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ATTITUDES TOWARD MUSICAL ACTIVITIES AMONG NORTH CAROLINA
HIGH SCHOOL BAND STUDENTS WITH DIRECTORS USING VARYING
TEACHING EMPHASES

The University of North Carolina at Greensboro

Ed.D. 1983

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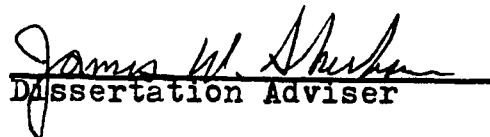
by

Jerry Head, Jr.

A Dissertation Submitted to
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of the Requirements for the Degree
Doctor of Education

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Approved by


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APPROVAL PAGE

This dissertation has been approved by the following committee of the faculty of the Graduate School at the University of North Carolina at Greensboro.

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ABSTRACT

HEAD, JERRY, JR. Attitudes Toward Musical Activities Among North Carolina High School Band Students With Directors Using Varying Teaching Emphases. (1983) Directed by: Dr. James W. Sherbon. Pp. 78

The primary purpose of this study was to determine whether a significant difference in attitudes toward musical activities existed among high school students in selected bands with directors using varying teaching emphases. The teaching emphases investigated were (1) contest or competition emphasis, (2) marching band emphasis, (3) emphasis on teaching basic musical skills, and (4) equal emphasis on marching and concert band activities. A secondary objective was to determine whether significant differences in attitudes toward musical activities existed among high school students in selected bands with directors differing in age, years of teaching experience, and musical preference.

The subjects were 1,243 high school band students from 21 randomly selected schools of North Carolina.

The data were gathered with two questionnaires (student and director forms) designed and validated by the researcher. The student questionnaire measured the subjects' attitudes toward musical activities, and the director questionnaire provided data relevant to the variables of the study. The attitude score data were analyzed by the use of a one-way Analysis of Variance and the Duncan multiple range test.

It was found that there was no significant difference in attitudes toward musical activities among high school students in selected bands with directors of varying teaching emphases and age groups. It was also found that there was a significant difference in attitudes toward musical activities among high school students in selected bands whose directors differed in years of teaching experience and musical preference.

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CHAPTER I

INTRODUCTION

From an examination of the divergence of experimental factors of band directors, of cultural conditions, and of physical and administrative structures of band programs existing in the state of North Carolina, it is obvious that many emphases exist upon which these programs are based. Some programs are structured primarily on competition participation. Some programs are based on the premise of using the band experience as a means of teaching basic musical knowledge that will prepare the students for further involvement in the field of music (de-emphasis of competition participation). Other programs are oriented toward the marching band or the concert band. Still other programs are based on the premise that marching band and concert band are of equal importance and equal time should be devoted to each. The purpose of this study was to determine whether a significant difference in attitudes toward musical activities existed among high school students in bands where these emphases are independently identifiable and practiced.

In a justification of the teaching of performance (i.e., the existence of bands in a music education setting), Regelski (1975) stated that the performance involvement "develops understanding, taste, discrimination, and

appreciation for music" (p. 48).* If this statement is valid, it may be assumed that participants in a performance situation would receive more than just a knowledge of how to perform various musical passages. These participants should develop a positive attitude toward musical activities. However, Regelski left a question as to what emphasis may be best for promoting this positive attitude toward musical activities.

Yingst (1975) stated the belief that an appreciation for music is important. He wrote, "The appreciation of music lasts a lifetime, even if at one point in a person's life the active performance skills become dull" (p. 49). Again, the appreciation of music is viewed as important, but no mention is made of what emphasis is best for promoting an appreciation for music.

The appreciation of music is the idea that has served as a justification for music education in public schools for many years. Tellstrom (1971) stated that this is the primary aim of music education (p. 225). According to Tellstrom's writing, many beliefs concerning the need for music education have come and gone. However, the

*The terms "appreciation for music" and "positive attitude toward musical activities" were used synonymously in this study. These terms refer to an individual's will to place musical involvement above most (if not all) other activities. Moreover, the presence of music in the individual's life, and in the lives of others, is valued very highly.

fostering of an appreciation for music is the justification most frequently recurring in contemporary practice.

With many authorities in music education referring to the acquisition of an appreciation for music as the desired goal of music education, the question is apparent: which teaching emphasis fosters the most positive attitude toward musical activities? The emphases investigated in the present study were (1) contest or competition emphasis, (2) marching band emphasis, (3) emphasis on basic musicianship (i.e., using the band setting to teach basic skills that may be necessary for the students' further musical involvement), and (4) equal emphasis on marching and concert band activities. The purpose of this study was to determine whether a significant difference in attitudes toward musical activities existed among North Carolina high school students in selected bands with directors using these varying teaching emphases. Other variables considered for the study (substudy factors) were age, years of teaching experience, and musical preference of the director.

Justifying band programs has been the focus of many authors, who have often focused on justifications of a nonmusical nature. Views concerning various teaching emphases are prevalent in the literature, but these publications have mainly dealt with marching bands and the lack of musical value therein. Even though some individuals have justified the existence of marching bands by stating that

not all of the aims of music education need to be musical (Campbell, 1970), it appears that the idea of whether or not musical attitudes are enhanced by this activity has not been approached.

Researchers are often concerned with how the band program (including both marching and concert band) helps school-community relationships. Jones (1974) stated that one of the advantages of the marching band is that it promotes the school in many ways. However, this is a non-musical justification. If the band program is to be consistent with the general goal of music education (i.e., developing an appreciation for music), the musical value of the program emphasis must be considered.

Authors and researchers appear to have limited their thinking only to the justification of the existence of either the marching band or the concert band. The other emphases addressed in this study seem to have been ignored. For example, does the idea of totally centering the band program around contest or competition preparation have any musical value? Wehner (1979) wrote, "The significance which we have assigned to competition, as a strong motivating source, seems to be less acceptable today" (p. 82). Nevertheless, the researcher has observed that many directors tend to have their teaching emphasis founded on contest or competition preparation. Of what value to the students is

this practice?

Some directors may have a profound interest in preparing their students for further musical involvement, either in the form of choosing music as a career or simply playing in a community band or orchestra. Will this emphasis foster a more positive attitude toward musical activities than other emphases such as those previously stated?

Significance of the Study

It is anticipated that the results of this study will be important to music education in that the findings will identify the emphases under investigation which are most effective in promoting a positive attitude toward musical activities among the students. The results of this study could serve as (1) a justification for promoting the value of one emphasis instead of another, (2) a source for additional information that could be included in texts on band methodology, and (3) a catalyst for further research.

The results of the substudy, which was to determine whether a significant difference existed in attitudes toward musical activities among students whose directors differed in age, years of teaching experience, and musical preference, may aid supervisors and other administrators in the selection of teachers. It is hoped that the results will stimulate the formation of other questions that may serve as a focus for future research.

CHAPTER II

REVIEW OF LITERATURE

A review of literature revealed that much has been written on the subject of attitudes toward music. Also, the area of contests and their uses and functions for solo performers and ensembles has been treated substantially in publications. The review of literature further revealed that profiles are available concerning the qualities of a "successful" band director. Publications on attitudes and band director qualities are more often in the form of research journals while articles on contests are more often in publications not devoted to research. However, there is a void in the literature on the subject of how various teaching emphases affect students' attitudes toward musical activities. Because of the lack of literature on the subject of teaching emphases and the effects of these upon the students' attitudes toward musical activities, this chapter will be devoted to a presentation of literature on the separate subjects of attitudes toward music, contest participation, and qualities of a "successful" band director.

Studies Related to Attitudes Toward Music

Knab (1975) designed a study for the purpose of constructing and validating an instrument which would help

identify those persons whose attitudinal pattern is favorable for careers in music. The three secondary purposes of the study were to determine if such an instrument could detect (1) significant differences between the attitudes of prospective public school teachers and those of prospective music performers, (2) significant differences between the attitudes of prospective music teachers and those of public school teachers in the field, and (3) a significant relationship between undergraduate class levels and the attitudes of music education and performance students at Indiana University-Bloomington and Indiana University of Pennsylvania.

The 72-item survey was administered to 168 students in undergraduate programs at the two Indiana University campuses. The instrument was also mailed to 90 music teachers in the state of Indiana and the commonwealth of Pennsylvania and to 115 "successful" or outstanding teachers nominated by the music faculties at both Indiana University campuses. A 63.9 percent response was obtained. Chi square analysis was performed on the data.

A summary of the results of the study is as follows:

1. The attitudes of the prospective music teachers and prospective music performers in the study differed with respect to 44 percent of the items in the survey instrument.

2. The attitudes of prospective music teachers and public school music teachers in the study differed with respect to 38 percent of the items in the survey instrument.
3. A significant correlation existed between undergraduate class levels and the attitudes of prospective music teachers on 12 percent of the items in the survey instrument.

Nolin (1973) conducted a study to determine what influence the less frequent meetings of classes for music instruction had on the attitudinal growth pattern of students toward their school music experiences. From a total of 26, 13 elementary schools from a large mid-western city were randomly selected for testing. A music attitude inventory was developed by the investigator for the study. The inventory varied with regard to the number of items depending upon the grade level to which it was administered. Each student who completed an answer sheet received a Musical Attitude Quotient (MAQ). A MAQ of 300 indicated a highly positive attitude and a MAQ of 100 indicated a negative attitude.

The results of the study revealed that a significant decrease in attitude scores (MAQ) existed among students in various grade levels except among girls in grades three and four. However, Nolin cautioned against conclusions implying that less frequent meetings for music instruction would produce "lower" attitudes.

Comparing attitudes toward music education between Colorado school administrators and Colorado music teachers was the focus of a study by Punke (1972). The purpose of this study was to compare views of a selected group of school administrators with those of a selected group of music teachers concerning the role of music in public schools. The study was limited to opinions of selected administrators and selected music teachers employed in the Colorado public schools during the 1971-72 school year.

The investigator devised and administered an instrument designed to reveal an individual's attitude toward the role of music in the public school curriculum. This instrument was sent to a random sampling of 200 Colorado music teachers and 200 Colorado school administrators. Respondents were instructed to react to 40 statements by circling either strongly agree, agree, undecided, disagree, or strongly disagree. The descriptors were to represent the respondent's personal belief regarding each statement.

As a result of the investigation, the following conclusions were derived by the investigator.

1. The attitudes of school administrators and teachers regarding music education are not totally different.
2. Administrators are cognizant of the aesthetic importance of music.

The investigator recommended that music educators should continue to make efforts to aid school administrators in

developing positive attitudes toward music. This positive attitude should be in regard to recognizing the important contribution music makes to society, particularly in the areas of discipline and aesthetics. The investigator further pointed out that an instrument has been constructed which will reveal attitudes regarding five specific areas in music education: (1) public-relations aspects of music and the role of music in society, (2) music as a discipline of both the mind and body, (3) social benefits derived by individuals who participate in music performance, (4) music as an aesthetic art, and (5) the role of music in training for future leisure-time activities.

To determine whether there was a significant difference in attitudes concerning the role of music in the public school curriculum among school board presidents, superintendents, principals, and music teachers was the objective of a dissertation by Liddell (1977). Seventy-three school board presidents, 85 superintendents, and 82 music teachers were randomly selected as subjects. These persons were administered the same instrument as in the Punke (1972) study. The instrument measured attitudes in five areas: (1) the role of music as a discipline of the body and the mind, (2) the role of music in school-community relations, (3) the role of music as a social activity, (4) the role of music as an aesthetic experience, and (5) the role of music as a leisure-time activity. The instrument was

tested for reliability and a coefficient of .92 was obtained. The hypothesis was tested by the Multivariate Analysis of Variance and the Univariate Analysis of Variance. To determine the source of significant F ratios among the means, the Scheffé test was used.

A summary of the results of the study as reported is as follows:

1. Music teachers were more positive in their attitudes toward the role of music in the public schools than the school board presidents.
2. School board presidents, superintendents, and principals were in general agreement as to the role of music in the public school.
3. There was generally more agreement between superintendents and school board presidents than the other groups concerning the role of music in the public schools.

Crawford (1972) devised a study for the purpose of investigating the relationship of socioeconomic status to attitudes toward school music, attitudes toward out-of-school music, and home musical interest in 646 fourth-, fifth-, and sixth-grade students in Modesto, California. To achieve this, a semantic differential measure, the Attitude Toward Music Inventory, was constructed and validated to measure the two attitude factors. A second instrument, the Home Musical Interest Questionnaire, was devised and validated to measure musical interest in the home. The tests were administered to all subjects. The subjects were later classified by socioeconomic status according to Warner's Index of Status Characteristics.

Results of the investigation were as follows:

1. No significant relationship was found between socioeconomic status and attitudes toward music in fourth-, fifth-, and sixth-grade students.
2. No significant relationship was found between socioeconomic status and attitudes toward out-of-school music in intermediate grade students.
3. None of the control variables (sex, grade level, musical intelligence, rhythm aptitude, teacher attitude toward teaching music, and I.Q.) interacted within socioeconomic levels.
4. The higher the socioeconomic status, the more positive was the subjects' home musical interest.

Edwards and Edwards (1971) conducted a study for the purpose of constructing a scale that would be used to measure attitudes toward music. Subjects used in the study were 300 students enrolled in educational psychology and fine arts courses at the University of Georgia in 1968. Questions were selected and a scale was arranged in a Likert format with six response categories (strongly agree, agree, mildly agree, mildly disagree, disagree, strongly disagree). The results were analyzed according to Goodenough's method of scalogram analysis, resulting in a coefficient of reproducibility. This provides an indicator of the degree of accuracy with which responses can be reproduced from scores. The scale was adjusted to obtain a larger coefficient of reproducibility by eliminating those statements with a large error of reproducibility. The most reliable statements were selected for the attitude scale from this analysis.

Edwards and Edwards concluded that the scale did not yield a definite measure of one's attitude, but showed a subject's placement within a test group. It was also concluded that the scale was reliable and discriminated among attitudes toward music. However, construct validity needs to be investigated.

An explanation of the relationship between sixth-grade children's experiences at school with the music of Gluck, Haydn, and Mozart and children's liking for (attitude toward) other music of these composers and music in general were the purposes of a study by Pepinsky (1959). A unit of study of the music of Gluck, Haydn, and Mozart was presented during daily twenty-minute music periods for one semester. The subjects were a class of sixth-grade children ($N = 24$) at McMurry Laboratory School, Northern Illinois University. The curriculum was based on an activity plan that included singing, playing musical instruments, and participating in rhythmic exercises. A music attitude test was devised by the investigator and administered before and after the experiment to determine the effectiveness of the unit of study. The attitude test was divided into two parts. Part one was designed to measure the extent of the children's liking for excerpts from compositions by Gluck, Haydn, and Mozart. Part two was a questionnaire to measure the extent of the children's liking for music in general. The data were quantified by assigning values to

all responses. This allowed observations of the children's behavior during the experiment to be recorded.

The results as reported in the study were as follows:

1. All children exhibited a positive attitude toward the music of the unit of study.
2. All children gained in their liking for music in general.
3. There was a positive relationship between the children's musical experiences and their attitudes toward the music of Gluck, Haydn, and Mozart and toward other music.

Mehling (1972) investigated differences in (1) attitudes toward music in college undergraduates who were not music majors, (2) musical needs of college undergraduates who were not music majors, and (3) music faculty members perception of undergraduate nonmusic-major attitudes and needs. The subjects for the study consisted of 1,734 college undergraduates from five state universities in the state of Michigan. Two instruments (Musical Attitude Scale and Musical Needs Profile) were developed to measure musical attitudes and needs of the subjects. To determine whether significant differences existed, the Multivariate Analysis of Variance was used to analyze the data.

A summary of the results is as follows:

1. No significant difference in either musical attitudes or needs existed between the college undergraduate nonmusic majors.
2. College undergraduates who had music training outside of public school demonstrated more positive musical attitudes and needs than did undergraduates who had not had such training.

3. Students who had taken one or more college music courses reflected a more positive attitude toward music than students who had not had a college music course.
4. College music teachers perceived the musical attitudes and needs of college undergraduates to be less positive than they actually were.

Fulbright (1964) designed a study for the purpose of determining how cultural background affected the attitudes toward classical orchestral music among college undergraduates. The cultural factors were college classification, family occupational status, family income, musical training, preferences for musical activities, and academic achievement.

A ten-item summated rating scale was constructed to measure attitudes toward a specific composition. Responses were obtained from undergraduates (N = 475) at Morehead State College in reference to each of eight music excerpts used in the study. Information on the students' cultural factors was gathered with a questionnaire. The music section of the Kuder Preference Record was used as a measure of the students' preferences for music activities.

Conclusions resulting from the study were as follows:

1. Attitudes of college undergraduates toward selected excerpts from classical orchestral music were significantly related to sex, musical training, and interest in musical activities.
2. Significant relationships were found between attitudes toward classical orchestral music and college classification, academic achievement, and familiar songs.

3. No significant relationships were found between attitudes among college undergraduates toward selections of orchestral music and the following factors: (a) occupation of the father, (b) family income, and (c) academic achievement.

The hypothesis that junior high school students will develop positive attitudes toward various styles of music through specially designed music experiences was the concern of a study by Evans (1965). To test this hypothesis, Evans taught a seventh-grade general music class (N = 36) for one semester in a junior high school in Fort Wayne, Indiana. A music listening curriculum for the experiment was developed by Evans and was characterized by the following two objectives:

1. To provide many pleasing listening experiences, using music selected from a wide range of serious music literature.
2. To teach for an awareness of form in music through a knowledge of rhythm, melody timbre, and dynamics as individual elements of music structure.

Music selections for the listening curriculum were chosen from vocal and instrumental music from various historical periods, folk and folk-related American music, and jazz and jazz-related works. A total of 78 selections were used. One-half of all class time was devoted to listening to recorded selections centered around the various elements of musical literature as defined for the study. Nonmusical implications were avoided during the lectures and discussions.

From the results of the study, the investigator made the following conclusions:

1. A program of music listening experiences can be designed to positively change junior high school students' attitudes toward music when measured in terms of affective, cognitive, and behavioral responses.
2. Understanding the various elements of musical structure appears to have little to do with junior high school students' affective response to various styles of music.
3. Junior high school students will increase their likings for selections in various styles of serious music after repeatedly listening to the selections.

To determine specific behavioral objectives in terms of attitudes toward music, and to construct and administer an attitude scale questionnaire to senior students in four selected high schools in Colorado were the objectives of Sluss's (1968) dissertation. Data were obtained by scoring each variable and comparing these scores with reference to differences in the areas of student musical background, parent occupation, and comparison of schools tested.

A summary of the results is as follows:

1. The students exhibited a high degree of uniformity with regard to test scores relating to the following: (a) scores in categories of student background, (b) scores in categories of parent occupation, and (c) scores comparing schools tested.
2. The relation of highest scoring with the lowest scoring occupational groups indicated negligible effect of parent occupation on student attitudes toward music.

Sandross (1970) investigated the musical behavior of parents from three subcultures (urban, suburban, and rural) and tested the attitudes of parents toward the musical education of their children. A questionnaire was constructed by the investigator to gather data in a "face-to-face" situation. The procedure provided data relevant to the musical behavior of the parent. A Likert-type scale was constructed by the investigator to test parental attitudes toward musical education for their children.

The results of the study indicated that no significant differences existed among the urban, suburban, and rural groups with regard to their musical interests, activities, and preferences, as well as their attitudes toward a music education for their children.

Chalmers (1978) designed a study of which the objective was to develop a measure of attitudes toward the Baroque, Classical, Romantic, early twentieth century, and experimental music styles. Another objective of the study was to establish the reliability, validity, and practicality of the measure. The measure was known as the Music Style Attitude Profile (MSAP).

As a result of a failure to establish acceptable reliability, the investigator suggested that the MSAP was not suitable to be used as a battery of tests to gather data on attitudes toward instrumental music in general, nor was it designed to show relationships among attitudes

toward the five styles mentioned in the study. The MSAP was intended to measure attitudes toward five separate instrumental styles.

The relationships of attitudes toward music among students in grades three to six and the relationship of social status and attitudes toward music were researched by Vanderark, Nolin, and Newman (1980). Sixteen elementary schools from a suburban midwestern city were selected. Tests were administered to students ($N = 5,462$) in grades three through six. The instruments used were Nolin's Musical Attitude Inventory, and Coppersmith's Self-Esteem Inventory. The data were computer analyzed via programs which used the general case of the least square solutions for the purposes of calculating the F tests and the tests of curvilinear relationships.

A summary of the results of the study is as follows:

1. There was a significant interaction between sex and self-esteem in predicting attitudes toward music activities (e.g., playing instruments, listening to music, and music reading activities).
2. There was a significant amount of variance accounted for in predicting attitudes toward all music activities from self-esteem above and beyond what could be accounted for by social status, sex, and grade level.

Shaw and Tomcala (1976) identified a need for an instrument to measure attitudes of elementary school children toward music. An attitude instrument was developed by the investigators and administered to fifth-grade low-socio-economic inner-city minority children and to fifth-grade

upper-middle-class suburban white children. A Likert-type scaling procedure was used and the responses were tested using factor analysis.

Attitudes of the two groups were compared and a significant difference was found at the .01 level. The investigators considered the instrument to be in the pilot stage and for this reason urged some caution in the use of the instrument. However, they stated that construct validity existed to an extent that will warrant its use in studies for which another instrument cannot be found.

Williams (1972) conducted a study for the following purposes:

1. To determine if there was a significant difference in attitudes toward current popular, folk, serious chamber, serious symphonic, and serious vocal music between experimental students who received musical instruction and control students who did not.
2. To determine if experimental students of three different socioeconomic levels had differences in attitudes toward the selected types of music before and after instruction.
3. To determine if experimental students of two classifications of musical aptitudes had different attitudes toward the selected types of music before and after instruction.

A semantic differential was constructed consisting of twenty evaluative bipolar adjectives (e.g., good and bad). The subjects were asked to respond by checking the space most appropriate to their evaluation of the concept word and musical stimulus. The attitudes of the students were

scored from positive to negative with values of seven to one. The results, as reported by the investigator, suggested that instruction in one type of music may alter the attitude toward that type of music as well as other types of music.

Sources cited in this section of Chapter II collectively form a basis for ideas, procedures, and background information for constructing an instrument to measure attitudes toward musical activities for the writing of the present study. Many sources cited contained instruments similar to the one that was constructed for this study. These gave the researcher a much needed reference to aid in designing the format for the instrument for the present study.

Studies Related to Contest Participation

A study by Sandlin (1972) was designed to find and contrast the varying responses of high school principals and music teachers concerning competition festivals, both vocal and instrumental, in Georgia secondary schools during the academic year 1969-70. The Wilcoxon Test was used to determine whether a significant difference existed between the existing (during the time of the study) competition music festival and those considered desirable as perceived by the music teachers of all competition music festival participating secondary schools (Hypothesis I), and as

perceived by the high school principals of all the participating secondary schools in the state of Georgia (Hypothesis II). The Mann-Whitney U-Test for differences between independent samples was used in order to determine whether a significant difference existed between the perceptions of the principals and those of the music teachers toward the existing (during the time of the study) competition music festival program (Hypothesis III) of participating secondary schools.

Statistical analysis of the data indicated that there was not a divergence of opinion concerning the competition festival programs as perceived by the music teachers and principals in the existing (during the time of the study) situation as opposed to their responses concerning desirable situations in Hypotheses I and II. A significant difference between the principals' responses concerning the existing competition festival programs in comparison with music teachers' responses concerning the existing competition festival programs was found. Therefore, Hypothesis III was retained.

Burnsed, Sochinski, and Hinkle (1982) investigated the attitudes of college band students toward their high school marching band competition experience. This study was designed to determine whether there was a significant relationship between attitudes and the variables of sex, instrument played, year in college, and size of high

school band.

To gather data for the study, the investigators developed a Band Interest Survey. After pilot testing and subsequent revisions to maximize reliability and validity, the 18-item survey was administered to members of ten college bands from the southeast.

The results of the study as reported are as follows:

1. College band students had a neutral to slightly positive attitude about their high school marching band competition experience.
2. A significant relationship existed between attitude toward competition and instrument played, number of competitions entered annually, year in college, and size of high school band.
3. Percussion and band front personnel showed more significantly positive attitudes toward competition than players of other instruments. (The investigators attributed this to the fact that these groups are usually judged separately at competitions.)
4. The attitudes shown by woodwind and brass players were not significantly different.

Fleming (1975) conducted a study to determine how instrumental music contests and festivals were perceived by college band directors, high school band directors, and high school administrators. The study was also intended to determine whether instrumental music contests and festivals were overemphasized.

Three questionnaires (college band director, high school band director, and high school administrator forms) were developed for the study. These questionnaires were

sent to three college band directors, 25 high school band directors, and 25 high school administrators.

Based on the results of the study, the investigator concluded that the high school directors' perceptions concerning a favorable contest evaluation and the focus of the marching band and concert band seasons disagree with the perceptions of the college band directors and the high school administrators. It was also concluded that instrumental music contests and festivals were not overemphasized.

Nonresearch Articles Related to Contest Participation

Mabbitt (1980) wrote about his personal beliefs with regard to contests in music education. He stated, "My personal credo is that contests in a musical festival program is [sic] contrary to the best educational interests of the students involved" (p. 15). His displeasure was further reflected when he stated that in many instances, directors will select material in August and work only on this material until contest time around the month of May. According to Mabbitt:

This works to the exclusion of the students having a variety of musical experiences, and it narrows their understanding and ability to deal with the multitude of different styles of music. This is in direct opposition to the principles of music education in the broadest sense. (p. 16)

Mabbitt ended his discussion on contests by expressing his displeasure in the idea that annual success of music

programs is determined by the results of contests. He stated:

Students will tend to judge themselves as successes or failures depending on how they did at the contest. They will not focus on what they have learned and find creative ways to apply this to the ongoing enjoyment of the skills they have developed in music. (p. 16)

An article by Hoffer (1976) deals with the way the Indiana Music Educators Association has attempted to make the contest situation a more beneficial experience for both teacher and student. Here, the author gave reasons why contests are important to the director. For example, the results of a contest are, in many instances, the only evaluation of the director's work that is made public. This public exposure is often enough to make the director work extremely hard for a good showing at the contest.

Herendeen (1975) wrote that the "band-against-band" kind of competition students experience must be beneficial. He based this reasoning on the fact that there tend to be fewer dropouts among those students who participated regularly in contests.

McBrayer (1978) has written about ways contests can improve teaching. Although the author was primarily concerned with solo contests, the ideas presented could also be applied to an ensemble situation. She wrote that the contest experience is not for everyone. Teachers must know the students involved and the nature of the contests before making a decision regarding participation. She further

stated that many students appear to thrive on competition and others may develop a false sense of pride in their accomplishments if they win.

Thomas (1978) wrote about the values of the contest experience for both directors and students. She stated that for the conductor, the contests can be "a good way to check your teaching, a chance to compare the caliber of your students to those in other schools, and an opportunity for students to watch your example of sportsmanship" (p. 62). For the students, the contests can be "a chance to hear another opinion about [their] musical experience, an opportunity to hear others perform, and a necessary lesson in gathering courage, overcoming nerves, and concentration" (p. 62).

Hunt (1973) hypothesized that competitions help prepare the student for the competition of life. He wrote:

To my knowledge, no one has proven that normal young people of the 1970's experience psychic-type trauma from participating in competition. I do know that we must be able to compete in this world or be trampled by those properly conditioned in whatever field of endeavor we pursue. (p. 62)

Hunt believes that the experience gained from contest participation is extremely beneficial in preparing students for the adult life that lies ahead. He also briefly discussed how contests can provide a means of evaluating the competence of teachers..

Schimke (1977) investigated the "contest attitude." Schimke stated that his desire has always been to emphasize

the purpose of contests as a chance to challenge students to do their best and to gain knowledge from the adjudicators. He presented the premise that these important factors should emerge from the contest experience: both the director and the students should learn, and the experience should be satisfying to the students. Hunt also wrote, "With positive attitudes by all involved, contests can be tremendous learning experiences" (p. 48).

The sources cited in these two sections of Chapter II form a basis for the ideas relevant to the researcher's belief as to the worth of the contest and competition experience for the students. Contest and competition emphasis has been of concern to the researcher for many years. These sources help to substantiate the researcher's belief that contest and competition emphasis should be beneficial in enhancing the students' attitudes toward musical activities.

Literature Related to Qualities of a Successful Director

Scagnoli (1981) presented a review of studies that were related to high school band programs. He stated that little formal research exists on the subject. Nevertheless, he reported on two studies that are related to this study. These are discussed below.

According to Scagnoli, Beaver designed a study to investigate personality and other traits of successful high

school band directors in the state of North Carolina. Two groups of directors were used for the study. Group I contained successful high school band directors. (These were chosen by a jury of evaluators.) Group II contained individuals who were selected at random from a list of band directors published by the North Carolina Department of Public Instruction. The Guilford-Zimmerman Temperament Survey, the Study of Values, and a questionnaire designed to gather information relating to administrative practices of the two groups were used. Significant differences between Groups I and II were found in specific areas and the following conclusions were made:

1. Group I members were more active in school and community affairs than the average male.
2. Group I members were less masculine than most adult males.
3. Group I members were more sensitive to aesthetic values than Group II members.
4. Group I members had all earned master's degrees.
5. Group I members had more teaching assistants than Group II members.

Scagnoli reported on another study by Maxwell. The purpose of this study was to investigate the relationship of personal traits and professional competencies of school band directors to success. Success was measured by contest ratings. Three groups were identified: "regular," "special high achievers," and "special low achievers." The regular group contained directors who were selected from a list of

band directors who participated in contests. This list of was provided by the University Interscholastic League. The special high achievers group consisted of those directors who had received superior scores at contests. The special low achievers group consisted of those directors who had the lowest composite ratings at contests for the same years being considered. Data were also gathered from a questionnaire developed by Maxwell consisting of 14 items. This instrument gathered information relevant to the directors' educational level, years of teaching experience, and opinions regarding attitudes toward contest results. All directors were asked to complete the questionnaire.

The results of the study are as follows:

1. The amount of education and the number of years a director had taught at the same school were not significant factors in the degree of success of the director.
2. Success was more frequent among the directors who had attitudes of optimism with regard to the outcomes of contests.
3. Older directors with more experience attained greater success in the regular groups, but the differences were not significant in the special groups.

Mann (1979) designed a study to determine the relationships that exist between festival ratings, teaching techniques, band student characteristics, and school conditions among public school band directors in the state of Mississippi. Band directors (N = 132) who entered bands in the 1978 Mississippi high school band festival completed

the Eysenck Personality Inventory (EPI) and a questionnaire developed by Mann. The EPI tested two major personality dimensions--extroversion-introversion and neuroticism-stability.

The reported results of the study included the following:

1. Factor 1 (director maturity), which consisted of age, teaching experience, and tenure, was marginally effective in predicting teaching success.
2. The two personality variables were not significantly related to success and interacted very little with other predictors.

The sources cited in this final section of Chapter II form a basis for ideas and procedures relevant to the researcher's desire to include in this study information related to qualities of band directors whose students exhibit more positive attitudes toward musical activities. The sources cited included examples of questions that were helpful to the researcher in formulating the instrument that was used to gather information for this study.

Summary

Chapter II is a presentation of literature relevant to (1) studies related to measuring attitudes toward music, (2) research and nonresearch articles related to contest and competition participation, and (3) literature related to qualities of a successful band director.

The first section was a presentation of studies where instruments had been developed and administered for measuring attitudes toward music. Variables in the studies were diverse, but none of the studies included variables related to how various teaching emphases affected a student's attitude toward musical activities. However, many of the studies cited aided the researcher in formulating the instrument that was used for this study. These sources also presented discussions of data analysis that were helpful to the researcher for determining methods of analysis that make the present study more valid and interesting.

The second and third sections of Chapter II were devoted to a presentation of literature related to contest and competition participation. These sources are in the form of both research and nonresearch articles. Whereas these sources are not related to a discussion of how this emphasis affected the student's attitudes toward musical activities, they helped the researcher substantiate the belief that if there is merit to contest or competition participation, it must be in the form of promoting a more positive attitude toward musical activities among the students. Many of the authors referred to this in an indirect manner, but none based their articles or studies on this premise.

The third section of Chapter II was devoted to a presentation of studies related to qualities of a successful band director. These provided the researcher with information that was helpful in formulating the instrument used to gather data for the present study. Whereas in the present study band-director qualities were in relation to determining whether a significant difference existed between the different qualities and attitudes toward musical activities among students, the cited sources featured studies that were related to personal and professional traits that were unique among directors who were deemed successful by the investigators. These particular studies were cited because of an apparent void in the literature with regard to qualities of band directors and their effect upon the students' attitudes toward musical activities.

The lack of literature related more directly to the present study helped to substantiate the researcher's premise that this study would be of use and interest to music educators, supervisors, and to other administrators. Based on the lack of literatures directly related to the variables in this study, and on the researcher's experience as both a band member and band director, the null hypotheses are stated as follows:

1. No significant difference in attitudes toward musical activities exists among high school students in selected bands with directors using varying teaching emphases.

2. No significant difference in attitudes toward musical activities exists among high school students in selected bands whose directors differ in age.
3. No significant difference in attitudes toward musical activities exists among high school students in selected bands whose directors differ in years of teaching experience.
4. No significant difference in attitudes toward musical activities exists among high school students in selected bands whose directors differ in musical preference.

These hypotheses were tested at the .05 level of confidence.

CHAPTER III

METHODS AND PROCEDURES

The primary purpose of this study was to determine whether a significant difference in attitudes toward musical activities existed among North Carolina high school students in selected bands with directors using varying teaching emphases. A secondary purpose was to determine whether there was a significant difference in attitudes toward musical activities among high school students in bands with directors differing in age, years of teaching experience, and musical preference.

Selection of Subjects

The ultimate goal of this study was to measure attitudes toward musical activities of students who were grouped according to the variables mentioned above and not according to schools. However, to acquire students for these groupings, a random sample of senior high schools in the state of North Carolina was drafted from the most recently published edition of the North Carolina Music Personnel Directory. Each senior high school listed in the directory as having a band program was assigned a number (1...n). The school bands were randomly selected via the use of a table of random numbers. To be assured

of having access to students from across the state of North Carolina and to be assured of having a total number of students greater than the sample objective of $N = 1,000$, 143 schools were selected from the total population of schools in North Carolina.

A letter from the researcher (see Appendix A) describing the study was sent to the selected schools. The purpose of this letter was to acquaint prospective participants with the study, secure the band director's consent to participate in the study, and inquire whether permission to conduct the study was needed from persons other than the director and the principal. All directors were furnished with a stamped, self-addressed postal card (see Appendix B) to return to the researcher indicating a desire to participate in the study.

Each director was provided two weeks from the date of mailing to respond. At the end of the two-week period, a reminder was sent to all schools whose director had not responded urging the director to send a reply to the researcher. Responses were received from 27 directors. Twenty-one agreed to participate and six declined. This response provided a total of 1,243 subjects, and thus exceeded the prestudy goal of 1,000 subjects. An additional strengthening research factor was found in examining the geographic locations of the returns. It was found that the subjects represented students from a variety of areas,

counties, and regions in the state of North Carolina thus forming a sample balance. In view of these factors, no further attempt was made to increase sample size. (A map indicating points in the state of North Carolina where the subjects were located is found in Appendix C.)

After permission (if needed) was secured from the proper school officials, the directors were contacted with regard to scheduling a date for the researcher to administer the questionnaires that were used for the study. Five directors agreed to administer the questionnaires thus eliminating the need for the researcher to visit their schools. In these situations, the questionnaires were mailed (along with return postage) to the directors to administer and return. Otherwise, the researcher visited each school and administered the questionnaires to both the director and the students (grades 10-12). Questionnaires were administered to a total of 1,243 students from across the state of North Carolina.

The Questionnaires

Two questionnaires, director and student forms, were constructed by the researcher for this study (see Appendixes D and E). These were pilot-tested prior to the administration to the subjects. To test for reliability, the student form was administered to a group of senior high school students from a school that was not a part of the experimental sample. The Kuder-Richardson formula 21

was used to test for reliability and a coefficient of .89 was obtained. The director form was administered to and evaluated by three directors prior to the beginning of the actual research procedures. This procedure served to form a basis whereby revision and refinement of the instrument was achieved.

The purpose of the director questionnaire was to determine the director's teaching emphasis, age, years of teaching experience, and musical preference. Appropriate items on the director questionnaire involved the use of a Likert-type scale. However, these items were not summed to form a composite score. Each item dealt with independent (discreet) areas, and, therefore, was treated individually.

The student questionnaire was constructed to measure the students' attitudes toward musical activities. Items on this questionnaire were modeled from an instrument developed (and pilot tested) by the researcher for the purpose of measuring attitudes toward musical activities and from the Shaw-Tomcala (1976) study discussed in Chapter II. The student questionnaire was constructed so that each question could be answered on a Likert-type scale. Responses were on a continuum (1-5) with five being the highest. To obtain a cumulative score for each student, the responses were summed. A score ranging from 14 to 70 represented the minimum and maximum possible points for each student. Space was provided on the form so that

additional comments and a general profile of each student could be obtained.

Method of Analysis

When that data collection process was completed, the scores from the student forms were grouped according to emphasis (contest and competition emphasis, marching band emphasis, emphasis on teaching basic musical skills, and equal emphasis on marching and concert band activities). The emphasis was determined from a review of the director's questionnaire which was administered at the same time the student questionnaires were administered. (In an attempt to guard against researcher bias, a colleague of the researcher served as a second reviewer of the director forms.) These data were also grouped according to the substudy variables (age of the director, years of teaching experience of the director, and musical preference of the director). All questionnaire data (which resulted in scores for the students) were processed via computer. The Statistical Analysis System (Helwig, 1978) was used to analyze the data. The data from the student questionnaires that were grouped according to teaching emphasis were analyzed by the use of a one-way Analysis of Variance (ANOVA) statistic. The ANOVA was used to determine whether a significant difference existed between mean scores of students in bands with directors using varying teaching emphases.

To determine whether a significant difference in attitudes toward musical activities existed among students in bands with directors differing with regard to the substudy variables, the data that were grouped according to these variables were analyzed by the use of a one-way ANOVA. This procedure was used to determine whether a significant difference existed between mean scores of students in bands with directors differing on the variables of age, years of teaching experience, and musical preference. In the analysis of all data, the Duncan multiple range test was also computed. This test was to indicate where the statistically significant differences in the means occurred (if in fact a significant difference was found). Significance was tested at the .05 level of confidence.

CHAPTER IV

EVALUATION OF THE DATA

The primary purpose of this study was to determine whether significant differences existed in attitudes toward musical activities among North Carolina high school students in selected bands with directors using varying teaching emphases. A secondary purpose of the study was to determine whether significant differences existed in attitudes toward musical activities among high school students in selected bands whose directors differed in age, years of teaching experience, and musical preference.

A 14-item student questionnaire and a questionnaire for directors were validated and used to gather data for the study. The student questionnaire measured the students' attitudes toward musical activities. The responses on the student questionnaire (employing a Likert-type scale) were summed to form a composite score for each student. The director questionnaire gathered data relevant to the director's teaching emphasis, age, years of teaching experience, and musical preference.

Analysis of the data was directed toward indicating as objectively as possible the collective response of a random sample of senior high school band students throughout

the state of North Carolina. In presenting the data, tables are used to indicate the number of students in each area of emphasis, age group of directors, years (by group) of teaching experience of directors, and musical preference of directors. The results of the analyses are also presented in the form of discussions.

Questionnaires were administered to 1,243 high school band students (grades 10-12) in the state of North Carolina. Table 1 shows the distribution of data as applicable to the teaching emphasis. (All means are based on a minimum score of 14 and a maximum score of 70.)

Table 1

Distribution of Data of Attitude Scores on Teaching Emphasis
Showing Sizes of Samples, Means, and
Standard Deviations

Teaching Emphasis of the Director	N	\bar{X}	SD
Emphasis on Teaching Basic Musical Skills	406	48.17	8.63
Equal Emphasis on Marching and Concert Band	543	48.41	7.45
Contest and Competition Emphasis	199	47.73	8.81
Marching Band Emphasis	95	46.76	7.64

To determine whether a significant difference existed between the mean attitude scores, a one-way Analysis of Variance (ANOVA) was used. Results of the ANOVA are shown in Table 2. No significant difference was found in the comparison of the mean attitude scores of students in bands with directors of the various teaching emphases as described for the study.

Table 2

Results of the one-way Analysis of Variance of the Attitude Scores of Subjects in Bands with Directors of Varying Teaching Emphases

Source of Variation	SS	df	MS	F	P
Between Groups	252.36	3	84.12	1.28	.28
Within Groups	81155.67	1239	65.50		
Total	81408.03	1242			

These findings indicate that there is no significant difference in attitudes toward musical activities among high school students in bands whose directors use the various teaching emphases as described in the study.

The rank order of the means, as shown in Table 3, gives an indication of the emphases that were associated with the most positive and the least positive attitudes toward musical activities. The mean score of 48.41 for the

emphasis on equal marching band and concert band activities indicates that this emphasis promoted the most positive attitudes toward musical activities. The mean score of 46.76 for the emphasis on marching band activities indicates that this emphasis promoted the least positive attitude toward musical activities. However, the difference in these means is small and statistically nonsignificant.

Table 3

Rank Order of Mean Attitude Scores of Students in Bands
with Directors of Varying Teaching Emphases

Teaching Emphasis of the Director	\bar{X}	Rank
Equal Emphasis on Marching and Concert Band	48.41	1
Emphasis on Teaching Basic Musical Skills	48.17	2
Contest and Com- petition Emphasis	47.73	3
Marching Band Emphasis	46.76	4

With reference to the age of the director, seven class levels (age groups) were studied. The class levels were 20-25, 26-30, 31-35, 36-40, 41-45, 46-50, and above 50 years of age. Table 4 shows the distribution of the data as applicable to the age of the director.

Table 4
 Distribution of Data of Attitude Scores on Age of Directors
 Showing Sizes of Samples, Means, and Standard
 Deviations

Age of Directors	N (Students)	\bar{X}	SD
20-25	22	48.00	7.48
26-30	286	47.80	8.16
31-35	196	48.11	7.85
36-40	49	45.08	9.73
41-45	201	48.11	8.08
46-50	166	48.54	8.86
Above 50	323	48.58	7.50

To determine whether a significant difference existed between the mean attitude scores of data grouped according to age of directors, a one-way ANOVA was used. Results of the ANOVA are shown in Table 5. No significant difference was found in the comparison of mean scores of students in bands with directors of varying ages (by age groups). These findings indicate that there is no significant difference in attitudes toward musical activities among high school students in bands directors of various ages as categorized in the study.

Table 5

Results of the one-way Analysis of Variance of the Attitude Scores of Subjects in Bands with Directors of Varying Ages

Source of Variation	SS	df	MS	F	P
Between Groups	578.25	6	96.38	1.47	.18
Within Groups	80829.77	1236	65.40		
Total	81408.02	1242			

The rank order of means, as shown in Table 6, gives an indication of the age groups that were associated with the most positive and the least positive attitudes toward musical activities. The mean attitude score of 48.58 for the directors over the age of 50 years old indicated that these directors promoted the most positive attitudes toward musical activities. The mean attitude score of 45.08 for the directors 36-40 years old indicates that these directors promoted the least positive attitude toward musical activities. However, the difference in these means is small and statistically nonsignificant.

With reference to the years of teaching experience of the director, seven categories were studied. The categories were 0-2, 3-5, 6-9, 10-14, 15-20, 21-25, and over 25 years of teaching experience. Table 7 shows the distribution of the data as applicable to the years of teaching experience

of the directors.

Table 6

Rank Order of Mean Attitude Scores of Students in Bands
with Directors of Various Ages

Age of Directors	\bar{X}	Rank
Above 50	48.58	1
46-50	48.54	2
31-35	48.11	3.5
41-45	48.11	3.5
20-25	48.00	5
26-30	47.80	6
36-40	45.08	7

To determine whether a significant difference existed between the mean attitude scores of data grouped according to years of teaching experience of directors, a one-way ANOVA was used. Results of the ANOVA are shown in Table 8. A significant difference was found in the comparison of the mean attitude scores of students in bands with directors of various years of teaching experience. These findings indicate that there is a significant difference in attitudes toward musical activities among high school students in bands with directors of various years of teaching experience as categorized for this study.

Table 7
 Distribution of Data of Attitude Scores on Years of
 Teaching Experience of Directors Showing
 Sizes of Samples, Means, and
 Standard Deviations

Years of Teaching Experience	N (Students)	\bar{X}	SD
0-2	55	49.53	6.41
3-5	197	46.22	8.68
6-9	105	48.65	8.41
10-14	196	48.11	7.85
15-20	80	44.98	8.95
21-25	247	48.17	8.32
Above 25	363	49.38	7.34

Table 8
 Results of the one-way Analysis of Variance of the Attitude
 Scores of Subjects in Bands with Directors of
 Various Years of Teaching Experience

Source of Variation	SS	df	MS	F	P
Between Groups	2215.77	6	369.30	5.76	.0001
Within Groups	79192.25	1236	64.07		
Total	81408.02	1242			

To determine where the significant difference(s) occurred, the Duncan multiple range test was used. Results of this test are shown in Table 9.

Table 9
Results of the Duncan Multiple Range Test with Regard to
Mean Attitude Scores of Students in Bands with
Directors of Varying Years of
Teaching Experience

Years of Teaching Experience of Directors	\bar{X}	Groupings*
0-2	49.53	A
Above 25	49.38	A
6-9	48.65	A
21-25	48.17	A B
10-14	48.11	A B
3-5	46.28	C B
15-20	45.00	C

*Means with the same letters are not significantly different.

The results of the Duncan multiple range test indicate that the mean attitude scores of 49.53, 49.38, 48.65, 48.17, and 48.11 are not significantly different from each other, but are significantly different from mean attitude scores 46.28 and 45.00. Mean attitude scores of 48.17, 48.11, and 46.28 are not significantly different from each other when

viewed as a single group of three, but are significantly different from all other mean attitude scores. Mean attitude scores of 46.28 and 45.00 are not significantly different from each other, but are significantly different from all other mean attitude scores. The mean attitude score of 45.00 is significantly different from all other mean attitude scores.

The rank order of the means (which can also be seen in Table 9) gives an indication of the years of teaching experience of the directors that were associated with the most positive and the least positive attitudes toward musical activities. The mean attitude score of 49.53 for the directors with 0-2 years of teaching experience indicates that these directors promoted the most positive attitudes toward musical activities. The mean attitude score of 45.00 for the directors with 15-20 years of teaching experience indicated that these directors promoted the least positive attitudes toward musical activities. The difference between these two mean scores (4.53) is significantly different.

With reference to the musical preference of the directors, three categories were studied. These categories (musical preferences) were Classical, Jazz, and Pop. Table 10 shows the distribution of the data as applicable to the musical preference of the directors.

Table 10

Distribution of Data of Attitude Scores on Musical Preference of Directors Showing Sizes of Samples, Means, and Standard Deviations

Musical Preference of Directors	N (Students)	\bar{X}	SD
Classical	297	46.64	9.00
Jazz	508	48.76	7.36
Pop	438	48.32	8.16

To determine whether a significant difference existed between mean attitude scores of data which were grouped according to musical preference of the directors, a one-way ANOVA was used. Results of the ANOVA are found in Table 11. A significant difference was found in the comparison of the mean attitude scores of students in bands with directors of different musical preferences. These findings indicate that there is a significant difference in attitudes toward musical activities among high school students in bands with directors of different musical preferences as described in the study.

To determine where the significant difference(s) occurred, the Duncan multiple range test was used. Results of the Duncan multiple range test are shown in Table 12.

Table 11

Results of the one-way Analysis of Variance of the Attitude Scores of Subjects in Bands with Directors of Different Musical Preferences

Source of Variation	SS	df	MS	F	P
Between Groups	874.75	2	437.37	6.73	.001
Within Groups	80533.28	1240	64.95		
Total	81408.03	1242			

Table 12

Results of the Duncan Multiple Range Test with Regard to Mean Attitude Scores of Students in Bands with Directors of Different Musical Preferences

Musical Preference of Directors	\bar{X}	Grouping*
Jazz	48.76	A
Pop	48.32	A
Classical	46.64	B

*Means with the same letter are not significantly different.

The results of the Duncan multiple range test indicate that the mean attitude scores of 48.76 and 48.32 are not significantly different from each other, but are significantly different from mean attitude score 46.64.

The rank order of the means (which can also be seen in Table 12) gives an indication of the musical preferences of the directors that were associated with the most positive and the least positive attitudes toward musical activities. The mean attitude score of 48.76 indicated that directors preferring jazz promoted the most positive attitude toward musical activities. The mean attitude score of 46.64 indicates that the directors preferring classical music promoted the least positive attitude toward musical activities.

CHAPTER V
SUMMARY AND CONCLUSIONS

Summary

The primary purpose of this study was to determine whether a significant difference in attitudes toward musical activities existed among North Carolina high school students in selected bands with directors using varying teaching emphases. The teaching emphases under investigation were (1) contest and competition emphasis, (2) marching band emphasis, (3) emphasis on teaching basic musical skills that may be necessary for the students' further musical involvement, and (4) equal emphasis on marching band and concert band activities. A secondary purpose of the study was to determine whether significant differences existed in attitudes toward musical activities among high school students in selected bands whose directors differed in age, years of teaching experience, and musical preference.

The goal of the study was to measure attitudes toward musical activities of students who were grouped according to the variables mentioned above and not according to schools. However, to acquire students for these groupings, a random sample of senior high schools from the state of North Carolina was drafted from the most recently published

edition of the North Carolina Music Personnel Directory.

To be assured of having access to students from across the state of North Carolina, and to be assured of having a total number of students greater than the sample objective of $N = 1,000$, 143 schools were selected from the total population of schools in North Carolina.

A letter from the researcher describing the study was sent to the director of the schools whose number was selected. The purpose of this letter was to secure the director's willingness to participate in the study and to inquire whether permission was needed from persons other than the director and the principal. All directors were furnished with a stamped, self-addressed postal card to return to the researcher indicating a desire to participate in the study. Twenty-one directors agreed to participate and six refused. This response provided a total of 1,243 subjects, thus exceeding the prestudy goal of 1,000 subjects. Also, the subjects represented students from a variety of areas, regions, and counties in the state of North Carolina thus forming a sample balance. After permission (if needed) was received from the proper school officials, the director was contacted with regard to scheduling a date for the researcher to administer the questionnaires.

To gather data for the study, two questionnaires, director and student forms, were constructed and pilot

tested by the researcher. The student questionnaire was constructed so that each question could be answered by circling the number corresponding to the chosen answer on a Likert-type scale. Responses were on a continuum (1-5) with five being the highest. To obtain a cumulative score for each student, the circled responses were summed. A score ranging from fourteen to seventy represented the minimum and maximum points for each student. The purpose of this questionnaire was to measure the students' attitudes toward musical activities.

The purpose of the director questionnaire was to determine the director's teaching emphasis, age, years of teaching experience, gender, and musical preference. However, the variable of sex was not included in the analysis since all directors who agreed to participate were male with the exception of one.

When the data collection process was completed, the scores from the student forms were grouped according to emphasis. The emphasis was determined from a review of the director's questionnaire which was administered at the same time the student questionnaires were administered. These data were also grouped according to the substudy variables. All questionnaire data which resulted in scores for the students were processed via computer. The data from the student questionnaires that were grouped according to emphasis were analyzed by the use of a one-way Analysis

of Variance (ANOVA). The ANOVA was used to determine whether significant differences existed among mean attitude scores of students in selected bands with directors using varying teaching emphases.

To determine whether significant differences in attitudes toward musical activities existed among high school students in bands whose directors differed with regard to the substudy variables, the data grouped according to these variables were analyzed by the use of a one-way ANOVA. In the analysis of all data, the Duncan multiple range test was also computed. This test indicated where the significant differences in the means occurred (if in fact a significant difference was found).

The null hypotheses for the study were as follows:

1. No significant difference in attitudes toward musical activities exists among high school students in selected bands with directors using varying teaching emphases.
2. No significant difference in attitudes toward musical activities exists among high school students in selected bands whose directors differ in age.
3. No significant difference in attitudes toward musical activities exists among high school students in selected bands whose directors differ in years of teaching experience.
4. No significant difference in attitudes toward musical activities exists among high school students in selected bands whose directors differ in musical preference.

Conclusions

The following conclusions are based on the results of this study which included a total of 1,243 students from selected schools in the state of North Carolina. These conclusions should not be interpreted to mean that they (conclusions) refer to the total population of the United States, or the state of North Carolina.

Results of the study of attitudes toward musical activities among North Carolina high school students in bands with directors using varying teaching emphases indicated that this variable produced no significant difference in attitudes. Based on these results, it is concluded that the teaching emphasis of directors has no significant effect upon the students' attitudes toward musical activities. Therefore, null hypothesis 1 was not rejected.

With regard to the age of the director and the attitudes toward musical activities of the students, the results of the study indicated that there was no significant difference in the mean attitude scores of students in bands with directors of varying ages. Based on these results, it is concluded that the age of the director has no significant effect upon the students' attitudes toward musical activities. Therefore, null hypothesis 2 was not rejected.

The results of the one-way ANOVA of the attitude scores of subjects in bands with directors of varying years

of teaching experience showed that there was a significant difference in attitudes toward musical activities. Therefore, null hypothesis 3 was rejected. The results indicated that beginning directors (0-2 years of experience) and the most experienced directors (with more than 25 years of teaching experience) were the most effective in promoting a positive attitude toward musical activities. Based on these results, it is concluded that beginning directors and highly experienced directors will be more likely to promote positive attitudes toward musical activities among the students than will other directors with fewer than 25 and more than 2 years of teaching experience.

The results of the comparison of mean attitude scores of students in bands with directors of differing musical preferences indicated that there was a significant difference in attitudes toward musical activities. Therefore, null hypothesis 4 was rejected. The results indicated that directors who preferred jazz and pop music promoted a more positive attitude toward musical activities than directors who preferred classical music. Based on these results, it is concluded that directors who prefer jazz and pop music are significantly more effective in promoting positive attitudes toward musical activities than directors who prefer classical music.

Discussions

This study was based on a random sample of band students throughout the state of North Carolina. However, the sample size of 1,243 represents only a minute part of the total population of band students in the United States. Therefore, before any broad conclusions can be made concerning the variables investigated in this study, similar studies should be conducted in other geographic locations in North Carolina and throughout the United States. The results are based on data gathered with instruments devised by the researcher and must be interpreted within this context. It is conceivable that other instruments might produce different results.

Categorizing the directors by teaching emphasis and musical preference was accomplished by reviewing responses on the director questionnaire. (In an attempt to avoid against researcher bias, a colleague of the researcher served as a second reviewer of the director questionnaire.) This by no means provides conclusive evidence that the findings represented the actual teaching emphasis or musical preference of the directors. The information received from the directors may not be an accurate reflection of true behavior or preference. The limitations of the study dictated that these variables were to be determined exclusively by a review of the director questionnaire,

and no attempt was made to obtain this information through any other means.

Written comments from both directors and students were diverse. The students tended to show an appreciation and enjoyment of band experiences. Many comments were related to the personality of directors and the effect of their attitudes on band experiences, but most students tended to imply that band participation was an important part of their lives.

Most of the directors' comments were in reference to their attitudes about contest and competition participation. The general attitudes suggested the view that contest and competition have merit if not exploited. Many believed that this emphasis can be an effective way of promoting healthy attitudes among the students if the entire band program is not based on this emphasis. The general thought was that the most effective program is one that is balanced. Contest and competition participation appears to be favorably accepted if placed in a context balanced with other activities.

Recommendations

It is recommended that the results of this study be considered with reference to the fact that the sample included 1,243 subjects from selected bands from the state of North Carolina. This sample represents a minute part of the total band population of the United States and similar studies involving other data-gathering instruments

are likely to produce different results. It is recommended that this study be replicated in other geographic locations with the results compared to the results of this study before definite conclusions are attempted concerning the effects of the variables of this study on students' attitudes toward musical activities.

However, it is believed that this study and its results and conclusions may help to fill the apparent void in the literature regarding the measurement of attitudes toward musical activities. Music educators, administrators, and supervisors are encouraged to study the results and conclusions of this study. These findings may be helpful in determining specific variables of greatest influence on attitudes toward musical activities and serve to identify characteristics of band directors (with regard to age, years of teaching experience, and musical preference) that might be most beneficial in promoting healthy attitudes toward musical activities.

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APPENDIX A
LETTER



NORTH CAROLINA CENTRAL UNIVERSITY
DURHAM, NORTH CAROLINA 27707

BAND

February 10, 1983

Dear Band Director:

I am in the process of conducting a research study which is to determine if high school students in bands of varying approaches have significantly different attitudes toward musical activities. The results of such a study could be of extreme value to music educators (especially band directors) in that information will be available which will deal with one of the major objectives of public school music education--the developing of an appreciation for music.

In order to conduct this study, your help is needed. Please take a few minutes of your valuable time and fill in the enclosed postal card and mail it back to me. It is my hope to get this study started in two weeks.

By stating that you will participate, you will be granting permission for me to come to your school and administer a short questionnaire to you and your students. (I will be in contact with you as soon as I get your reply to set a date for this.)

When completed, the results of this study will be made available to you. Also, you are assured that neither your name or the name of your school will be mentioned at anytime.

Thanks very much for your help, and I am looking forward to hearing from you very soon.

Yours truly,

Jerry Head, Jr.
Director of Bands

APPENDIX B
POSTAL CARD

___ Yes, I will participate

___ No, I will not participate

Names and positions of others in your school
(system) I will need to contact for permis-
sion to do this study: _____

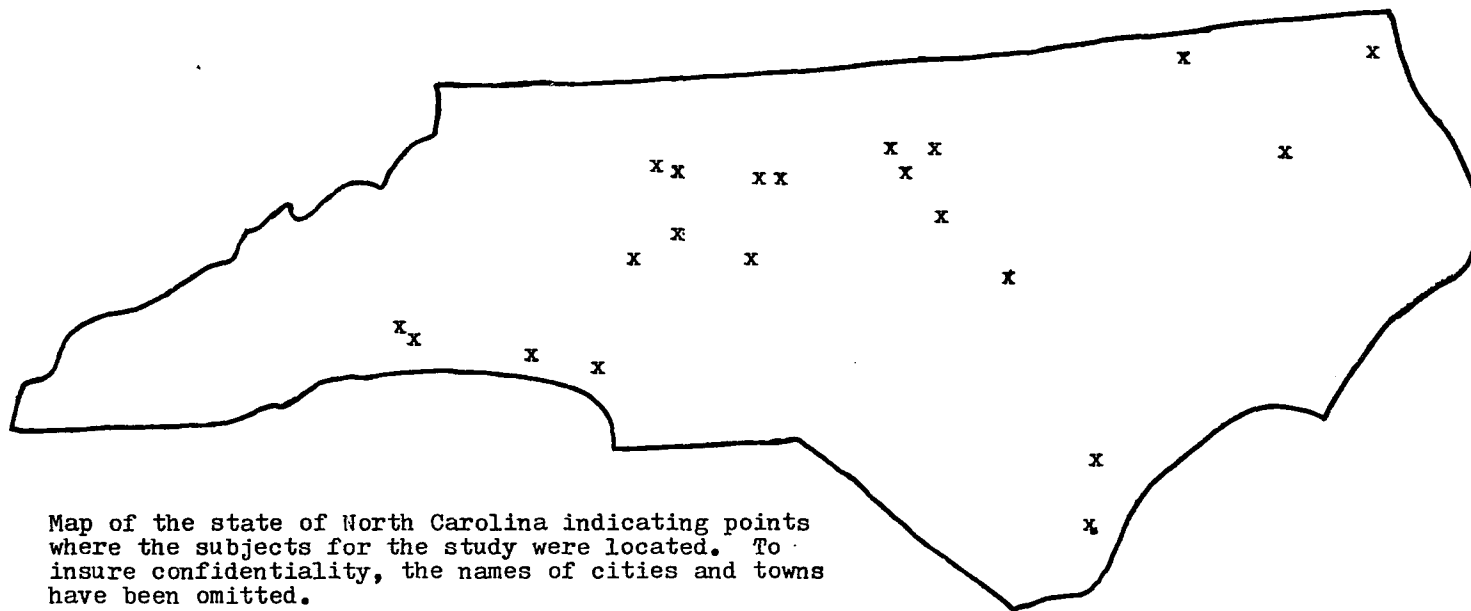
Your name: _____

School name and address: _____

School phone number: _____ (zip)

APPENDIX C

MAP



Map of the state of North Carolina indicating points where the subjects for the study were located. To insure confidentiality, the names of cities and towns have been omitted.

APPENDIX D
DIRECTOR QUESTIONNAIRE

DIRECTOR QUESTIONNAIRE

```

+++++
+
+           Please provide the information requested below           +
+           (Check appropriate blanks)                               +
+
+ Sex:   Male _____ Female _____   Age 20-25 _____, 26-30 _____, +
+                                           31-35 _____, 36-40 _____, +
+                                           41-45 _____, 46-50 _____, +
+                                           above 50 _____,      +
+
+ Years of teaching experience:   0-2 _____, 3-5 _____, 6-9 _____, 10-14 _____, +
+ 15-20 _____, 21-25 _____, more than 25 _____ . +
+
+++++

```

Please circle the number corresponding to your chosen answer.

1. How do you feel about soul music (e.g. the music of Teddy Pendergrass, Aretha Franklin, and Rick James)?

Hate it very much	Dislike it	Neutral	Like it	Like it very much
1	2	3	4	5

2. How do you feel about pop music (e.g. the music of Barbara Streisand, Barry Manilow, and Eddie Gibbs)?

1	2	3	4	5
---	---	---	---	---

3. How do you feel about classical orchestral music (e.g. the music of Beethoven, Haydn and Brahms)?

1	2	3	4	5
---	---	---	---	---

4. How do you feel about soul-gospel music (e.g. the music of Andre' Crouch, Edwin Hawkins, and James Cleveland)?

1	2	3	4	5
---	---	---	---	---

5. How do you feel about jazz music (e.g. the music of Duke Ellington, Dave Brubeck and Clark Terry)?

1	2	3	4	5
---	---	---	---	---

6. How do you feel about country and western music (e.g. the music of Charlie Pride, Hank Williams, and Waylon Jennings)?

1	2	3	4	5
---	---	---	---	---

Please answer the following questions.

1. Do you listen to music on the radio very often?
Yes _____ No _____. If yes, what type of music does your favorite station broadcast most often?

2. Does your band participate in contest? Yes _____ No _____.
If yes, which band participates? Marching _____, Concert _____, Both marching and concert _____. If no, why don't you participate?

3. Approximately how much time per year do you devote to Marching band?
Less than 10% _____, 11-25% _____, 26-50% _____, 51-65% _____,
over 65% _____

4. Approximately how much time per year do you devote to Concert band?
Less than 10% _____, 11-25% _____, 26-50% _____, 51-65% _____,
over 65% _____

5. Approximately how time per year do you devote to contest preparation?
Less than 10% _____, 11-25% _____, 26-50% _____, 51-65% _____,
over 65% _____.

6. Do you feel that your students' band experience should be primarily concerned with preparing them for further musical involvement? Yes _____ No _____.

7. Do you feel that too much emphasis is placed on contest/competition participation by your colleagues in the state of North Carolina? Yes _____ No _____.
Please briefly explain your answer. _____

8. What do you believe to be of most importance to your students? (Check one)
Contest/competition participation _____; Marching band activities _____;
Being taught basic musical skills that will prepare them for further musical involvement _____; Being given equal performance opportunities in marching and concert band _____

Comments:

APPENDIX E
STUDENT QUESTIONNAIRE

STUDENT QUESTIONNAIRE

+++++

+
+ Please provide the information requested below +
+ (Complete or check the appropriate blanks) +
+
+ Sex: Male ____ Female ____ Years in band since you began studying your +
+ instrument ____ +
+ Instrument _____ +
+
+ How much musical training (e.g. playing in a school band or taking piano +
+ lessons) does your Father (or male guardian) have? 0-1 year ____, 2-4 years ____, +
+ 5-8 years ____, 9-12 years ____, over 12 years ____ +
+
+ How much musical training (e.g. playing in a school band or taking piano +
+ lessons) does your Mother (or female guardian) have? 0-1 year ____, 2-4 years ____, +
+ 5-8 years ____, 9-12 years ____, over 12 years ____ +
+
+++++

Please circle the number corresponding to your chosen answer. Answer according to how you usually feel (or what you usually do) - not just today or on rare occasions.

1. While watching your favorite TV program(s), do you pay attention to the music accompanying the show?

Never	Rarely	Sometimes	Often	Always
1	2	3	4	5

2. How often do you watch programs on TV featuring concerts by professional musical groups?

Never	Rarely	Sometimes	Often	Always
1	2	3	4	5

3. Do you ever discuss your musical activities with your friends?

Never	Rarely	Sometimes	Often	Always
1	2	3	4	5

4. Do you ever do extra reading on musical subjects?

Never	Rarely	Sometimes	Often	As much as possible
1	2	3	4	5

5. If you casually walked into a magazine/bookstore would you select to read or browse through a music oriented book or magazine?

No	No under certain situations	Don't know	Maybe	Yes
1	2	3	4	5

6. Do you value a high grade in music (or band) more so than a high grade in other subjects?

Never	Rarely	Sometimes	Often	Always
1	2	3	4	5

7. If there is a concert in one park and in another park there is a social gathering where a lot of your nonmusical peers are reported to be going, which would you attend?

Neither	Not sure	Concert possibly	Both	Concert only
1	2	3	4	5

8. When playing in band, how do you feel?

Unhappy	Moderately unhappy	Neutral	Moderately happy	Happy
1	2	3	4	5

9. When on your way to band practice, how do you feel?

Unhappy	Moderately unhappy	Neutral	Moderately happy	Happy
1	2	3	4	5

10. Do you look forward to the time for band practice to begin?

Never	Rarely	Sometimes	Often	Always
1	2	3	4	5

11. Do you enjoy learning how music is put together?

Definitely no	No	Sometimes	Often	Always
1	2	3	4	5

12. Do you ever play your instrument away from school (other than when practicing) - like at a friend's house?

Never	Rarely	Sometimes	Often	Always
1	2	3	4	5

13. Do you buy records of your favorite music?

Never	Rarely	Sometimes	Often	As much as possible
1	2	3	4	5

14. Do you feel that a career in music is a waste of time?

Definitely	Yes under certain conditions	Don't know	No under certain conditions	No
1	2	3	4	5

Comments (use back side):