
☐ selected by a panel of judges    ☐ other

10) For which ensembles do you utilize your student leaders? (✓ all that apply)
☐ marching band    ☐ concert band    ☐ percussion ensemble
☐ jazz band    ☐ winterguard/dance teams    ☐ any as needed
☐ other

11) How often do you make use of student leaders in your program? (please ✓ the appropriate box)

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>Once a Year</th>
<th>Several Times a Year</th>
<th>Once a Month</th>
<th>2-3 Times a Month</th>
<th>Once a Week</th>
<th>2-3 Times a Week</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Music</td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<tr>
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<tr>
<td>Peer Mentoring</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

12) How often do you formally assess your student leaders with written reviews? (✓ all that apply)
☐ never    ☐ once a year    ☐ several times a year    ☐ once a month
☐ 2-3 times a month    ☐ once a week    ☐ 2-3 times a week    ☐ daily

13) By your best estimation, what percentage of your student leaders pursue music after graduation?

In colleges or universities as music majors________%  
In community groups as amateurs________%
14) In your opinion, how much emphasis do you place upon developing leadership skills in comparison with other classroom teachers at your school?

☐ much less    ☐ less    ☐ the same    ☐ more    ☐ much more

15) In your opinion, how strong is the link between the quality of your student leaders and the quality of your ensembles?

☐ no link    ☐ very weak    ☐ somewhat weak    ☐ somewhat strong    ☐ very strong

16) Please respond to the following statement:
   My best musicians are my best student leaders.

☐ never    ☐ sometimes    ☐ usually    ☐ always

17) Please respond to the following statement:
   My best student leaders are my best musicians.

☐ never    ☐ sometimes    ☐ usually    ☐ always

18) In your opinion, how effective are you in developing student leadership?

☐ ineffective    ☐ slightly ineffective    ☐ slightly effective    ☐ effective

19) Which of the following best describes your approach to developing student leaders? I work to develop leadership skills...

☐ only with students that have leadership positions
☐ only with students that are leaders or who I think will become leaders
☐ with every student in my ensembles

20) If developing leadership skills is a goal of your program where have you stated it? (√ all that apply)

☐ it is not a stated goal    ☐ curriculum    ☐ syllabus
☐ handbook    ☐ website    ☐ verbally in class

21) What methods have enhanced student leadership development in your programs? (√ all that apply)

☐ summer camps    ☐ student mentoring    ☐ reading articles/books/research
☐ leadership clinics    ☐ written evaluations    ☐ guest speakers
☐ group discussions/meetings    ☐ auditions    ☐ other__________________________
22) What challenges do you encounter when developing student leaders? (✓ all that apply)

- ☐ time
- ☐ a lack of college leadership training
- ☐ parent support
- ☐ trust
- ☐ administrator support
- ☐ student workload
- ☐ peer conflicts
- ☐ lack of student interest
- ☐ lack of resources
- ☐ other

23) What leadership skills do you teach in your ensembles?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
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24) What do you feel are the benefits of developing student leadership in your ensembles?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

25) What is your e-mail address?

* Information provided will be kept confidential, e-mail addresses are collected to prevent duplicate copies of the survey from being mailed or e-mailed to you.

☐ Please check here if you would like a copy of the results of this research study.
Appendix C

Student Leadership Development

In High School Band

Qualtrics Online Survey
In which VBODA district do you teach?

- I
- II
- III
- IV
- V
- VI
- VII
- VIII
- IX
- X
- XI
- XII
- XIII
- XIV
- XV
- XVI
- I am not sure
- Not Applicable

What type of secondary school do you teach in?

- Public High School
- Private School
- Home School
- Military School
- Other

What is your gender?

- Female
- Male

How many years have you been teaching?

- 1-2 years
- 3-6 years
- 7-10 years
- 11-17 years
- 18+ years

How many students are involved in your band program?

- Less than 50 students
- 51-70 students
- 71-99 students
- 96-130 students
- Over 131 students

How do you define leadership?


Do you feel it is important to teach leadership skills? Why or why not?


What leadership positions do you have in your band program? (Select all that apply)

- Drum major(s)
- Percussion captain
- librarian
- Dance captain
- Drill/Square Captains
- Woodwind Captain
- Band officers
- Attendance manager
- "Other"
How many student leadership positions do you have in your program?
- 1-5 positions
- 7-12 positions
- 13-24 positions
- 25+ positions

How are student leaders selected within your program? (Select all that apply)
- Volunteer
- Voted on by the students
- Selected by the director(s)
- Selected by a panel of judges
- Selected by a student panel
- Teacher recommendations
- Audition/interview process
- Other

For which ensembles do you utilize your student leaders? (Select all that apply)
- Marching band
- Concert band
- Jazz band
- Percussion ensemble
- Winterguard/lyceum teams
- Any as needed
- Other

How often do you use student leaders in your program?

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<thead>
<tr>
<th>Teaching Music</th>
<th>Once a Year</th>
<th>Several Times a Year</th>
<th>Once a Month</th>
<th>2-3 Times a Month</th>
<th>Once a Week</th>
<th>2-3 Times a Week</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Marching</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Organizing/Running Events</td>
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</tr>
<tr>
<td>Peer Mentoring</td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How often do you formally assess your student leaders with written reviews?
- Never
- Once a Year
- Several Times a Year
- Once a Month
- 2-3 Times a Month
- Once a week
- 2-3 Times a Week
- Daily

By your best estimation, what percentage of your student leaders pursue music after graduation?

- In colleges or universities as music majors
- In community groups as amateurs

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%
In your opinion, how much emphasis do you place upon developing leadership skills in comparison with other classroom teachers in your school?

- Much Less
- Less
- The Same
- More
- Much More

In your opinion, how strong is the link between the between the quality of your student leaders and the quality of the musical experience of your ensembles?

- No Link
- Very Weak
- Somewhat Weak
- Somewhat Strong
- Very Strong

Please indicate your level of agreement with the following statement:
My best musicians are my best student leaders.

- Never
- Sometimes
- Usually
- Always

Please indicate your level of agreement with the following statement:
My best student leaders are my best musicians.

- Never
- Sometimes
- Usually
- Always

In your opinion, how effective are you in developing student leadership?

- Very Ineffective
- Ineffective
- Slightly Ineffective
- Slightly Effective
- Effective
- Very Effective

Which of the following best describes your approach to developing leaders:
I work to develop leadership skills with....

- only students with leadership positions
- only students that are leaders or who I think will become leaders
- every student in my ensembles

If developing leadership skills is a goal of your program where have you stated it? (Select all that apply)

- It is not a stated goal
- Syllabus
- Handbook
- Website
- Verbally in class

What methods have enhanced student leadership development within your programs? (Select all that apply)

- Summer camps
- Leadership clinics
- Group discussions/meetings
- Student mentoring
- Written evaluations
- Auditions
- Reading articles/books/research
- Guest speakers
- Other

What challenges do you encounter when developing student leaders? (Select all that apply)

- Lack of college training
- Lack of student interest
- Student workload
- Lack of resources
- Trust
- Other
What leadership skills do you teach in your ensembles?

What do you feel are the benefits of developing student leadership in your ensembles?

Would you like to receive a copy of the results of this research study?
- yes, my email address is [input field]
- no thanks [input field]
Appendix D

Student Leadership Development

In High School Band

Qualtrics Results Report
### 1. In which VBODA district do you teach?

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<th>Answer</th>
<th>Response</th>
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<td>4</td>
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<td>3%</td>
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<td>3</td>
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<td>14</td>
<td>XIV</td>
<td>4</td>
<td>6%</td>
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<tr>
<td>15</td>
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<td>16</td>
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<td>17</td>
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### 2. What type of secondary school do you teach in?

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<td>-----------------------</td>
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*Other*

public/by admission only

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### 3. What is your gender?

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### 4. How many years have you been teaching?

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<th>Answer</th>
<th>Response</th>
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<td>3 - 6 years</td>
<td>19</td>
<td>28%</td>
</tr>
<tr>
<td>3</td>
<td>7 - 10 years</td>
<td>7</td>
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<td>4</td>
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<td>27</td>
<td>40%</td>
</tr>
<tr>
<td></td>
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5. How many students are involved in your band program?

<table>
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<tr>
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<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
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<td>51 - 70 students</td>
<td>14</td>
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<td>3</td>
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<td>22%</td>
</tr>
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<td>5</td>
<td>over 131 students</td>
<td>16</td>
<td>24%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>68</td>
<td>100%</td>
</tr>
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</table>

6. How do you define leadership?

Helping others reach their potential.

Leadership is the ability to direct a group toward a common goal. It is something that can be taught but only if the future leader has qualities that lend themselves to the development and success of others.

The ability to separate one's self from their friends and get the work done no one sees. The ability to stand up for what needs to be done, rather than what people want to do. The ability to not ask anymore of anyone else than they are willing to do and to always do more than anyone else.

Leadership is an attitude with which one approaches a group or ensemble activity. Leadership can be demonstrated in many ways, and can be equally effective whether shown by an introvert or extrovert---everyone has a different leadership style. Leadership is most definitely not simply telling people what to do, nor is it reacting harshly when they don't do it.
service

the attribute describing the qualities that students have that improve a group through example and guidance.

The ability to have such influence upon others that they respond to your direction, actions, recommendations and example because of their profound respect for you. The ultimate leader is a servant leader; demonstrating participation or accomplishment of things they are asking others to do.

Leadership is the ability to influence a person or people to accomplish a task.

A big part of leadership to me is setting the example. Even if a student does not have an official "leadership position," he or she can still inspire their peers through showcasing good behavior, playing skills, etc.

Someone who inspires others to be the best that he or she can be.

Setting a good and positive example.

The ability to consider consequences and be pro-active concerning program-level management and implementation of objectives. For student leadership specifically, a student leader must come to understand the importance of modeling behaviors and results for others as well as the own the ability to foster growth through experience for all members of the organization. Leadership in our program is a steep leaner curve, and student leaders are guided through the experience by substantial interaction with the adult staff and students.

Personal behavior that others wish to emulate. In other words, one leads by their example.

Leadership provides an example to the students of behavior, academic excellence and dependability. They should be active in the professional community of their discipline.

One's ability and skill to have influence over other's or situations.

Leadership is the act of getting other people to do what you want/need them to do, and having them feel ownership and responsibility.

Leadership is a part of life. We should try to develop them in our youth.

The ability to get others to follow in the direction of another person. Not literally "follow", but to emulate behavior, work ethic, etc.

Service.

Motivating or guiding by example, being a good listener, being able to assess a situation "on the fly", helping others, self sacrificing, having a "good for the group" mentality.

I define leadership as a students ability to follow in strouctions, and show iniative in such a way that the "lead by example".

Having the ability and motivation to coordinate the efforts of a group of individuals and applying that ability.

The ability to guide, motivate, teach, and influence others around you towards the better of an entire group.

Leadership is best defined by the word motivation. The act of motivating individuals to
succeed in achieving common goals.

one who is willing to accept responsibility and be a good role model and teacher

In my mind, leadership can be thought of in two ways. The students who have positions as leaders are the backbone of any successful organization. They help other students, as well as provide a sense of ownership to the students since they are a part of making it the best it can be. The other "definition" I have of leadership are those students who are involved, making good decisions and showing other members what it is to be a good member in the ensemble. Both types of leaders are essential to a group's success.

when an individual can recruit others to carry out a task or complete a goal

One who is able to command yet earn the respect of each individual. An individual that can show compassion for the individual yet demand a performance to best of their ability. Leadership can be defined in many ways. I think the first thing that comes to mind is being a servant. In order for a person to be a good leader, I believe they should be a good follower. Leaders will get the job done, whether they do it or fine others to help with the tasks at hand.

Leadership is the characteristic of an individual that allows them to exude confidence and assertiveness. Students with good leadership skills are also good communicators, mediators and are trustworthy and honest.

Leadership is putting other people's needs in front of your own, modeling enthusiasm, persistence, perfection and discipline in rehearsal settings and being a unifying agent in bringing a group together to achieve a common goal.

Students who do what they are supposed to do, and encourage the same from their peers. Leadership is the ability to recognize what needs to be done and get other people to execute the steps to accomplish what needs to be done. There is good leadership and bad leadership.

setting an example for others to follow and taking initiative in the absence of orders.

The ability to first and foremost be a exemplary member of the ensemble, and then through that example empower and encourage others to do the same to help the ensemble reach it's highest goals.

Leadership is the term designated to individuals who work to better enable their peers to achieve goals.

Being able to get the task done by guiding those around you to complete the task.

students working together to assist in making the band program as successful and disciplined as possible.

Leadership is the ability to inspire, to lead people in a manner that is appropriate and respectful to all, and that uses that "power" to aid in helping others.

I think leadership is the act of one person or a group of people to enlist the aid and support of others in the accomplishment of a common task

One who posses a high level of achievement and knowledge and can help others to achieve success
Leadership in a band: Setting a positive example for others, instructing others. Having the patience and taking the time to help others, and to improve the band.

One who leads by example as well as directions throughout the year, inside and outside of the classroom, on and off the Marching band Field, during and after school hours.

Leadership is the ability to get others to follow you. You achieve this by doing whatever it takes to meet goals, including serving those that you lead.

Anyone who steps up.

Leadership is defined by having a vision or a goal and knowing what to do to achieve it.

Individuals who are capable of getting others to follow them in a specific task or behavior are leaders. Some individuals lead others toward negative behaviors that are counterproductive to the group goals. Others lead toward the positive goals and behaviors set forth by the group or society.

Leadership is using your skills to take others where you are going. A good leader has a natural strength in leadership. Others may already see them as a leader. They tend to be the voice of the group.

Leadership is service. It is pushing others to be their best.

The ability to influence the individuals around you to work for a common purpose.

Dedication to helping an organization to succeed.

The discipline to model one's life upon principles that will benefit society and the willingness to make that decision visible through one's actions.

Getting others to do what you ask without using violence.

Leadership is the ability to help others find the best in themselves.

Leadership is the ability of an individual to continually replicate themselves in the most positive manner possible.

representing appropriate behavior and group skills

Students taking responsibility to make appropriate decisions, carry them out, and lead peers when appropriate.

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Responses</td>
<td>57</td>
</tr>
</tbody>
</table>

7. Do you feel it is important to teach leadership skills? Why or why not?

Text Response

Yes, but I think that it is more of developing a mindset to help, not tell or dictate. That is what many young people and unfortunately older folks perceive as leadership. Once that is instilled in the leadership and group, things go much smoother and progress on all levels is evident.
It is. It is important to teach leadership skills by examples. A poor leader cannot teach someone to be a good leader. A good follower, however...can.

Yes, teaching leadership is valuable. Students needs to learn conflict resolution and put it into practice. Students today need to understand that leadership is not about being in the spotlight, but making sure the light is shining.

I address leadership aggressively---I do not have any section leaders, rank leaders, captains, officers, committees---all leadership is voluntary and all are invited to participate. We hold one day of training at school early in the summer in which we engage in initiative activities designed to foster cooperation and communication. We spend the next day at a local ropes and initiative course doing some more involved and physically challenging initiative activities. 12th graders are then invited to participate in the high ropes course on a third day. During rehearsal, all those who have been through leadership training help with setting and cleaning drill, leading sectional rehearsals, etc. The value of band for most kids is learning to work within an ensemble toward group goals, dealing with individual attitudes and motivations, as well as individual skill levels. Most of my students will not be professional musicians or music teachers---they still need to take something of value with them into whatever part of society they enter. In no other area of their education are they all asked to achieve at the same level all the time with every other member of the class---imagine if students in a math class all had to achieve an A in order for anyone to get that grade on their report cards! In a performing ensemble, everyone suffers for every wrong note, every missed step-off, every dropped flag, and everyone benefits when the ensemble performs well. Developing leadership helps toward that end, and developing leadership as a voluntary group activity helps promote ownership in the whole, which is a big key to success.

Yes.

Yes, they will use them later in life. Help the program improve.

YES!!! When student leaders can improve the quality of their group, the band multiplies its ability levels through instruction.

Yes. Leadership skills are taught daily in how a teacher runs a rehearsal, uses classroom management techniques and interacts with students. I teach a leadership class for new student leaders at the end of the school year - allowing them time to reflect and prepare to implement strategies when summer band starts.

It is of paramount importance to teach leadership skills. Leaders are not born, they are trained.

It's essential to our program to teach leadership skills. It helps our students to grow into mature citizens and helps them to feel ownership of their band program.

Yes. Like many other life skills, leadership skills are not always common sense. In order for students to be effective leaders, they must understand what it means to be a leader and how to best serve the group they are leading.

Absolutely critical to the organization's success, especially peer leadership. It fosters a connection between students across grade and class boundaries that students will aspire to repeat for others, once they have learned (and understood) the benefits of what they have gained.
Most important. Most directors don't have "assistant coaches". We have to rely upon student leaders.

In my programs, I strive to instill values and discipline within my students. Many of them will be leaders in their other activities and interests.

It's important to teach influence skills! Leadership skills won't work if the person doesn't understand why they want to lead or follow. However, if you teach people about the power of positive influence then they will understand how the leadership skills can apply to their everyday duties. See Chris Widners book the Power of Influence.

It is vital to teach leadership skills. We have leadership training, workshops and retreats. The band program is the student's band - not the director's. The more the students feel ownership in the program, the harder they work, and ultimately, the more successful they will be on and off the field.

Yes, Students should be give an opportunity to develop their leadership skills for their future endeavors. What job does not need a leader.

Some students may possess these skills naturally, but some direction, guidance, and expectations of a leadership role is still needed to insure they are doing what is expected of them. In some instances, teaching one how to be a leader is needed, but your best leaders may not need such teaching.

Absolutely!!! This is one of the foundations of my program. We have mandatory leadership workshops in the spring for any one who wants to audition/apply for a position. The students who attend these workshops (regardless of whether or not they earn a title) are the core of my program. They keep up morale, attend to the logistics of rehearsal, and help us define a vision each year of what we want to be.

Yes, without a proper curriculum students don't understand what leadership is. Most feel it is "power" or being able to boss people around.

Yes, it is important. Showing good leadership techniques enable your students to know what is expected of them so they can perform at thier highest level. Also, if they are doing everything correctly, then become a role model for the younger, or less experienced players.

Yes. Everyone has to be a leader of their own efforts and make decisions that will improve themselves. Even if they have no actual leadership position, they will need to understand how and why leadership exists.

Yes! If you expect students to take on a leadership role, you must teach them what you want them to do!

Teaching leadership skills is vital in a band program. Leadership within a group of young musicians assists in building a foundation for a successful music program. Leadership skills should not only be taught to specific "leaders" of the band but to the entire group. Each and every person is responsible for leadership within a music program.

Yes, they must come from somewhere

Absolutely. As a director, it is extremely advantageous to have a core group of students who are aware of your goals and who have their own for the ensemble. When you have properly trained leadership, the intesity of work ethic to be successful skyrockets. When
you teach students to have the self-discipline to help their peers, and to have high expectations of themselves, your job as a director becomes more a job of helping sound quality and note accuracy versus motivation to work.

yes! these skills solidify the organization and allow students a sense of ownership and responsibility to one another and themselves.

Yes. It is a stepping stone to be more self confident in their life's goals.

I think it is very important to teach leadership skills. These types of skills can be used in a number of different situations, especially as students enter the real world. Last year I started leadership training/workshops for our band members. I felt this was important as it gave the students opportunity to be involved in some decisions regarding their band.

I feel that leadership skills are more of an inherited/natural trait. Students who show strong abilities in leadership may be taught the correct ways to channel their leadership skills and energy in a way to maximize those skills in a positive way.

YES. Leadership skills are skills students will use throughout their lives. It takes some of the work load from the teacher and empowers the students to succeed.

Yes. Directors and Teachers can only do so much.

Absolutely, although leadership seems to be mostly a natural tendency. The teaching of leadership skills is more providing alternate ways to deal with situations.

I think it is important to develop leadership skills in students. I would not force leadership on any student, but I encourage those who are interested and show potential to pursue it. I give students leadership opportunities in the classroom/rehearsals and then build upon that.

Yes, and for the reasons stated above and in addition to foster a sense of progression through the program as a student transitions from a new member to a stakeholder in the ensemble's progress.

Definitely. Middle and High School are a person's formative years. If individuals do not develop a sense of ownership and responsibility in their own lives, they will not be successful citizens down the road. Students who hone leadership skills at an early age experience valuable life lessons early on.

I do because it leads to a stronger program.

Yes, definitely. It not only benefits the band, but it gives the students a chance to build leadership skills they will use when the move into college and their careers.

I feel that is very important to teach leadership skills. Some students who are natural at leading do not necessarily always use it in the best manner. Teaching students how to properly lead others is essential.

Yes, it very important. I don't think any of us are born with the ability to lead. The qualities of a great leader are taught as well as the abilities to use the traits associated with being a leader.

Yes, it helps students to better themselves and helps the program grow.

Yes! Many students can be successful leaders, but they need guidance. I have leadership meetings and trainings as often as possible, and I try to talk to the students right away if I
notice a problem. I think it's important to help them learn how to be successful peer leaders, because the skills won't come naturally to most of them. I also think leadership experience is an important skill for students to learn in high school, and that it will help them in their college and career experiences.

We must teach leadership skills for our student run programs to survive.

Yes. You gain wisdom as you get older, so it's important to demonstrate and teach those skills to the younger generation.

Yes

Yes. A large band program cannot survive without student leaders. With one director leading 150+ students, it is imperative that there are layers of leadership in a group that size.

It is important to teach leadership skills to students who often don't possess the background or skills to lead. Many students want to help others succeed but only know what they have experienced at home or at school. Often, the only skill they have is yelling. The best leaders have a way of not only showing the desired skills or behaviors, but also convincing others that what is in their best interest is also their own idea. Teaching leadership involves providing those who wish to lead the tools a variety of tools with which to lead.

Yes. It's unfortunate, but we don't have have natural born leaders in our bands. I wish that every section leader was capable on their own. Some leaders fall into that role, naturally, but need guidance as to how to take their group along with them.

It is vital to any program to teach leadership skills. You are doing a disservice if you do not. Students need to be involved in the entire process. I feel a band program is an excellent tool to teach leadership and to see leadership skills at work. It is excellent training ground for life.

Teaching leadership is important as it is a skill that a person will use for the remainder of their life.

Yes, Kids need to learn how to be affective leaders. It helps with self esteem, and will help them throughout life.

Absolutely! This is admittedly a biased statement but I feel that performing in an ensemble teaches a great deal about leadership, particularly in a smaller ensemble such as mine, where every player's contributions is very clearly heard.

Yes, because no one can do it all alone.

I feel it is extremely important to help students find their hidden potentials as leaders of themselves and others around them. Through finding themselves, students are then able to help each other find the best in their peers.

Absolutely. Leadership character in the United States is continually changing. Children are faced with many issues that were usually reserved to adults. Teens face a myriad of peer pressures due to rapid cultural changes. Today's teacher must take the responsibility of teaching leadership skills to students on a daily basis.

Yes, for the "real" world.
Yes. I am trying to teach students to make decisions about music and group cooperation. If they are going to learn they must have practice in making those decisions and have the opportunity to lead. Students who are told what to do and when all the time cannot become leaders without practice and the opportunity to develop the skill to lead.

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Total Responses</td>
<td>57</td>
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</tbody>
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8. What leadership positions do you have in your band program? (Select all that apply)

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>drum major(s)</td>
<td>62</td>
<td>91%</td>
</tr>
<tr>
<td>2</td>
<td>drill/squad captains</td>
<td>20</td>
<td>29%</td>
</tr>
<tr>
<td>3</td>
<td>section leaders</td>
<td>51</td>
<td>75%</td>
</tr>
<tr>
<td>4</td>
<td>guard captain</td>
<td>51</td>
<td>75%</td>
</tr>
<tr>
<td>15</td>
<td>other</td>
<td>8</td>
<td>12%</td>
</tr>
<tr>
<td>5</td>
<td>percussion captain</td>
<td>55</td>
<td>81%</td>
</tr>
<tr>
<td>6</td>
<td>woodwind captain</td>
<td>29</td>
<td>43%</td>
</tr>
<tr>
<td>7</td>
<td>brass captain</td>
<td>30</td>
<td>44%</td>
</tr>
<tr>
<td>8</td>
<td>equipment manager</td>
<td>17</td>
<td>25%</td>
</tr>
<tr>
<td>9</td>
<td>librarian</td>
<td>22</td>
<td>32%</td>
</tr>
<tr>
<td>10</td>
<td>band officers</td>
<td>25</td>
<td>37%</td>
</tr>
<tr>
<td>11</td>
<td>TriM officers</td>
<td>12</td>
<td>18%</td>
</tr>
<tr>
<td>12</td>
<td>uniform manager</td>
<td>13</td>
<td>19%</td>
</tr>
<tr>
<td>13</td>
<td>dance captain</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>14</td>
<td>attendance manager</td>
<td>6</td>
<td>9%</td>
</tr>
<tr>
<td>17</td>
<td>principal chair</td>
<td>17</td>
<td>25%</td>
</tr>
<tr>
<td>16</td>
<td>there are no leadership positions in my program</td>
<td>4</td>
<td>6%</td>
</tr>
</tbody>
</table>

other:
- Student Directors
- Section Leaders
- color guard and winter guard captains
- we use a military set-up: fleet commanders (including Drum Major), Generals, Captains and Squad Leaders
Social Manager
quartermasters - responsible for logistics
Band President (elected), Band Captain (appointed by me), Student Assistants
Adm Assistant

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Responses</td>
<td>68</td>
</tr>
</tbody>
</table>

9. Please describe your thoughts on leadership and any applications they may or may not have to music education.

Text Response

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Responses</td>
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</tr>
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</table>

10. How many student leadership positions do you have in your program?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 - 6 positions</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>7 - 12 positions</td>
<td>13</td>
<td>26</td>
</tr>
<tr>
<td>3</td>
<td>13 - 24 positions</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>25 + positions</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>61</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Mean</td>
<td>1.89</td>
</tr>
<tr>
<td>Variance</td>
<td>0.67</td>
</tr>
<tr>
<td>Standard Deviation</td>
<td>0.82</td>
</tr>
<tr>
<td>Total Responses</td>
<td>61</td>
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</tbody>
</table>

11. How are student leaders selected within your program? (Select all that apply)

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>volunteer</td>
<td>8</td>
<td>13%</td>
</tr>
</tbody>
</table>
82

2. voted on by the students 15 24%
3. selected by the director(s) 53 85%
4. selected by a panel of judges 21 34%
5. selected by a student panel 3 5%
7. teacher recommendations 21 34%
8. audition / interview process 42 68%
6. other 2 3%

other
Depends on the position
Physical fitness

Statistic | Value
---|---
Total Responses | 62

12. For which ensembles do you utilize your student leaders? (Select all that apply)

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>marching band</td>
<td>58</td>
<td>94%</td>
</tr>
<tr>
<td>2</td>
<td>concert band</td>
<td>45</td>
<td>73%</td>
</tr>
<tr>
<td>3</td>
<td>jazz band</td>
<td>16</td>
<td>26%</td>
</tr>
<tr>
<td>6</td>
<td>percussion ensemble</td>
<td>18</td>
<td>29%</td>
</tr>
<tr>
<td>7</td>
<td>winterguard/dance teams</td>
<td>21</td>
<td>34%</td>
</tr>
<tr>
<td>4</td>
<td>any as needed</td>
<td>28</td>
<td>45%</td>
</tr>
<tr>
<td>5</td>
<td>Other</td>
<td>3</td>
<td>5%</td>
</tr>
</tbody>
</table>

Other
guard
pep band

Statistic | Value
---|---
Total Responses | 62

13. How often do you use student leaders in your program?

<table>
<thead>
<tr>
<th>#</th>
<th>Question</th>
<th>Teaching</th>
<th>Teaching</th>
<th>Organizing/Running</th>
<th>Peer</th>
<th>Responses</th>
</tr>
</thead>
</table>

### 14. How often do you formally assess your student leaders with written reviews?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Never</td>
<td>39</td>
<td>63%</td>
</tr>
<tr>
<td>2</td>
<td>Once a Year</td>
<td>7</td>
<td>11%</td>
</tr>
<tr>
<td>3</td>
<td>Several Times a Year</td>
<td>5</td>
<td>8%</td>
</tr>
<tr>
<td>4</td>
<td>Once a Month</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>5</td>
<td>2-3 Times a Month</td>
<td>5</td>
<td>8%</td>
</tr>
<tr>
<td>6</td>
<td>Once a week</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>7</td>
<td>2-3 Times a Week</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>8</td>
<td>Daily</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>62</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Statistic**

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>Once a Year</th>
<th>Several Times a Year</th>
<th>Once a Month</th>
<th>2-3 Times a Month</th>
<th>Once a Week</th>
<th>2-3 Times a Week</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Responses</td>
<td>7</td>
<td>5</td>
<td>26</td>
<td>5</td>
<td>19</td>
<td>23</td>
<td>34</td>
<td>34</td>
</tr>
</tbody>
</table>
Mean | 2.16
Variance | 3.78
Standard Deviation | 1.94
Total Responses | 62

15. By your best estimation, what percentage of your student leaders pursue music after graduation?

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Responses</td>
<td>61</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Average Value</th>
<th>Standard Deviation</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>In colleges or universities as music majors</td>
<td>18.87</td>
<td>18.02</td>
<td>61</td>
</tr>
<tr>
<td>2</td>
<td>In community groups as amateurs</td>
<td>37.38</td>
<td>24.73</td>
<td>58</td>
</tr>
</tbody>
</table>

16. In your opinion, how much emphasis do you place upon developing leadership skills in comparison with other classroom teachers in your school?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Much Less</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>2</td>
<td>Less</td>
<td>1</td>
<td>2%</td>
</tr>
</tbody>
</table>
17. In your opinion, how strong is the link between the quality of your student leaders and the quality of the musical experience of your ensembles?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>No Link</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1</td>
<td>Very Weak</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>2</td>
<td>Somewhat Weak</td>
<td>5</td>
<td>8%</td>
</tr>
<tr>
<td>3</td>
<td>Somewhat Strong</td>
<td>25</td>
<td>42%</td>
</tr>
<tr>
<td>4</td>
<td>Very Strong</td>
<td>30</td>
<td>50%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>60</td>
<td>100%</td>
</tr>
</tbody>
</table>

18. Please indicate your level of agreement with the following statement: My best musicians are my best student leaders.

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Never</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>2</td>
<td>Sometimes</td>
<td>21</td>
<td>34%</td>
</tr>
<tr>
<td>3</td>
<td>Usually</td>
<td>37</td>
<td>61%</td>
</tr>
</tbody>
</table>
### 19. Please indicate your level of agreement with the following statement: My best student leaders are my best musicians.

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Never</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>3</td>
<td>Sometimes</td>
<td>25</td>
<td>41%</td>
</tr>
<tr>
<td>2</td>
<td>Usually</td>
<td>35</td>
<td>57%</td>
</tr>
<tr>
<td>4</td>
<td>Always</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>61</td>
<td>100%</td>
</tr>
</tbody>
</table>

### 20. In your opinion how effective are you in developing student leadership?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
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<tbody>
<tr>
<td>1</td>
<td>Very Ineffective</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>2</td>
<td>Ineffective</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>5</td>
<td>Slightly Ineffective</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>6</td>
<td>Slightly Effective</td>
<td>11</td>
<td>18%</td>
</tr>
<tr>
<td>3</td>
<td>Effective</td>
<td>42</td>
<td>69%</td>
</tr>
<tr>
<td>4</td>
<td>Very Effective</td>
<td>7</td>
<td>11%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>61</td>
<td>100%</td>
</tr>
</tbody>
</table>
### 21. Which of the following best describes your approach to developing leaders:

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>every student in my ensembles</td>
<td>46</td>
<td>75%</td>
</tr>
<tr>
<td>2</td>
<td>only students with leadership positions</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>3</td>
<td>only students that are leaders or who I think will become leaders</td>
<td>14</td>
<td>23%</td>
</tr>
</tbody>
</table>

Total: 61 responses (100%)

### 22. If developing leadership skills is a goal of your program where have you stated it? (Select all that apply)

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>it is not a goal</td>
<td>13</td>
<td>21%</td>
</tr>
<tr>
<td>2</td>
<td>handbook</td>
<td>38</td>
<td>62%</td>
</tr>
<tr>
<td>3</td>
<td>curriculum</td>
<td>16</td>
<td>26%</td>
</tr>
<tr>
<td>4</td>
<td>website</td>
<td>8</td>
<td>13%</td>
</tr>
<tr>
<td>5</td>
<td>syllabus</td>
<td>21</td>
<td>34%</td>
</tr>
<tr>
<td>6</td>
<td>verbally in class</td>
<td>44</td>
<td>72%</td>
</tr>
</tbody>
</table>

Total: 61 responses (100%)
### 23. What methods have enhanced student leadership development within your programs? (Select all that apply)

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>summer camps</td>
<td>46</td>
<td>75%</td>
</tr>
<tr>
<td>2</td>
<td>leadership clinics</td>
<td>36</td>
<td>59%</td>
</tr>
<tr>
<td>3</td>
<td>group discussions/meetings</td>
<td>49</td>
<td>80%</td>
</tr>
<tr>
<td>4</td>
<td>student mentoring</td>
<td>43</td>
<td>70%</td>
</tr>
<tr>
<td>5</td>
<td>written evaluations</td>
<td>7</td>
<td>11%</td>
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<tr>
<td>6</td>
<td>auditions</td>
<td>26</td>
<td>43%</td>
</tr>
<tr>
<td>7</td>
<td>reading articles/books/research</td>
<td>16</td>
<td>26%</td>
</tr>
<tr>
<td>8</td>
<td>guest speakers</td>
<td>12</td>
<td>20%</td>
</tr>
<tr>
<td>9</td>
<td>other</td>
<td>3</td>
<td>5%</td>
</tr>
</tbody>
</table>

**Other**

Verbal evaluations

Leadership, Tim Lautzenheiser

www.bandleadership.com

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### 24. What challenges do you encounter when developing student leaders? (Select all that apply)

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>time</td>
<td>46</td>
<td>75%</td>
</tr>
<tr>
<td>2</td>
<td>parent support</td>
<td>18</td>
<td>30%</td>
</tr>
<tr>
<td>3</td>
<td>administrator support</td>
<td>9</td>
<td>15%</td>
</tr>
<tr>
<td>4</td>
<td>peer conflicts</td>
<td>41</td>
<td>67%</td>
</tr>
<tr>
<td>5</td>
<td>lack of resources</td>
<td>14</td>
<td>23%</td>
</tr>
<tr>
<td>6</td>
<td>lack of college training</td>
<td>6</td>
<td>10%</td>
</tr>
</tbody>
</table>
What leadership skills do you teach in your ensembles?

Text Response

listening, mentoring, self evaluation, self reliance, sustained focus, encouraging other students, leading by example

leading by example, communication, team building

time management, peer teaching, servant leadership strategies, teaching music strategies, team building, leadership reflection skills, building peer respect techniques, duties associated with their particular leadership role

Positive encouragement. Mission accomplishment.

leading by example, how to listen to music and identify and fix problems, conflict resolution

Don't be a problem; solve problems. Take the initiative to do things you know need to be done before you are told. Be a good example for others. Attitude is 99%.

The importance of "we" in every ensemble experience. The importance of personal organization and competence to increase the result of the ensemble as a whole. The concept of phrasing corrections for success. Praise prompt praise. Criticize in private, complement in public. Aim for improvement. Push for best efforts in practice to enhance performance experience, etc. etc. etc.

Fairness, impartiality, preparedness.

Determining sectional instrument handling, collecting music and performance interpretation.

How to listen, integrity, sensitive to others, willingness to fail forward, optimism, humor primarily taking responsibility for their own actions.

Teamwork, individual responsibility, leading by positive example.

Marching band encompasses a variety of responsibilities, from actual teaching to mentoring to logistics. In concert band sectionals, I utilize both the principal chair and the marching band section leaders depending on the situation to run rehearsals. No
student runs anything blind - they are required to make and clear a "to-do list" with me before the rehearsal, or I will give them my own check list.

listening, working with others, being a "good citizen"

I give the students goals for each session. In addition, I offer the students leaders suggestions of how to achieve each goal, but also encourage them to come up with alternative methods. We then discuss how each goal was achieved.

Organization, responsibility, preparation.

certainty, character, patience, humility

Patience, Organization, Respect, Team Work, Constructive Criticism, Sharing, Evaluation, Example Setting

responsibility, character

The "qualities of a leader" that I discuss with my ensembles are:  • Be compassionate  • Have a good sense of humor  • Stick to things until you finish them  • Show enthusiasm  • Have high expectations of people  • Be willing to work hard at first, and smart later  • Have patience  • Don’t let the little things bug you  • Love what you do  • Credit your people  • Give responsibility  • Accept blame for problems  • Be fair  • Cultivate generosity  • Trust your people  • Get and stay organized  • Be a good listener  With those, we discuss how each one affects other people in the ensemble, and if they are successful, how the group will benefit.

responsibility, peer motivation, modeling

Student leaders may help others in the section with learning musical passages, terms, ideas, etc. They also may lead sectionals, mediate between director and students, and teach/help with marching band drill and responsibilities. Student leaders are taught communication skills, patience, and other skills related to leadership that would help them fulfill their leadership duties.

Seriousness of effort

Patience with perseverance. Working with someone is better than making someone work.

leading peers in breathing exercises, tuning, sectionals.

Lead by example, encouragement, by empowering those around you, and by being your best at all times.

- Personal Reponsibility  - Personal Integrity  - Making Goals and sticking to them  - Crisis Management  - Morale Development  - New Member Acclamation and Welcoming

Responsibility, dedication, and the ability to work together.

being on time, setting a good example for the rest of the group

1) How to direct small groups  2) How to handle students who do not respect the leadership positions in a mature manner  3) How to present one self to others when in a leadership position  4) Communicating questions or concerns that ensemble members have to directors

Basic working with groups. Fixing minor musical issues. Helping with marching during
marching band.

Knowledge and application of music and marching fundamentals. Importance of team building. Reading drill and recognition of drill problems. Voice projection. Patience (important but hard to teach!). Tolerance and acceptance of others’ differences (again, important but hard to teach!). "Classroom" management.

Peer monitoring, musical teaching, music decision making

Personal accountability is the biggest. A leader cannot lead when they are not doing everything right themselves. "Lead by example."

Behavior control; performance skills (fingerings, rhythm, articulations, style, etc); clerical assistance

1. Running Sectional  2. Teaching marching skills  3. How to talk to a group  4. Positive attitude  5. Role model  6. Lead by example  I have a manual that we use. I also have parents who are trained in leadership skills come in and provide a clinic to all perspective leaders.

Students take charge of attendance taking, tuning, warm-ups, etc... I also utilize student leaders in my younger ensembles.

Leading by example (personal accountability), communication, peer interaction, critical thinking

How to handle conflict, positive discipline, responsibility, accountability.

self-reliance, discipline, constructive criticism, cooperation, self-affirmation and affirmation of others, peer support, time management

Be responsible for yourself. I don't want to hear "but blank didn't get it out".

Respect, personal responsibility, unity of the whole to accomplish goals, goal setting, reaching beyond goals, assessment of each other and self, community involvement/philanthropy.

Counting and good tone quality production.

representing appropriate social and group skills.

I teach students how to make musical decisions (For example, in orchestra I teach students bowing principles and shifting principles and urge them to make decisions for the music we are rehearsing.) Students run sectionals on a regular basis. As students develop ownership in the ensemble, they will discipline themselves more effectively than I can.

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Responses</td>
<td>45</td>
</tr>
</tbody>
</table>

26. What do you feel are the benefits of developing student leadership in your ensembles?

Text Response
Gives the students ownership in the program!! Takes more work off of me. When students act as a team and as leaders they work as a community to achieve at the highest level, without the skill in place to work together and provide the example to other students the highest level for each student would not be possible.

A more cohesive ensemble. Stronger individuals develop as their leadership skills improve. Allows me more time to focus on items that matter most to my students - music selection, teaching strategies, communication, score study and much more.

Without student leadership the music program cannot succeed. There is too much work for just the band director to accomplish. Without a sense of personal ownership the students focus is distracted (there are a lot of distractions anyway). Student leadership is the only effective and lasting method to keep a program strong year after year.

The students are able to take ownership in the program and are able to fix problems on their own. They also learn skills necessary for college and the workplace.

There are other students I can rely on to help with sectionals and other things. Ultimately it is THEIR band program and it is what they make of it.

Students have more ownership, more confidence, more direction toward goals.

Mostly student leaders help to save time and enhance the learning experience. I use student leaders mostly during summer sectionals and especially at band camp. Later in the year, they do sectional rehearsals for concerts.

With a large number of students within the program it assists the speed at which new tasks are learned. More so in marching band than in concert work.

The biggest value of student leadership is personal ownership of the ensemble and the actions of all involved. Being responsible for the rehearsals, performances, others struggles and successes.

Students feel ownership in the program.

Getting students to "work hard" is very difficult, so we use student leaders as a type of positive peer pressure to motivate students. Since the students are working toward a goal, all the students see that everyone must do their part, even the older students who the younger students look up to.

The immediate benefit is helping define a cohesive ensemble. Leadership promotes ownership, and therefore motivation and dedication. In the long term, leadership skills carry far past the band room - we're preparing them for life.

The benefits are huge. The students work better in their sections and rehearsals. The group has become much closer since I start leadership studies.

Having student leadership, and a lot of it, means that the bulk of your ensemble has the potential of becoming better musicians and leaders.

Better and cleaner rehearsal time. Efficiency.

Having students learn from their peers, and getting different perspectives being able to accept responsibility for ones actions

The level of musicianship will be raised since they have more ownership in the program,
the leaders will have the positive experience of leading by example, the director's life will be much easier because tasks can be delegated, and that the overall experience for everyone will be better!

Designating student leaders can take a lot of responsibility and stress off of the director. Students often feel more comfortable around their student leader, leading to better morale and communication among the ensemble. They can also be the "eyes and ears" of the band director, and come to the director with any potential problem that may be occurring within the ensemble.

Makes your ensemble a director reflection of your student leaders.

Students who can lead are also students that can follow much more effectively.

Students take more initiative, individual responsibility, and are more invested in the process and product. Students value themselves more when they are serving as a leader and also have more understanding and appreciation for what it takes to direct an ensemble.

Having an additional layer of support for ensemble goals, dependable help with managing daily tasks (organization, etc.), and the ability to self-regulate behavior without having to babysit the ensembles at all times.

You can get more done; develops pride within the organization.

better performers, better understanding of how each individual is important to the whole

The benefits of students leadership in my own professional situation is that I can rely on students to help me teach my ensembles when I cannot be at every place at once. I feel that it also reduces the amount of discipline issues in an ensemble because the student leaders can handle dealing with minor peer conflict or other minor situations. Also, student leadership positions are highly regarded and younger students follow in the footsteps of those leaders which, in turn, makes the ensemble a more cohesive group.

It helps the students themselves to have leadership skills. It also gives them a different perspective of what is being taught. It frees up me as director to work with other groups.

Ownership of program. Students gaining experience in leadership. Strong leaders mentor younger leaders, who become strong leaders (I had a very strong trumpet leader for 2 years and his passion trickled down. Now the trumpet section in all of my bands is strong and students are dedicated). Assistance to director. :) students take pride in their program because they are the ones who have to realize we just direct the overall direction of where and what they do.

It gives students a feeling of ownership and also takes some of the load off the director's shoulder.

Whether they are going to be come musicians, teachers, or not, all students will need the social interactive skills that leaders possess. It gives them confidence and enables them to succeed in personal and professional situations.
It pretty much affects the overall morale of the band. Happy satisfied band members are hard working band members. It has had a great deal of effect on our band this year. Good leaders make a big difference.

I have trust. I have the best of both worlds. I will even use students to handle classes when I am absent and a substitute with non-music skills is the substitute. The students know what I expect and they follow through with my standards and routines.

Students gain skills that go beyond music making. The strength of the interpersonal relationships in the band are directly reflected in the music they make.

It helps take some of the pressure off of the director so that they can work on teaching the music and drill. Students learn how to take care of everyday problems that the director does not need to handle.

The simplest way I could state it is that developing leadership prepares any student to move forward successfully in his or her life choices and creates productive citizens for society.

...a more focused ensemble that wastes less time. Lifetime skills for my students that transfer into college and/or careers.

Students take more ownership when they are vested through music AND leadership. There is so much that individuals must take on themselves, that if they don't know how to lead themselves, how can we accomplish the things we want them to do?? Students also find success in other areas of life with the training and thought that goes into developing themselves as leaders.

Accountability and maturity

As an example of accepted and encouraged behavior

Student leaders can: work within to help the ensemble to succeed, become leaders in the school and community, can take some of the load from the teacher, provide an example for other students.

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Responses</td>
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27. Would you like to receive a copy of the results of this research study?

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<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
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</thead>
<tbody>
<tr>
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<td>yes, my e-mail address is</td>
<td>34</td>
<td>59%</td>
</tr>
<tr>
<td>2</td>
<td>no thanks</td>
<td>24</td>
<td>41%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>58</td>
<td>100%</td>
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Bibliography


U.S. Department of Education. (2007). *National Center for Education Statistics,* Schools and Staffing Survey (SASS), Public School Teacher, BIE School Teacher, and Private School Teacher Data Files. Table 3, NAES Gender Table.
