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Factors influencing students who continue or discontinue their music studies from year 8 to year 9: A survey of selected Western Australian secondary schools

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FACTORS INFLUENCING STUDENTS WHO CONTINUE OR DISCONTINUE THEIR MUSIC STUDIES FROM YEAR 8 TO YEAR 9; A SURVEY OF SELECTED WESTERN AUSTRALIAN SECONDARY SCHOOLS.

by

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of the requirements for the award of
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EDITH COWAN UNIVERSITY

USE OF A THESIS

DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

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Date. 20th December 2001

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This work is dedicated to my exceptional parents, Mary and Gordon Dugmore, and caring brother David Dugmore, who have always provided endless support throughout all of my life and educational studies. With my love and gratitude I thank them.

ABSTRACT

This research examined the most significant factors which influence students' decisions to continue or discontinue their music studies from Year 8 to Year 9, in selected Western Australian Secondary Schools. The research was conducted during term 4, 2000.

Results from the questionnaires were analysed and interpreted to determine the most significant factors which contribute to the discontinuation or continuation of instrumental music studies.

Analysis of data examined factors as to why students continued or discontinued learning music or studying an instrument. Findings indicated that students' self-concept and music ability levels strongly influence the success or failure of a student undertaking music studies. Career choice, parental influence, parental support, peer pressure, time commitment, part time work, teacher influence, choice of music studied and the fear of failure are the main contributors for students discontinuing their instrumental studies.

Through the recognition of the most common problem areas it may be possible to assist with strategies to promote the retention rate of students in music studies. This study may assist non-music teachers to appreciate problems and help them to perceive music as part of the school program.

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Definitions of key terms

Below is a list of definitions used for this study.

Instrumental Student or Music Student

This refers to year 8 secondary students who have learnt or are currently learning a musical instrument with an instructor, being those students who are having lessons provided by the school which they attend. This may be private tuition or tuition through the Department of Education's School of Instrumental Music.

S.I.M. teachers

S.I.M. is the acronym for the Western Australia's Education Department's: School of Instrumental Music through which teachers are provided to teach instrumental and some vocal music in schools. Students who have those lessons are on a music scholarship; in turn the W.A. Education Department of W.A. pays for their instrumental/ vocal tuition.

Instrumental Music Teachers

An instrumental teacher is a teacher who travels from school to school or place-to-place tutoring students, in this case an instrumental tutor who teaches at several schools.

Private Music Teacher

A private music teacher is an instructor who is employed by the parent/ guardian to teach an instrument/ music to their child. Lessons usually occur outside of school hours and outside of the school environment. Such instrumental lessons are organised independently of the Department of Education.

Modern Music

For this thesis, 'modern music' means 'popular music', and is music that was current at the time students completed the questionnaires.

CHAPTER I

INTRODUCTION

Thesis Title:

Factors influencing students who continue or discontinue their music studies from Year 8 to Year 9; a survey of selected Western Australian Secondary schools.

Background to the study

Analysis of data from the W. A. Education Department indicate that the 1998 Instrumental Music Student enrolment total figure in Year 8 was 1883; in 1999, the Year 9 enrolment figure was 1197; therefore 686 students did not continue from Year 8 into Year 9 music. Just under 64% of students remained with the music program. In 1999, 1936 Year 8 students enrolled in the School of Instrumental Music (S.I.M.) program and 1216 of those students continued music into Year 9; 720 students or 37% of students withdrew from the program. Factors influencing the students' withdrawal may inform teachers about future action to increase retention rates. There is no currently available comparable data on attrition rates for non-government schools.

The data do not indicate any reasons for the attrition rate between Year 8 and Year 9. Factors influencing students withdrawal may include: transfer to another school; transfer interstate; commencement of private instrumental music lessons; poor results leading to withdrawal; career paths which do not include music; timetable clashes at school; parental or peer influence; personal attitudes; musical experiences; part time employment; failure and achievement when performing; impact of practice and other reasons.

The intention of this study was to ascertain factors why students continue or discontinue learning music, or continue or discontinue studying an instrument at the end of Year 8. This study surveyed music students studying in selected private and state secondary schools within Western Australia. Subjects examined in this research were studying an instrument, or had recently ceased studying an instrument in their final term of year 8, 2000. This research identified factors which influenced attitudes, interests, beliefs, values and behaviours of participants toward their music studies.

Surveys and Questionnaires were administered to the following cohort.

- Students who withdrew from instrumental lessons at the conclusion of Year 8.
- Students who withdrew from the music program during the course of Year 8.
- Students who were continuing with the music program.

Significance of the Study

This study attempts to assist teacher, students and parents by identifying reasons why students continue or discontinue their musical studies. This may lead to possible strategies to assist those dealing with the attrition of instrumental students. Through the recognition of the most common problem areas it may be possible to assist with methods to promote the retention rate of students in musical studies. It may also assist non-music teachers to appreciate problems and help them to perceive music classes as part of the school program.

With reference to the Education Department of Western Australia School of Instrumental Music (S.I.M.) statistics previously stated, the drop out rate between year 8 and 9,

instrumental students since 1998 fluctuates between 36-37%. From research conducted by the Education Department of Western Australia in 1996, Beverley Pascoe (1998, p.42) stated, "...at all year levels girls significantly out perform boys in music." Gender participation in music will be incorporated into this research when analysing and studying the year 8 students who discontinued their instrumental and music studies.

Purpose of the study

This research analyses the most significant factors which influence students' decisions to continue or discontinue learning an instrument and class music from Year 8 to Year 9. It examines the areas students enjoy and those which they dislike. Discussion focuses on students' interests, course coverage, content and its implementation, music commitments and music subjects which students study.

Theoretical Perspectives

Theoretical perspectives are the basis of curriculum approaches. The purpose, content, organization, implementation and evaluation are the key areas focused upon when implementing an approach to curriculum planning. When studying the factors that influence the drop out rate of students studying music, the approach which would best fit a music student would be the eclectic approach. This enables the curriculum planner to focus on many areas of individual's musical difficulties. As Posner (1992) explains, the eclectic approach allows the curriculum planner to examine the theoretical and individual's cognitive development and the individual's social psychology and sociology. In music, the "eclectic arts approach allows the curriculum planner to use various theories in combination". (p.259)

Gardner (1993, p.17) indicates that natural musical ability is essential for musical intelligence. Hence, some students have the intelligence to study music and will be successful whilst others are simply not musically inclined. This would suggest that some students who discontinue musical studies do so because of their perceived lack of musical intelligence. As Gardner (1993) discusses, all humans possess certain core abilities in each of the seven intelligences within their genetic makeup. Musical intelligence is manifested when an individual is born. Musical skill is most dominant in the right hemisphere of the brain. Gardner (1993) discusses natural ability in the following example:

> when he was three years old, Yehudi Menuhin was smuggled into the San Francisco Orchestra concerts by his parents. The sound of Louis Persinger's violin so entranced the youngster that he insisted on a violin for his birthday and Louis Persinger as his teacher. He got both.

> By the time he was ten years old, Menuhin was an international performer. (Menuhin, 1977, quoted in Gardner, 1993, p.17)

Violinist Yedudi Menuhin's musical intelligence manifested itself even before he had touched a violin or received any musical training. His powerful reaction to that particular sound and his rapid progress on the instrument suggested that he was biologically prepared in some way for that endeavour. In this way evidence from child prodigies supports our claim that there is a biological link to particular intelligence. Other special populations, such as autistic children who can play a musical instrument beautifully but who have difficulty communicating, underscore the independence of musical intelligence. (Gardner, 1993)

This highlights that a student's self-concept of ability through the experience of little or no success may be that they are not musically gifted.

Kassell (1998, p.29) evaluates how Gardner's theory has been developed into classroom practices, and how some music activities based on a theory may be 'misguided.' Kassell states that "it is possible to integrate music with educational and musical integrity in ways that can lead students to a deeper involvement with the basics of music literacy and can provide what Gardner had originally intended- 'a multiple entry point.' "

CHAPTER II

REVIEW OF LITERATURE

Factors Influencing Drop-out Rates

Boyle, Decarbo and Joudan (1995) stated that the high dropout rate in instrumental music programs is a major concern. They were discussing those students who received instrumental tuition on a pull-out system which lacked a weekly band experience. Band experience would help to supplement their growth and development on their instrument. They found that extra commitment to attend band rehearsals and the pullout instrumental lesson affected students, teachers and parents, the schedules for all being disrupted.

> Such a setting in combination with children's developmental levels, their changing interests, and other curricular pressures as they moved to middle or junior high school may have accounted for much of the high dropout rate in the past. (p.1)

Boyle et al. summarized the main factors for the drop-out of music students as being lack of positive encouragement and reinforcement provided to students by teachers and band directors, lack of parental support, lack of students motivation/ commitment problems, and students' commitments in other activities such as sport. Boyle, DeCarbo and Joudan (1995) incorporated the use of a Likert scale, their research being designed to measure the attitudes, interests, beliefs, values and behaviours of the participants. The questionnaire required participants to rate on a '4 point continuum,' factors which enhanced their decision towards the drop out of their instrumental music programs.

The repertoire may be a factor affecting dropout rates. Austin (1998) investigated students' attitudes, abilities and students' self-perception to failure in music. Some students withdrew from music because of poor self esteem in the music course.

Costa (1999) discussed students' self-esteem and how this may affect the learning process of students.

> Pupils should be taught in a wide variety of practice strategies as part of their instrumental lessons and then be encouraged to use these practice strategies during the week. The methods or strategies that pupils employ in their practice will have an enormous impact on their motivation, performance skills, aural and musicianship skills, theoretical understanding and technical expertise...Within an imposed series of practice strategies pupils can make more personalised choices and take on more responsibility for their learning... Because strategies are then tailored for pupils as individuals, it might be argued that this approach is a more child-centred and less teacher-directed form of instruction. Children need strategies in order to become independent learners. (p.65)

Costa continued to discuss findings and the effects in which student's perception of one's self is of great importance when studying music. Costa emphasised how it is extremely important that students receive positive encouragement and feedback while learning an instrument (Costa, 1999, p.76):

> There will be many factors inherent in the success of instrumental performance. Some of these include the techniques, methods and the curriculum content employed by instrumental teachers. Pupils' backgrounds, previous musical experience and motivation will all have a bearing on progress and attainment. As instrumental instruction in music may be limited to a relatively short span during their lives, it is essential that pupils be gradually taught to become, at least in part, their own teachers. Without this tuition in independent learning, pupils could easily lose interest and motivation to carry on with their lessons.

Sanders' article supports Costa's discussion with regards to music background, aptitude and students' self concept in music. Sanders (2000, p.9) said:

> Multiple regression results revealed that... Enjoys Making Music and Years of Band and/ or Orchestra were significant predictors of music self-concept. Other significant predictors variables were Years of Private Music Lessons and Importance of Music.

In relation to students' involvement in ensembles and music, Sanders discussed the following:

> According to Wood (1973)...students must be initially motivated to participate in such organizations as school bands and choirs. Continued participation appears to be contingent upon fulfilling intrinsic needs which are related to self-esteem and personal satisfaction... (cited in Sanders, 2000, p.17.)

Sanders and Browne continued to discuss how a positive and nurturing learning environment could play a significant role in the development of an individual as a musician.

Sanders and Browne (1998) also cited Greenberg (1970) who discussed self-concept studies in relation to music.

> Using a case-study approach, he found that, when 10 inaccurate singers in grades four through to six were placed in a chorus with accurate singers, five of the ten significantly improved in vocal acuity, one made some progress, and four made little improvement. Greenberg concluded that, in spite of the absence of rigid controls, evidence still points the way toward growth in achieving a positive self-concept in music as the reason for progress. (p.75)

Another factor influencing drop-out rate may result from withdrawing students from classes to attend instrumental lessons. Students whose lessons are on a fixed time rather than a rotational timetable may face more problems in catching up on missed work. Students involved in such programs may face scheduling problems or curricular pressures resulting from missing non-music classes. This may be owing to teachers not having the time to re-explain topics to instrumental students and as a consequence music students may face difficulties in catching up on the work. Students may also experience negative attitudes from staff when they return to class after a lesson. Or they may not be excused to attend an instrumental lesson if it is held during class time. Maybe instrumental timetables should focus on a rotational basis, so that the same school subject is not missed continually. It appears from related literature, that the 'pull out' method, influences the dropout rate of instrumental students. (Boyle, et al., 1995)

Hartley (cited in Boyle, et al., 1995, p. 3) studied the effects of the age at which instrumental lessons began. He found that the retention and enrolment of seventh-grade students were not affected by the age at which a student commences instrumental instruction. Solly (cited in Boyle, et al., 1995, p. 3) investigated reasons why students decided to discontinue their music studies between grade levels. That study highlighted that 73% of students dropping out of the program were not 'contacted or encouraged by the high school teacher to continue in the program'. Just over half of the group studied simply lost interest in the subject. Parents and students raised concerns with regards to the transportation to and from after-school instrumental commitments. This study also noticed that 12% of students who had studied music over six years, ceased enrolment.

Brown conducted a survey of students, band conductors, music dealers and parents in the United States. From his survey Brown identified five main factors why music students drop out of band (cited in Boyle, et al., 1995, p. 3).

> The reasons included concerns about the program, conflicts, children, expenses and parents. The reasons for students dropping out of the instrumental program, listed in order of frequency reported, included: (a) it's too time consuming; (b) conflicts with participation in sports; (c) conflicts with other school activities; and (d) fear of failing. Directors reported reasons why students drop out of their programs: (a) lack of parental support; (b) class schedule; (c) conflicts with participation in sports; (d) conflicts with after school jobs; and (e) conflicts with other school activities.

James Austin (1998) examined the effects of 'music fundamentals class experience on future classroom teachers' ability self-perceptions and attribution responses to failure in music. The article implied that music teachers in primary school require a higher musical knowledge and a stronger musical background so that they may be clear and accurate with their classroom instructions; able to maintain high confidence levels within themselves and those of the students; and able to maintain satisfactory musical ability levels and to be successful as music specialists. Austin's study showed subjects examined rated themselves poorly with regards to their musical abilities rating themselves as possessing merely good or fair musical ability. They felt most confident in moving to music rather than an ability to create music.

As a result, one may question if this affects students' attitudes, beliefs or interest in music as they progress from primary to secondary schooling. As Austin (1998, p.8) discussed when he asked subjects to cite important failure events in music, a number of subjects

experiences that occurred while they were in elementary or middle school." This indicates poor self esteem as a music student may have some influence on the reasons behind or why students drop out of their music studies.

A teacher's lack of confidence and music teaching ability may result in a 'hidden curriculum' being created with regards to music. Subconsciously the teacher may be discouraging student involvement in music. Therefore because of students' prior negative experiences, be it through their instruction in music and involvement or lack of involvement, they may hold preconceived ideas about music studies.

Reynolds (1998) reviewed literature with regards to "Music Education and Student Self-Concept." Low self-esteem is one of the underlying problem areas in relation to students' academic and social achievement and behaviour. Reynolds discussed self-concept of students and their motivational theories. Students with low self-esteem and low expectations for success will often give up on a music task that is challenging. Yet students who perceived their musical ability and achievement as high were more likely to persist with challenging tasks. Reynolds (1998, p. 1) continued:

> When music programs become threatened in times of financial hardship, research investigating the relationship between music education and self- concept may influence decisions regarding the continuation or termination of music programs.

Reynolds then continued to review self-concept of music ability, regardless of the definition or model of self-concept preferred, a student's concept of their self as a music

student will influence classroom behaviour and academic achievement and their motivation to participate in musical activities. Problems arose when attempting to evaluate an individual's self-esteem. Observations made by an outside observer may differ from self evaluations made by an individual student. Thus the introduction of students' self reports is required to help support studies. For 'evaluations of self are merely the product of how others see us.' (Reynolds, 1998, p. 4)

Sanders (2000, p.17) studied individual's self-concept. He discovered that there were:

> Two variables focusing on attitudes about music, Enjoys Making Music and Importance of Music, correlated significantly with music self-concept. This seems to support Asmus and Harrison's (1990) finding that the 'Major drive for music stems from esteem as distinct from self-concept since it deals with how important music is to the individual (self-esteem) as opposed to the affect for music.'

Asmus, Harrison and Serpe (1986) studied the effects of musical aptitude, academic ability, music experience, and motivation on aural skills. Studies found that musical aptitude; academic ability, music experience and motivation do affect achievement in aural skills.

Temmerman's (1993, p.8) survey indicated the areas in which individuals reported their worst music experience. 'Primary school music experiences received the highest response rate (25%) closely followed by secondary school (21%) and instrument related experiences (16%).' Results indicate that 'school music experiences appear to have a lasting influence on people's lives. In primary school the worst musical experiences were performance based, in secondary schooling the learning content had a significant effect on students'

attitudes and enjoyment levels. Being forced to learn an instrument was rated as one of the worst musical experiences.

> Teacher qualities considered to be most important include sensitivity to students regardless of their musical ability and knowledge, possessing a sound knowledge of the subject area, and demonstrating an ability to communicate this knowledge to students in a variety of enjoyable ways that encourage student input into the learning situation. (Op.cit., p. 8)

Legette's (1998) study indicated that student attitudes regarding their personal beliefs towards success and failure were principally attributed to the subject's personal ability and effort. Results revealed that collectively the students placed more importance on the causal attribution of effort, affect for music, and musical ability these being the most important factors contributing to their success or failure in music.

Dweck (1975, cited in Leggette, 1998, p.3) sought to establish whether varying attributions for failure would allow children who 'perceive themselves as helpless to deal more effectively with failure in a problem-solving situation'. In that study, students who had prior success experience, declined continually in performance once they had experienced some form of failure, the causes being 'effort or lack thereof.' Hence, results from prior experiences have a positive or negative influence on students' expectations when approaching future tasks. Self-expectations of success or failure often stem from students' prior experiences. This is why it is most important to foster and support student growth and motivation in a positive and rewarding environment.

Costa (1999) also highlights the significance of a positive learning environment between the teacher, students, parents and learning environment. In his findings he makes mention of motivation and achievement supplemented with encouragement, goals and reward systems for achieved outcomes. Costa introduces instrumental practice (pp. 65-66) as:

> complex subject because it touches so many areas of learning: pupil-teacher and parental relationships, learning and remembering music, and all aspects of musical performance...Structured or organized practice would seem to promote skill acquisition and learning better than free practice (Santana, 1978, and Barry, 1992.) Goal-orientated, extrinsically motivated practice would appear to be superior in terms of quantity of practice.

Costa then continued to discuss positive reinforcement and some of the benefits which may be gained from that:

> Motivation to practice must be enhanced by positive reinforcement and positive feedback to the pupil. Wolfe (1984) claims that pupils are motivated to practice because they have learned to associate certain behaviours with achievement outcomes. (Costa, 1999, p.66)

In her study on Participation in Music, Pascoe (1998, p. 43) reported that students who had private tuition in years 3, 7 and 10 performed higher than those who undertook 'tuition from a visiting teacher' or 'school tuition.' It has also been shown that students who received tuition from a visiting music teacher displayed significantly better performances in Year 7 and Year 10 than those students who received school-based tuition only.

Asmus also found that boys' attitudes differed from girls when discussing their success or failure in music. Asmus (1986) stated:

> the major reasons of the study were that 80% of the reasons cited for success and failure in music were internal in nature, a greater number

> of stable reasons were cited for success while more external-unstable reasons were cited for failure, females cited more internal-stable reasons than males...and the school attended significantly influenced the type of reasons students provided. (p.262)

Here Asmus examined elementary and secondary students attitudes in relation to their ability, effort and the difficulty of the set task.

Sanders and Browne (1998, p.84) reinforced what was mentioned by Asmus by stating that:

> Music self-concept may provide important clues to the unique nature of musical experience that cannot be answered by examining overall self-concept. By developing a model of predictor variables which accounts for a large portion of the variance of music self-concept...to enhance students music self-concept. This may yield suggestions for improving retention in school music programs and developing more positive attitudes about music performance and listening.

CHAPTER III

STATEMENT OF RESEARCH QUESTIONS

Research Questions

Following are the research questions relating to attrition rate in music of students from year 8 to year 9.

1 What is the overall attrition rate of music students?

2 What is the rate of attrition of (a) males and (b) females in relation to students discontinuing their instrumental music studies?

3 Do extra curricular activities, time management or career choice/path have a significant influence on the attrition rate of students?

4 What are the underlying factors which contribute to reasons students discontinue instrumental studies within their first year of high school?

5 Which proportion of Year 8 music students commenced their instrumental music studies prior Year 8?

6 In which areas of music are students most interested?

7 What are the main reasons why students initially decide to learn an instrument?

8 How do students feel when they enter another class after attending music tuition?

9 What time commitments are required of students when studying music at secondary school? For instance; ensembles, rehearsals, lesson commitments, practice and homework.

10 Do children perceive that their parents pay an interest in their learning of their instrument?

Subsidiary Questions

1 What proportion of year 8 music students undertook private music lessons in addition to their school?

2 Did staff, parents or friends acknowledge or provide positive support to student's achievements while learning an instrument?

3 From students' perspectives, what areas of music do students perceive need to be changed?

4 What style of music did year 8 music students study in class music or in their lessons?

5 Did students have a say in their music studies with regards to pieces or the style in which they performed?

CHAPTER IV

METHOD OF DATA COLLECTION

Design of the study

This research required the participation of Years 8 instrumental music students from selected high schools throughout the Perth metropolitan area, private and state schools. The schools were randomly selected from the W.A. Education Department's published list of secondary schools. The research is descriptive in style, and through the administration of questionnaires, data have been collected, collated and analysed.

The researcher administered questionnaires when possible, and when not feasible they were administered by the secondary high school teacher who was briefed in the administration of the questionnaires. At all times research questionnaires were administered with strict procedures and instructions in order to minimise variables between groups. Questionnaires were administered during school hours; students sat the questionnaire during normal class time under supervision procedures similar to those experienced during examinations. No discussion or contact between students was permitted during completion of the questionnaires. On completion the supervising person collected the questionnaires. Participation was voluntary. Undertakings concerning confidentiality and other ethical matters were established before the questionnaires were administered.

The populations tested included the following categories of subjects.

1) Year 8 students who had decided to discontinue studying music in Year 9. (Which was identified after Year 8 music students had made their subject selections for Year 9).
2) Those Year 8 students who had selected to continue their music studies into Year 9.

Procedure

Principals and music teachers were contacted in writing to seek their approval for this research to be carried out within their school. Approval was sought from schools selected at random. One criterion was that music was being taught to Year 8 and Year 9 students in the schools selected.

Principals and music staff who agreed to participate in the research were contacted to arrange the administration of the questionnaires. Any contact made with participants was confirmed. When staff were required to administer the questionnaires, the researcher made prior contact with the staff member to confirm administration procedures. This enabled uniformity between all research participants.

The procedure used to identify factors influencing the drop out of music students included the following steps: (a) review of music educational journals (b) a review of dissertation abstracts (c) a search on the internet (d) contact with the W.A. School of Instrumental Music and the Western Australian Education Department.

Subjects

Questionnaires were distributed to year 8 students in 15 Western Australian Secondary Schools. There was no control over the class size or the number of students who participated in the answering of questionnaires. Not all students who studied music within those schools actually participated in the research. A reason for this was that many students did not return their permission form from their parents/ guardian by the date of the delivery of the questionnaires or because schools had other commitments and only selected students had the opportunity to complete the surveys.

A total of 190 students completed the questionnaire papers and of these, 154 were continuing studying their instrument and music into year 9, and 36 had discontinued their music studies. Because many schools did not permit students who were discontinuing their music studies to participate and because many schools sent back only a small portion of their total of music students questionnaire answers, not all students who studied music in year 8 in these schools were surveyed.

All of the students surveyed had participated in the music course for all or part of year 8. The students were instrumental or voice students. There was no control over gender of students. Identification of gender was only carried out on discontinuing students. All students were currently in their fourth term of year 8. They had already made their subject choices for year 9.

Research Method

The method used in this study is descriptive research. It consists of graphical and numerical techniques to summarise statistical data, in order to process large quantities of data and information collated from questionnaires. For questions that required a 'Yes/ No' answer or used a Likert scale such as 'seldom, sometimes, most of the time, all of the time,' chi square tests were used. The 'chi square' test was used on data that was 'classified as frequency of occurrence within categories (nominal data)' (Burns, 1997, p.193). Here data were arranged into one cell, eg. a Yes or a No response. Thus several answers or responses from the sample population were not possible.

In the 'yes/no' or 'seldom, sometimes, most of the time, all of the time' answers from the questionnaire, the number of answers falling into each category were recorded, noting the rate or frequency that particular categories were selected. The researcher also examined whether or not the observed differences of the data differed significantly from hypothesised frequencies. From each question in which the chi-square test was applied, a comparison was be made between the observed and the expected outcomes in a sample. 'The chi-square test was applied to the expected proportions to determine whether a difference between observed and expected proportions was likely to be a function of sampling error (non significant) or unlikely to be a function of sampling error (significant association).' (Burns, 1997, p.184) By selecting a stratified random sample, generalisations about the wider community and the factors that influence the dropout rate of instrumental students were drawn.

Histograms were used to illustrate the frequency distribution observed from students' answers. Other graphs are used to illustrate students' responses to questions in a diagrammatic and visual form.

There were two questionnaire papers, one for 'Year 8 students continuing in the music programme for 2001' and the other for 'Students who have withdrawn from instrumental lessons at the conclusion of year 8'.

The questionnaire to be completed by continuing students consisted of 46 questions, which were designed to identify reasons why students enjoy or continue learning music and their instrument. The second questionnaire was developed to establish factors which influenced students decisions to discontinue their music studies, and consisted of 59 questions. The questionnaire papers were administered to randomly selected private and state secondary schools in Western Australia, to see if there were a significant difference in the attrition rate between government and non-government schools.

Both questionnaires identified factors which influenced students' choices to continue or discontinue their music studies. Those factors included the following: peer pressure; whether students' decisions were influenced by extra curricular activities (for instance band or sport); influence of career choice/path; influence of family support (or lack of) and parental attitude; rate of success and achievement on their instrument; musical aptitude; communication effectiveness from instrumental or class music teachers; influence of positive or negative encouragement from teachers, family or friends; performance

experiences; scheduling of lessons and lack of time for individual needs or time to complete set tasks (homework, practice, duties at home, work); and whether the style of music students studied influenced their commitment to music programs.

Limitations

This study identified those students who chose to cease music studies at the commencement of year 9. This research applied only to schools which taught music. Several schools declined to participate in the study. A reason why some Principals, Heads of Music Departments and Music Teachers decided that they did not wish their students to be surveyed, was that Private schools did not wish to influence their students' decisions, and/or to inform them that they may withdraw from their music studies. This implied that students were not permitted to discontinue their music studies. Private schools also permitted students to learn an instrument and undertake instrumental tuition without having to participate in classroom music classes. Some State school systems stated that they did not wish to participate in the research because it might influence others to discontinue their instrumental studies. A small number of schools did not return their survey papers after agreeing to participate in the research. Many schools did not return all of their classes' answers because many students did not seek parental approval or did not return their permission form to the classroom music teacher by the due date. This was a significant problem; the majority of schools that participated in the research saw the gaining of approval as unnecessary. Some Private and State Schools reported that they did not wish their students to be surveyed in regards to any research. They also stated that it might interrupt their school programs and that it was inconvenient for the staff member.

CHAPTER V

DATA ANALYSIS: DISCONTINUING QUESTIONNAIRE

Question 1

Students were asked to state their gender, male or female. Of the 36 students discontinuing their instrumental music studies, 9 were male and 27 were female.

Table 1: *Frequency distribution of students' who were male or female.*

Gender	*Frequency*	Percent
Male	9	25.0
Female	27	75.0
Total	36	100.0

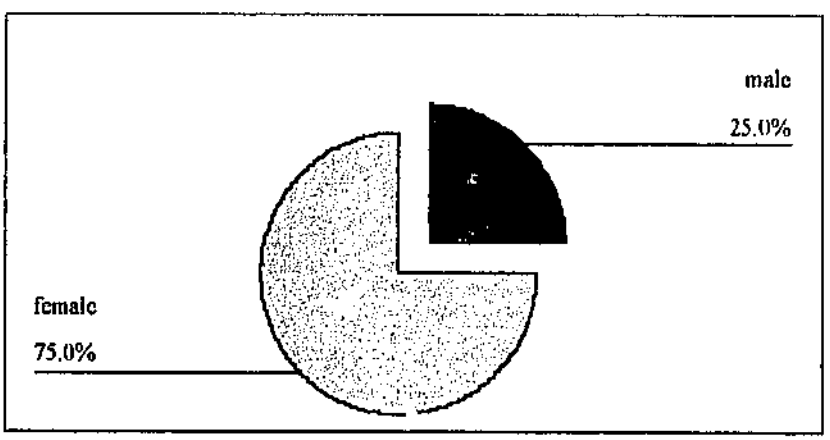

Figure 1: *Percentage distribution of students' who were male or female*

Figure 1 indicates that a higher number of females discontinued than males. A reason for this may be that more females actually undertake instrumental music lessons or that once males have decided to undertake lessons they are more committed. Reasons for their withdrawal will be discussed in detail later.

Question 2

Students were asked to list their principal instrument they were studying when they ceased their music studies. Possible responses of students' answers are set out in table 2 below.

Table 2: *Frequency distribution of students' instruments in which they studied prior to discontinuing instrumental tuition.*

Instruments	Frequency	Percent
Guitar	5	13.9
Trumpet	1	2.8
Tuba/euphonium	1	2.8
Flute	9	25.0
Clarinet	12	33.3
Piano	4	11.1
Electric guitar	1	2.8
Percussion	2	5.6
Viola	1	2.8
Total	36	100.0

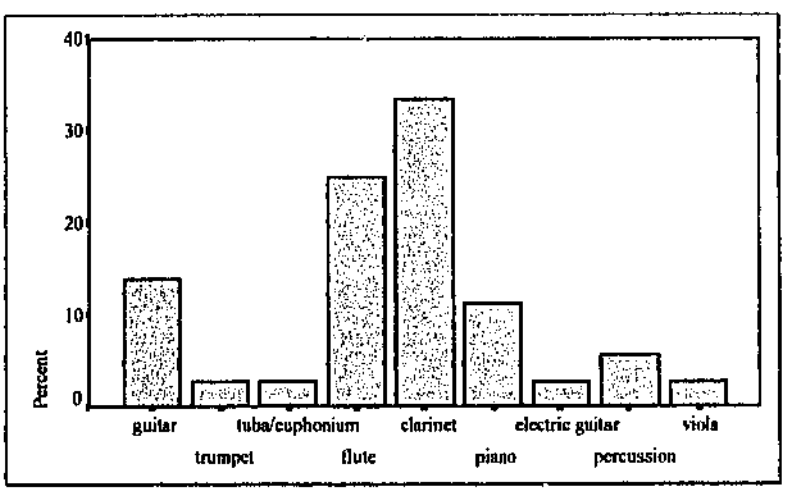

Figure 2: *Percentage of student's instruments in which they studied prior to discontinuing instrumental tuition*

The most frequently ceased instrument from the population surveyed was Clarinet; which was closely followed by the flute and classical guitar. The French horn, voice and electric guitar were the least discontinued instruments. They were also the least studied.

Question 3

Students were asked to state why they chose to learn their instrument. Responses covered 11 categories.

Table 3: *Frequency distribution of student's reasons why they initially chose to learn their instrument.*

Reasons for initial selections		Frequency	Percent
1	Students' liked/ wanted to play the instrument.	4	11.1
2	Parents initiative/ decision for students to learn the instrument.	5	13.9
3	Students thought it would be fun to play.	10	27.8
4	Students received a scholarship.	5	13.9
5	Liked the sound.	4	11.1
6	Liked the look of the instrument.	2	5.6
7	Student wanted to learn an instrument.	2	5.6
8	Student's perception that it would help them with their co-ordination skills and ability to read music.	1	2.8
9	The family already had the instrument at home.	1	2.8
10	Students felt they were good at music and or could achieve success in music.	1	2.8
11	Students unsure of why they started- don't know.	1	2.8
Total		36	100.0

Table 3 shows the breakdown of responses by students as to why they initially started to learn the instrument which had discontinued learning.

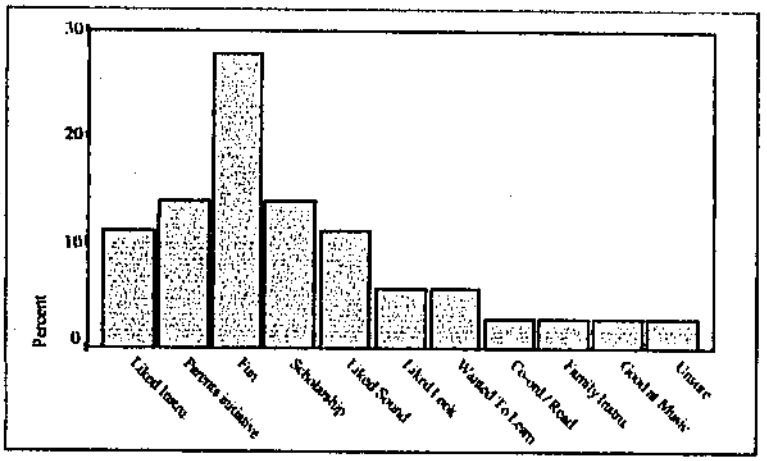

Figure 3: *Percentage of student's reasons why they initially chose to learn their instrument.*

The chi-square value is significant ($p<.05$) and suggests that students have most likely discontinued learning their instrument because it was not as much fun as expected. Inspection of the frequency data reveals that the majority of students initially chose to learn an instrument because they thought it would be fun. The next two most significant reasons students indicated they commenced instrumental lessons was because their parents decided for them to learn the instrument, or because they received a scholarship. Chi sq (10)= 23.278, $p<0.05$.

Question 4

Students were asked to state how long they had been learning the instrument they ceased lessons on. Responses were separated into five grouping: 1-2 years; 3-4 years; 5-6 years; 7-10 years, and more than 10 years.

Of the 36 students discontinuing their instrumental music studies, 31 indicated that they commenced learning their instrument at the start or after year 6. Of those, 17 responses commenced instrumental lessons at secondary school in year 8. (See Table 4).

Table 4: *Frequency distribution of how long students had been learning their instrument.*

No. of Years	Frequency	Percent
1-2 years	17	47.2
3-4 years	14	38.9
5-6 years	3	8.3
7-10 years	1	2.8
More than 10 years	1	2.8
Total	36	100.0

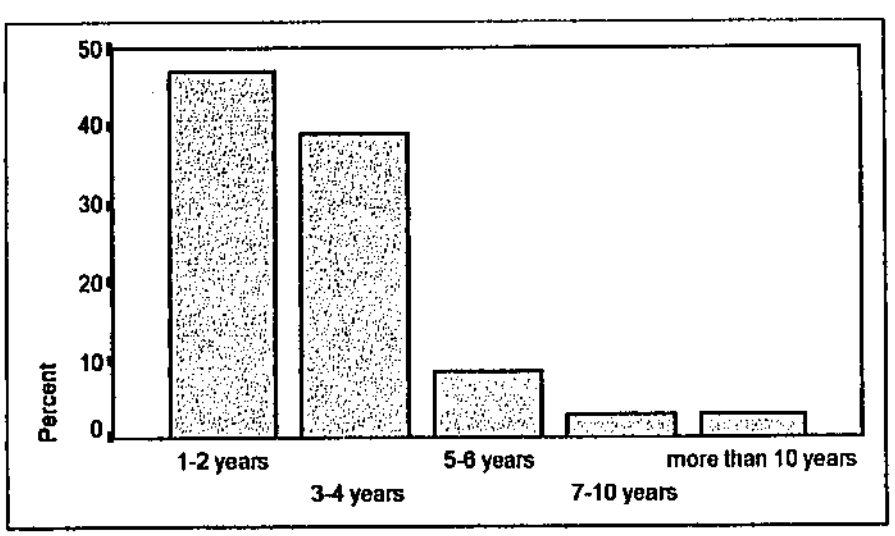

Figure 4: *Percentage of how long students had been learning their instrument.*

Chi square examination indicated that the years of learning an instrument is significant in relation to the discontinuation of instrumental tuition. Chi-square indicated a significance of .000. Chi sq(4)= .000, $p<.001$. This indicates that the result is significant because the Asymp sig is less than .001. Therefore, students who have commenced learning their instrument later in their lives are less likely to continue. This means the shorter period having learned, the higher the likelihood of discontinuation.

Question 5

Students were asked 'was it a relationship with one of the following that made them decide to discontinue music tuition?'

Possible responses were categorized into the heading stated below.

1 Your instrumental teacher

2 Your classroom music teacher

3 Parental influence or home pressure

4 Instrumental teacher & classroom teacher

5 Classroom music teacher & parental influence

6 None of the above

Of the 36 responses 61.1 % indicated that either their instrumental or class teacher was influential in their decision making process.

Table 5: *Frequency distribution indicating if it was a relationship with a teacher, school or home which influenced their decision to discontinue instrumental music tuition.*

Influencing Factors	Frequency	Percent
1. Your instrumental teacher	10	27.8
2. Your classroom music teacher	8	22.2
3. Parental influence or home pressure	2	5.6
4. Instrumental teacher & classroom teacher	4	11.1
5. Classroom music teacher & parental influence	1	2.8
6. None of the above	11	30.6
Total	36	100.0

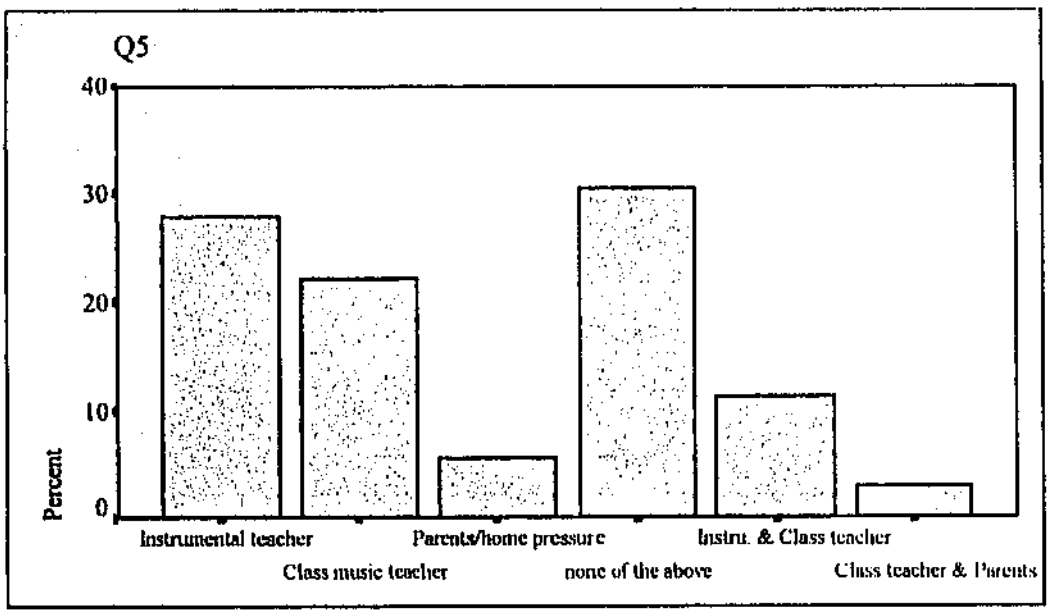

Figure 5: *Percentage of students indicating if it was a relationship with a teacher, school or home which influenced their decision to discontinue instrumental music tuition.*

Chi square examination indicates that influence of others is significant in students' decisions whether or not to continue or discontinue their instrumental tuition. Chi-square indicated a significance of .010. chi sq(5)= .010, $p<.05$. This indicates that the result is significant because the Asymp sig is less than .05.

Students indicated that 'other or none of the above' reasons were the main factor for whether or not they continued their instrumental studies. However, this was closely followed by over twenty five percent of students have indicated that their instrumental teacher had been a significant influence as to whether or not they continued to learn their instrument. This may have been because: of the content of their lessons; the teacher him/herself; the instrument and the way it was taught; or other reasons. The classroom music teacher also played a role in whether or not students continued learning an instrument. Often it is compulsory for State School students who undertake instrumental

music lessons to be involved in class music. For this reason, some students may have decided that they did not wish to continue in the instrumental music program. Perhaps they did not enjoy classroom lessons, the content being taught, or they felt as though they were not succeeding during instrumental or classroom lessons.

Question 6

The question asked, "If you did not have to do class music lessons, would you still be undertaking music tuition?" and the possible response was 'yes' or 'no'. 63.9% of students said 'no' and 36.1% said 'yes'. (refer to Table 6).

Table 6: *Frequency distribution of students who would participate in music tuition if they did not have to do class music lessons.*

	Frequency	Percent
Yes	13	36.1
No	23	63.9
Total	36	100.0

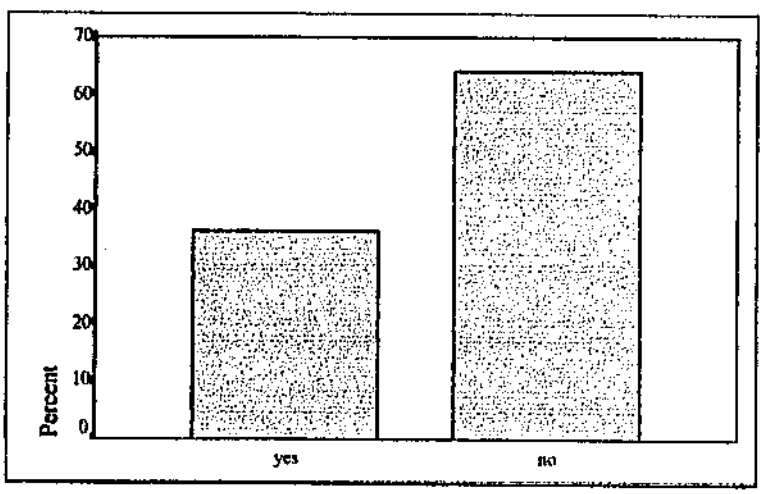

Figure 6: *Percentage of students who would participate in music tuition if they did not have to do class music lessons.*

Chi-square tests indicated a significance of .096. chi-sq (1)= .096, p>.05. This means that there was no significant difference between students participating in class music when learning an instrument or if students did not have to study class music while learning an instrument.

Question 7

Students were asked to state 'yes' or 'no' to the question, "Do you think that if you had different teachers that you would still be learning your instrument?"

Of the student's responses, 75% said 'no' and 25% said 'yes'. (refer to Table 7)

Table 7: *Frequency distribution of students answers whether or not students would still be learning their instrument if they had different teachers.*

	Frequency	Percent
Yes	9	25.0
No	27	75.0
Total	36	100.0

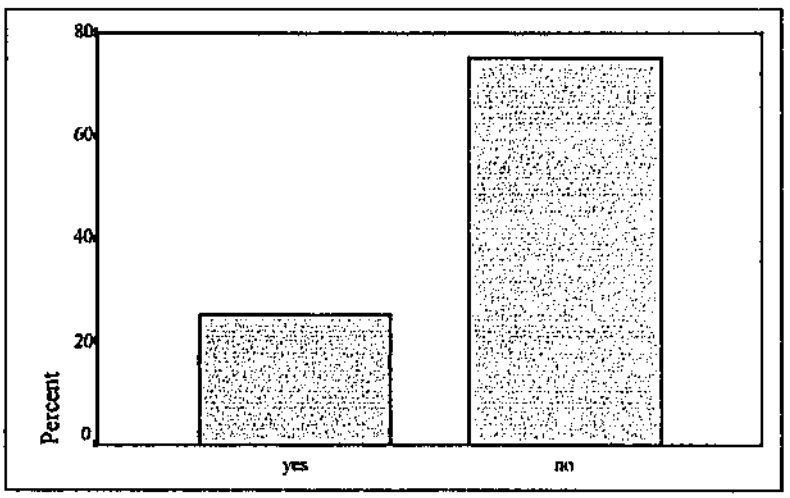

Figure 7: *Percentage of students answers whether or not students would still be learning their instrument if they had different teachers.*

Testing using the chi-square test indicated a significance of .003. chi-sq(1)=.003, $p<.01$. The test was significant, for the majority of students indicated that they would not be learning their instrument if they had different teachers. Therefore students' decisions to continue or discontinue their music studies would not alter if they had another teacher.

Question 8

Students were asked, "Has your career path been a reason for your discontinuing music studies?" Possible response was 'yes' or 'no'. Of the 36 students 41.7% answered 'yes' and 58.3% answered 'no'. (See Table 8).

Table 8: *Frequency distribution of student's responses regarding whether their career path was a reason to discontinue music studies.*

	Frequency	Percent
Yes	15	41.7
No	21	58.3
Total	36	100.0

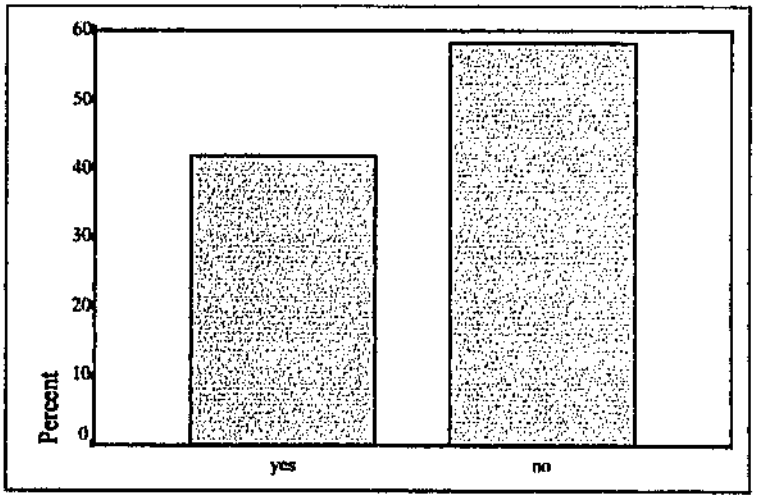

Figure 8: *Percentage of student's responses regarding whether their career path was a reason to discontinue music studies.*

Testing using the chi-square tests indicated a significance of .317. Chi sq(1)= .317, p>.05. This means that there was no significant difference regarding whether their career path was a reason to discontinue music studies.

From this it would seem that career choice is not a major factor influencing student's choice to continue or discontinue music at the conclusion of year 8. This may be that they had not started to plan subjects required for their career choice, or that they had not yet made decisions about the future careers.

Question 9

Students were asked if they wished to continue their music studies, but it did not fit into their school timetable. Students responded answering 'yes' or 'no'.

Table 9: *Frequency distribution of students' responses to if they wished to continue music, but it did not fit onto their school timetable.*

	Frequency	Percent
Yes	8	22.2
No	28	77.8
Total	36	100.0

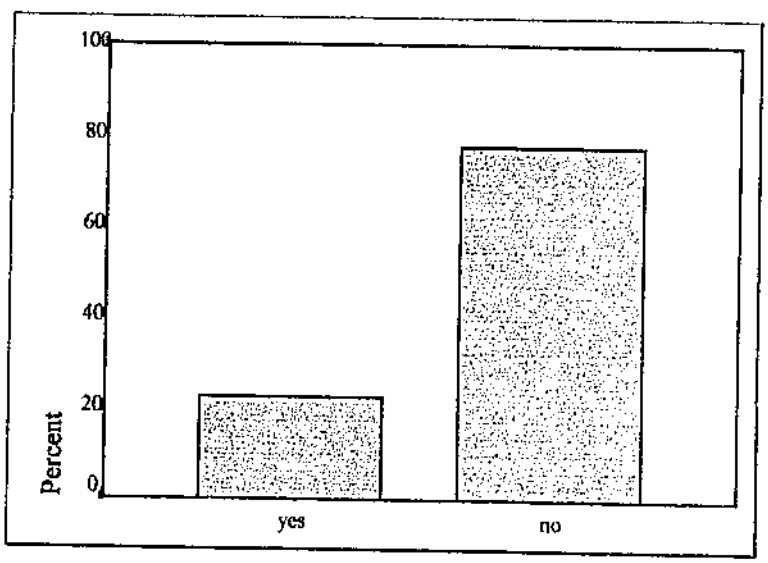

Figure 9: *Percentage of students' responses to if they wished to continue music, but it did not fit onto their school timetable.*

Chi-square tests stated a significance of .001. chi sq (1)= .001, $p<.05$. This means that timetable fit was not a significant factor in deciding to discontinue music studies.

Question 10

This question asked students that if their music lessons were outside of school hours, would they still be learning their instrument. Students either answered 'yes' or 'no'. Responses indicate that 19.4% of music students said 'yes' and 80.6% of music students said 'no'. (refer to Table 10)

Table 10: *Frequency distribution showing the number of students who would still participate in instrumental lessons if they were conducted out of school hours.*

	Frequency	Percent
Yes	7	19.4
No	29	80.6
Total	36	100.0

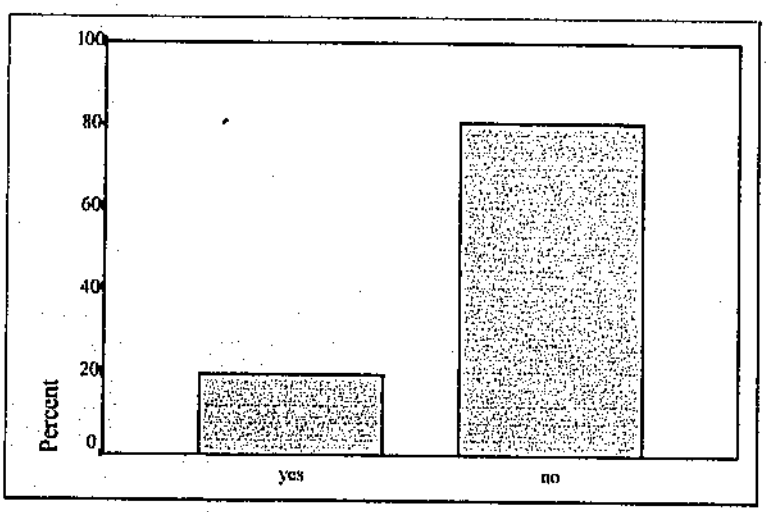

Figure 10: *Percentage graph showing the number of students who would still participate in instrumental lessons if they were conducted out of school hours.*

Examination of the chi square testing indicates that there is a significant difference. Chi sq (1)= .000, p<.001. This indicates that the very few students would participate in instrumental lessons if they had been conducted out of school hours.

Question 11

Students were asked to list up to 5 reasons why they chose to cease their instrumental music lessons. Responses were categorised into 12 areas. See Table 11.

Table 11: *Frequency distribution showing the reasons why students chose to discontinue instrumental music lessons.*

	Frequency	Percent
Time Constraints	13	20.3
No Longer Enjoyed	13	20.3
After School Commitments	3	4.7
Too Hard	2	3.1
Did not like the teacher	12	18.8
Medical Reasons	1	1.6
Missed out on too much school	5	7.8
Friends did not do it	1	1.6
Disliked Band	2	3.1
Disliked music studied	3	4.7
Lost interest	4	6.3
Takes up electives	3	4.7
Learning Privately	1	1.6
Too Expensive	1	1.6
Total	64	100.0

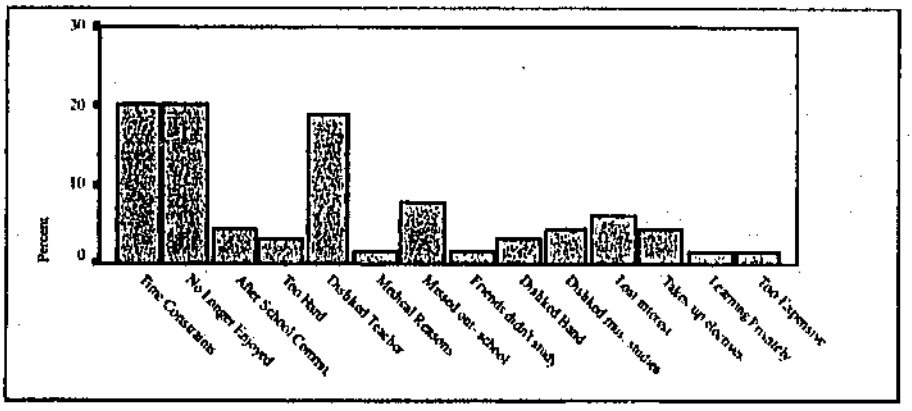

Figure 11: *Percentage graph showing the reasons why students chose to discontinue instrumental music lessons.*

Chi sq (13)= .000, p<.001. The main reasons why students chose to discontinue their music studies were; time constraints, students disliking their music teacher, and/or students no longer enjoying studying their instrument.

Question 12

Students were asked to respond yes or no to the following question, 'did you discontinue your musical studies because you felt you were not good enough?'

Table 12: *Frequency distribution illustrating students' responses to their self-concept of their ability.*

	Frequency	Percent
Yes	29	80.6
No	7	19.4
Total	36	100.0

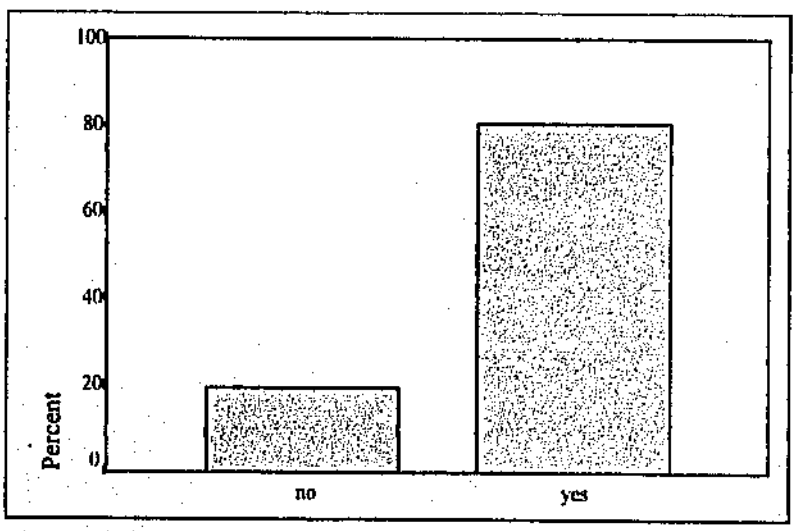

Figure 12: *Percentage graph illustrating students' responses to their self-concept of their ability.*

In interpreting the chi-square test, which stated a significance of .000, therefore we can conclude that there is a relationship between students self-concept as to why they decide to discontinue their music studies. Chi sq (1)= .000, p<.001.

Question 13

Students were required to answer 'yes' or 'no' to whether or not they perceived themselves as naturally gifted in music. Results indicated that 47.2% said 'yes' and 52.8% said 'no' results confirming this are presented in table 13 below:

Table 13: *Frequency distribution indicating whether or not students perceived themselves as naturally gifted in music.*

	Frequency	Percent
Yes	17	47.2
No	19	52.8
Total	36	100.0

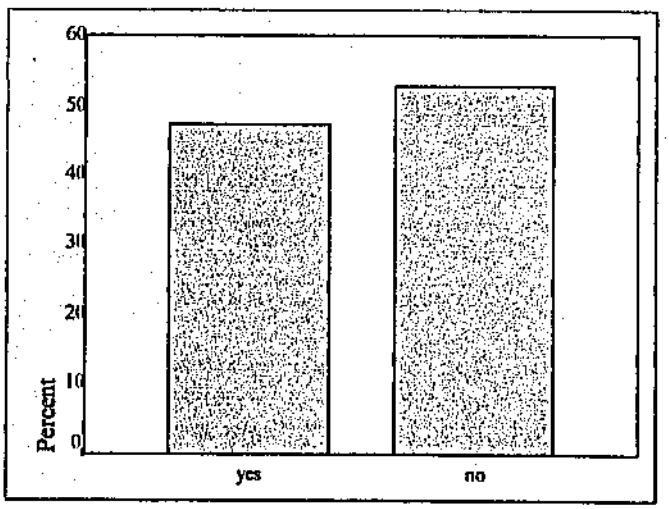

Figure 13: *Percentage graph indicating whether or not students perceived themselves as naturally gifted in music.*

The results of the chi-square test indicate that there are no significant differences in students' responses to whether or not they perceived themselves as naturally gifted in music. Chi sq (1)= .739, p>.05. Because the Asymp. Sig is above .05 it is concluded that the results from this question are not significant.

Question 14

Students were asked, "Did you feel as though you were not achieving success in your musical studies?" Students selected a response of 'yes' or 'no'.

Of the 36 students 58.3% said 'yes' and 41.7% said 'no'. (See Table 14)

Table 14: *Frequency distribution of students who stated that they were not achieving success in their musical studies.*

	Frequency	Percent
Yes	26	72.2
No	10	27.8
Total	36	100.0

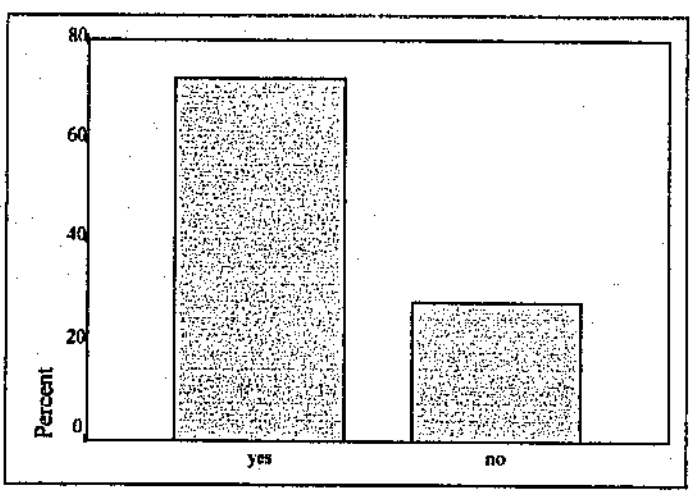

Figure 14: *Percentage of students who stated that they were not achieving success in their musical studies.*

The chi square test is significant ($p<.05$) and thus it is apparent that students' self perception of not achieving success is related to their discontinuation of instrumental music studies. If students achieved success on their instrument, their self-perceptions would be higher. These areas may benefit the retention rate of students learning an instrument.

Question 15

Students were asked what was the form of instrumental tuition received. Possible responses were ' small group' or 'individual'.

Table 15: *Frequency distribution of students that received individual or group instrumental music tuition.*

Type of tuition	Frequency	Percent
Small group	23	63.9
Individual	13	36.1
Total	36	100.0

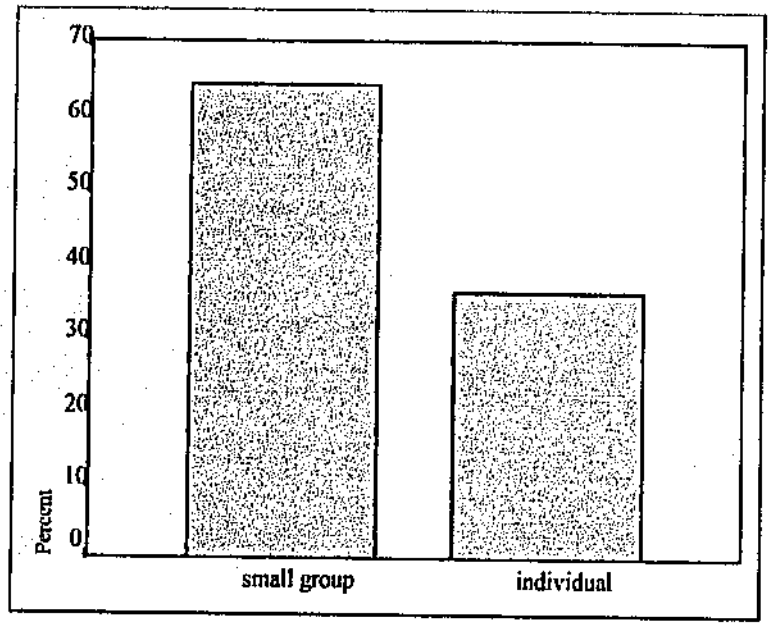

Figure 15: *Percentage of students that received individual or group instrumental music tuition.*

The chi-square test indicates that it is not significant (p>.05). Chi sq (1)= .096, p>.05. This indicates that students receive fairly equal balance of tuition, in this instance either individual tuition or small group.

Question 16

Students were asked to indicate to whom their instrument belonged. Responses were categorized as follows:

1 Own

2 School

3 Education Department

4 Rented/hired

5 Family or friends

Table 16: *Frequency distribution showing to whom the students' instruments belonged.*

Owner of instrument	Frequency	Percent
1. Own	23	63.9
2. School	6	16.7
3. Education Department	4	11.1
4. Rented/hired	2	5.6
5. Family or friends	1	2.8
Total	36	100.0

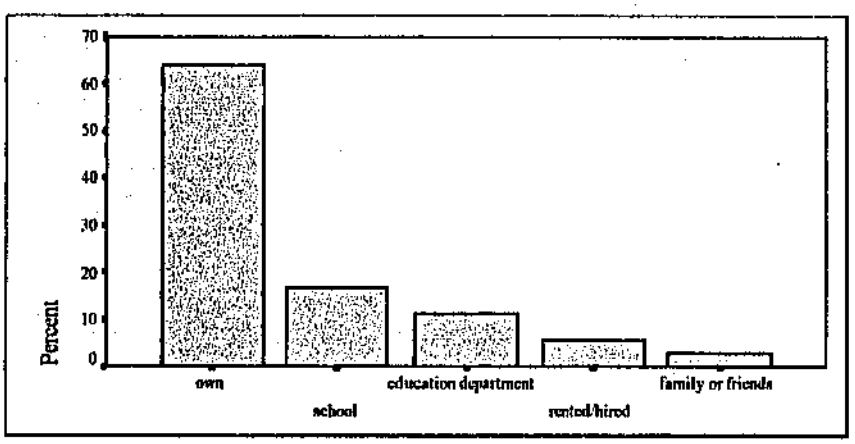

Figure 16: *Percentage graph showing to whom the student's instruments belonged.*

Chi square test indicated a significant difference. Here the majority of students owned their own instrument. Chi sq (4)= .000, $p<.05$. But this factor was not a reason to preclude students discontinuing their music studies.

Question 17

Students were asked to indicate if they still learnt an instrument out of school. Response possibilities were 'yes' or 'no'.

Of the responses 30.6% said 'yes' and 69.4% said 'no', refer to table 17.

Table 17: *Frequency distribution of students that stated whether they learnt an instrument outside of school.*

	Frequency	Percent
Yes	11	30.6
No	25	69.4
Total	36	100.0

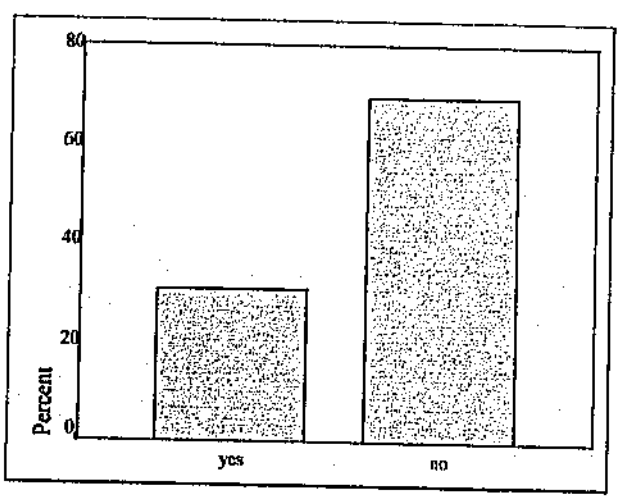

Figure 17: *Percentage of students that stated whether they learnt an instrument outside of school.*

Chi sq= .020 indicates that the test is significant. Here the majority of students indicate that they did not continue to learn an instrument outside of school hours.

Chi sq(1)= .020, $p<.05$. Therefore, learning privately was not a significant factor in discontinuing school instrumental music studies.

Question 18

Students who indicated they had continued to learn an instrument outside of school hours in question 17 were then asked to, "state their instrument". Responses illustrate that a number of students who still participate in instrumental lessons, after discontinuing their instrument at school, learn the piano.

Table 18: *Frequency distribution of students who indicated they continued to learn an instrument outside of school hours here stated their instrument.*

Instruments learnt outside of school	Frequency	Percent
No instrument- do not learn	25	69.4
Piano/ keyboard	5	13.9
Electric guitar	2	5.6
Viola	1	2.8
Flute	1	2.8
Organ	1	2.8
Guitar	1	2.8
Total	36	100.0

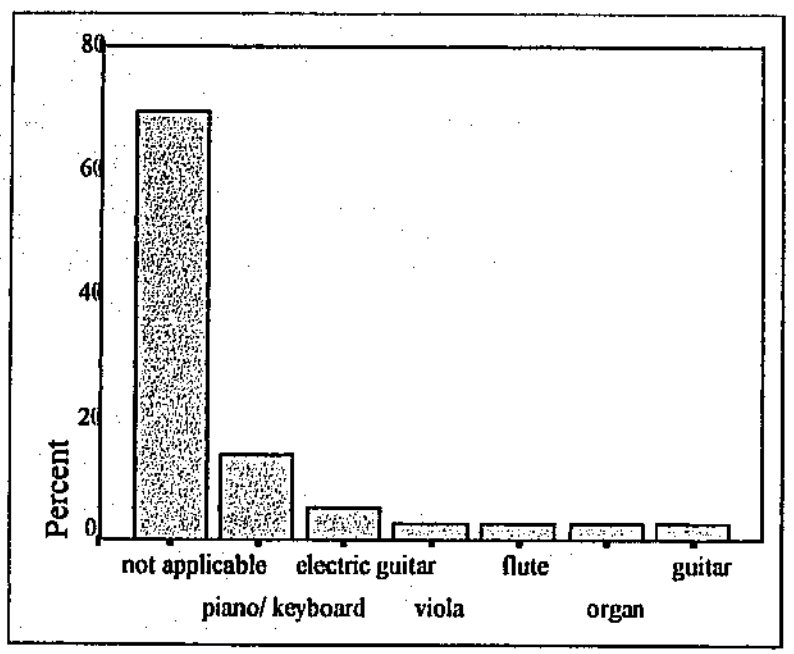

Figure 18: *Percentage graph of students who indicated they continued to learn an instrument outside of school hours here stated their instrument.*

It is interesting to see that the instrument selection in which students participated in after school hours were those that are generally not learnt within schools through the S.I.M system, with the exception of viola and flute. However, those two instruments are normally only offered to students who begin learning an instrument in primary school, in either year 6 for flute, and earlier for viola. A problem may also be that schools are unable to cater for all instruments. When resources are limited, not all instruments can be taught. The electronic instruments such as keyboard, electric and bass guitar seem of great interest to students. This may be owing to the style of music they listen to and are interested in. This again highlights the fact that W.A. Secondary Schools at this stage mainly base their studies on classical music. As discussed later, students' interests and the music they listen to does not always resemble the style studied within schools. As analysed later students are interested the modern/ contemporary and jazz music. Also, this opens the question of only learning what you like.

Question 19

Students were asked to state if they still continued to participate in any school instrumental ensembles. Of the responses 11.1% said 'yes' and 88.9% said 'no'.

Table 19: *Frequency distribution of students who continue to participate in school instrumental ensembles.*

	Frequency	Percent
Yes	4	11.1
No	32	88.9
Total	36	100.0

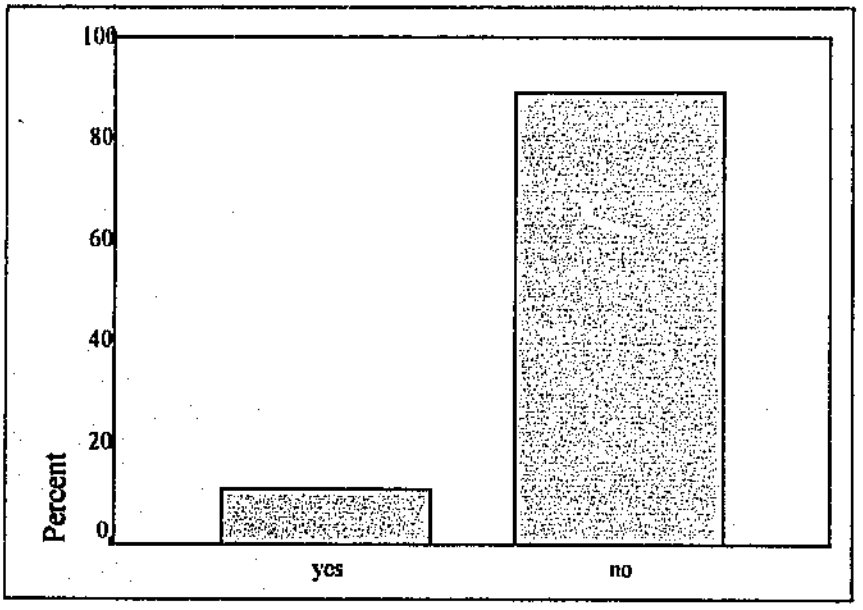

Figure 19: *Percentage of students who continue to participate in school instrumental ensembles.*

Chi sq examination proved that a significant number of students once they ceased learning their instrument did not continue to participate in instrumental ensembles.

Chi sq (6)=.000, p<.001.

Question 20

If the reply to question 19 was 'yes', students were asked to indicate the ensemble in which they played. Table 20 displays the ensembles in which students continued to participate.

Table 20: *Frequency distribution of instrumental ensembles that students participate in.*

Instrumental ensembles	Frequency	Percent
Junior band	2	5.6
Senior band	1	2.8
Rock band	1	2.8
Not applicable	32	88.9
Total	36	100.0

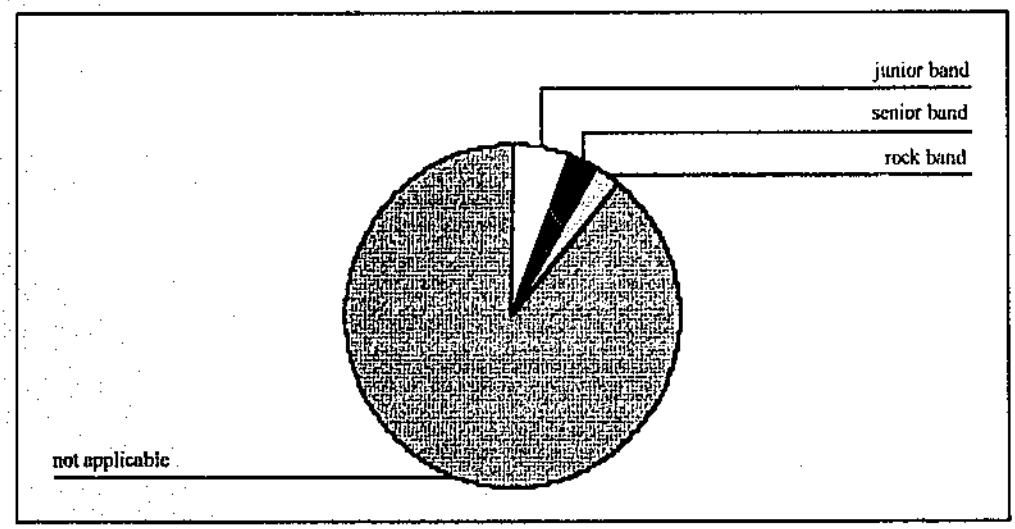

Figure 20: *Frequency distribution of instrumental ensembles that students participate in.*

It is evident from the student responses that the majority of students once ceased learning their instrument, no longer participate in school music ensembles.

Question 21

Students were asked, "What part of music do you wish you were still involved in (if any)? Responses indicated: 16.7% stated jazz band; 11.1% guitar ensemble; 5.6% concert band; 2.8% orchestra, 2.8% percussion; 2.8% jazz and concert band.. However, 58.3% indicated that they did not wish to participate in any area of music.

Table 21: *Frequency distribution of students indicating what part of music they would like to still be involved in.*

Ensembles students would like to be a part of.	Frequency	Percent
Jazz band	6	16.7
Concert band	2	5.6
Orchestra	1	2.8
Guitar ensemble	4	11.1
Percussion ensemble	1	2.8
Jazz and Concert band	1	2.8
None	21	58.3
Total	36	100.0

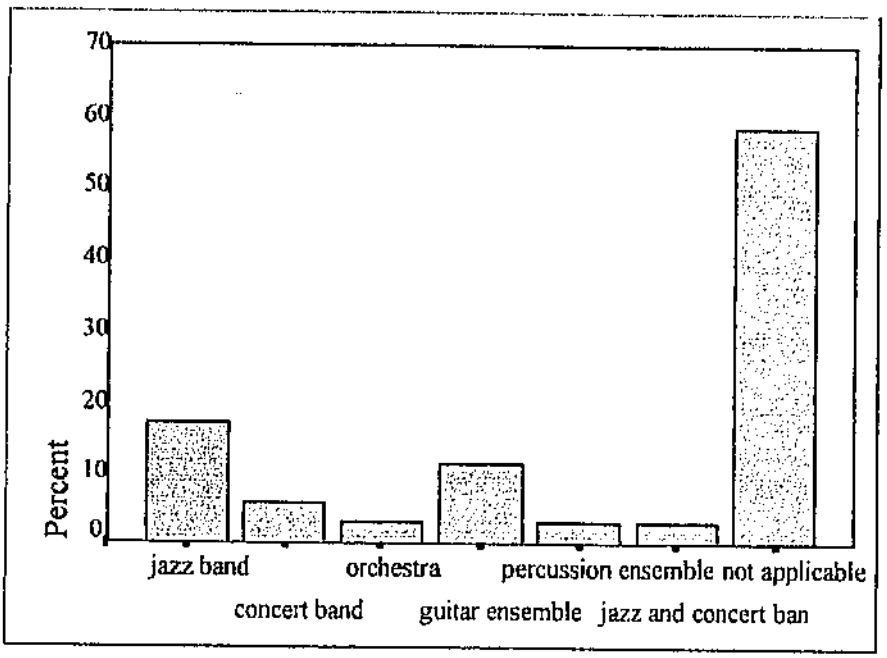

Figure 21: *Percentage of students indicating what part of music they would like to still be involved in.*

Chi square examination indicates that the test is significant. Chi sq (6)= .000, p<.001. This seems to reinforce that students do not wish to participate in any aspect of music once they have made their decision to cease music studies.

Question 22

Students were asked to state the areas of music which they enjoyed. The categories generated from responses of students are listed in the table below.

Table 22: *Frequency distribution of students' responses to which activities they enjoyed.*

Ensemble Activities	Frequency	Percent
Band	7	19.4
Performing	5	13.9
Performing with other ensembles	2	5.6
Choir	3	8.3
Private tuition (2nd instrument)	1	2.8
Learning popular music	3	8.3
Concerts	1	2.8
Listening to music	1	2.8
None of it	3	8.3
No answer	10	27.8
Total	36	100.0

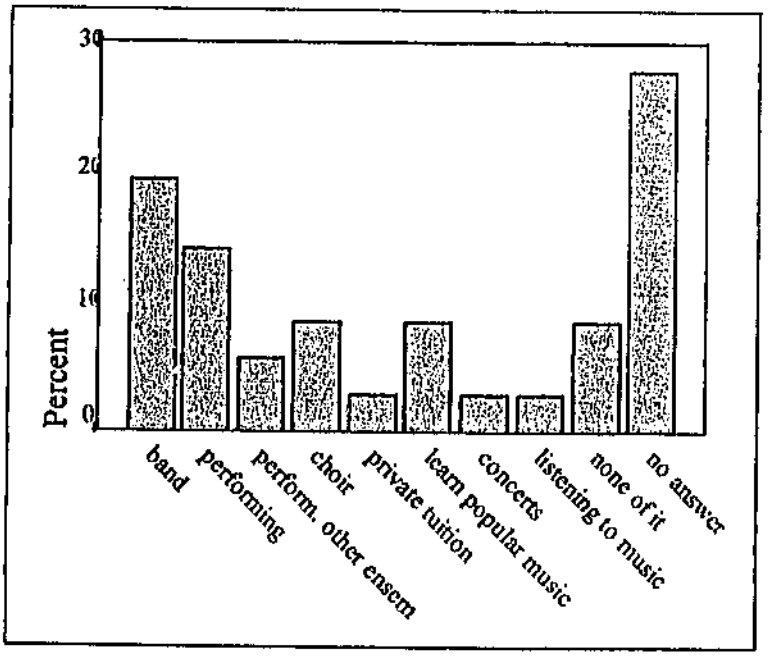

Figure 22: *Percentage of students' responses to which activities they enjoyed.*

Chi Square was used to test students' responses to which music activities they enjoyed. The chi square value is significant ($p<.05$). This indicates that there are significant differences in the music areas in which students enjoy. Chi sq (1)= .010, $p<0.05$.

Question 23

Students were asked to state if they enjoyed playing in a school ensemble. Responses were 'yes' or 'no'.

Of the population sampled 13.9% said 'yes', 77.8% said 'no' and 8.3% did not respond to the question (see Table 23).

Table 23: *Frequency distribution stating whether or not students enjoyed playing in school music ensembles.*

	Frequency	Percent
Yes	5	13.9
No	28	77.8
No response	3	8.3
Total	36	100.0

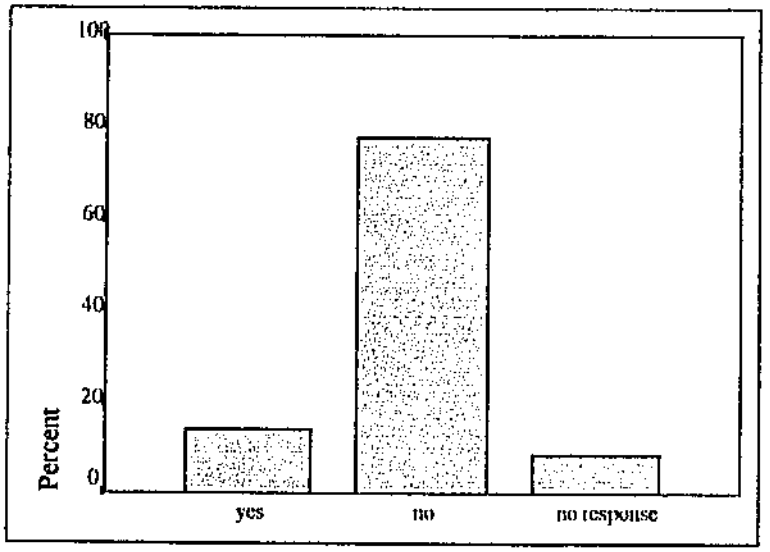

Figure23: *Percentage of students stating whether or not students enjoyed playing in school music ensembles.*

The Chi Square test was significant. Chi sq (2)= .002, p<.001. That is, the number of students who did not enjoy participating in music ensembles is significant.

Question 24

Students were asked, "What areas within your musical studies did you feel needed to be changed?" Responses were then categorized into the headings listed in table 24.

Table 24: *Frequency distribution indicating student responses to the areas within their musical studies they felt needed to be changed.*

Areas students perceive need to be changed	Frequency	Percent
Time of lessons	6	16.7
Homework and practice	2	5.6
Choice of pieces studied in lessons and class	2	5.6
The teacher	5	13.9
Everything	1	2.8
Band and rehearsals after school	1	2.8
Class music	2	5.6
Nothing is permitted to be changed	1	2.8
Learning content	6	16.7
Teacher moved	1	2.8
Class work genres studied	1	2.8
The cost	1	2.8
No response	7	19.4
Total	36	100.0

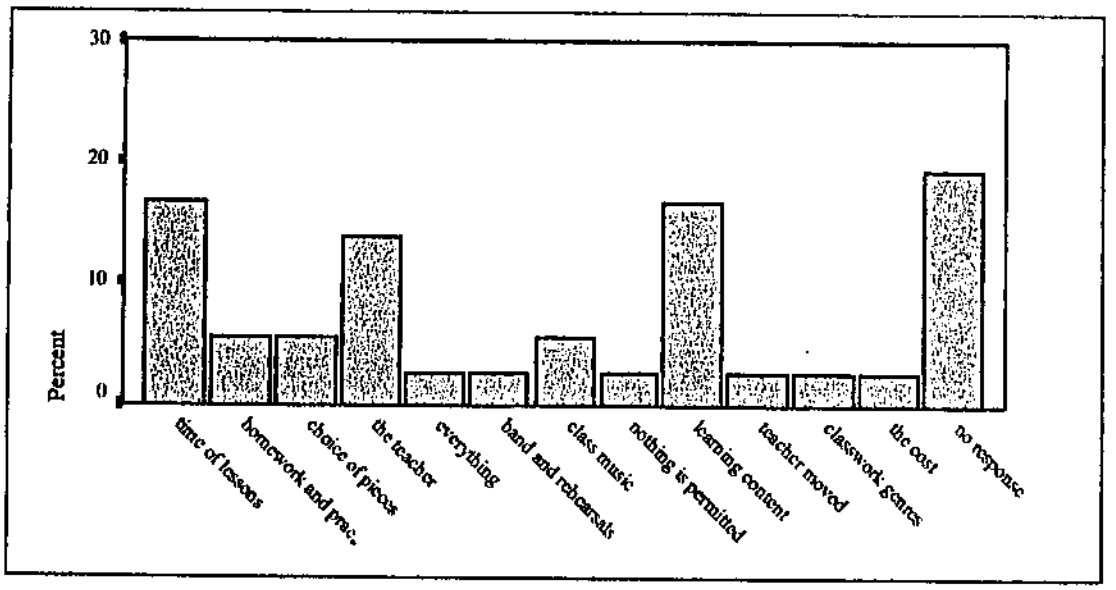

Figure 24: *Percentage of student responses to the areas within their musical studies they felt needed to be changed.*

Evaluation of the chi square test shows that it is significant ($p<.05$) therefore we can conclude that there are many areas within music that students feel need to be changed to make the course more enjoyable and successful. Chi sq (12)= .026, $p<.05$.

Question 25

Students were asked to state what style of music they studied in class music. The possible responses were 'classical', 'jazz', 'modern', 'classical and jazz' or 'classical and modern' with 1 response not applicable for the student did not participate in class music (see Table 25).

Table 25: *Frequency distribution of students' responses to what style of music they studied within class music.*

Music Styles	Frequency	Percent
Classical	29	80.6
Modern	4	11.1
Classical and jazz	1	2.8
Classical and modern	1	2.8
Not applicable	1	2.8
Total	36	100.0

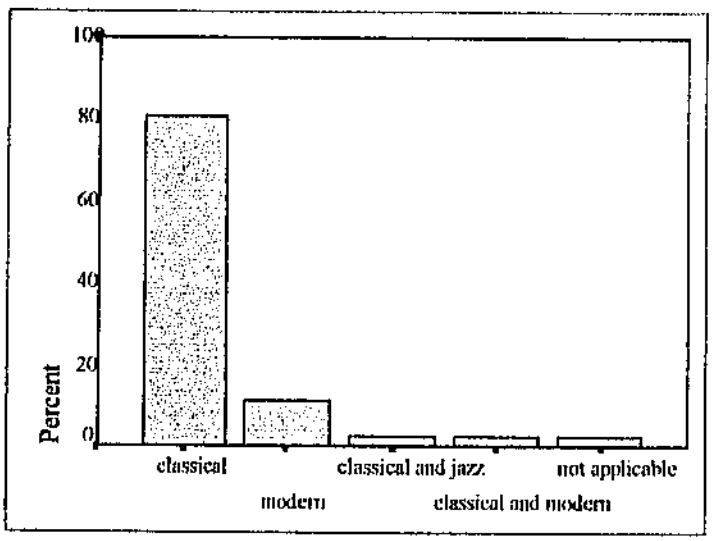

Figure 25: *Percentage of students' responses to what style of music they studied within class music.*

An examination of the chi square test indicates that the test is significant ($p<.001$). From the frequency distribution table 25, you can see that 80.6% of students studied classical music.

Question 26

Students were asked to state what style of music they learnt in their instrumental lesson.

Table 26: *Frequency distribution of what style of music students learn within their instrumental music lessons.*

Music Styles	Frequency	Percent
Classical	22	61.1
Modern	5	13.9
Classical and jazz	4	11.1
Classical and modern	5	13.9
Total	36	100.0

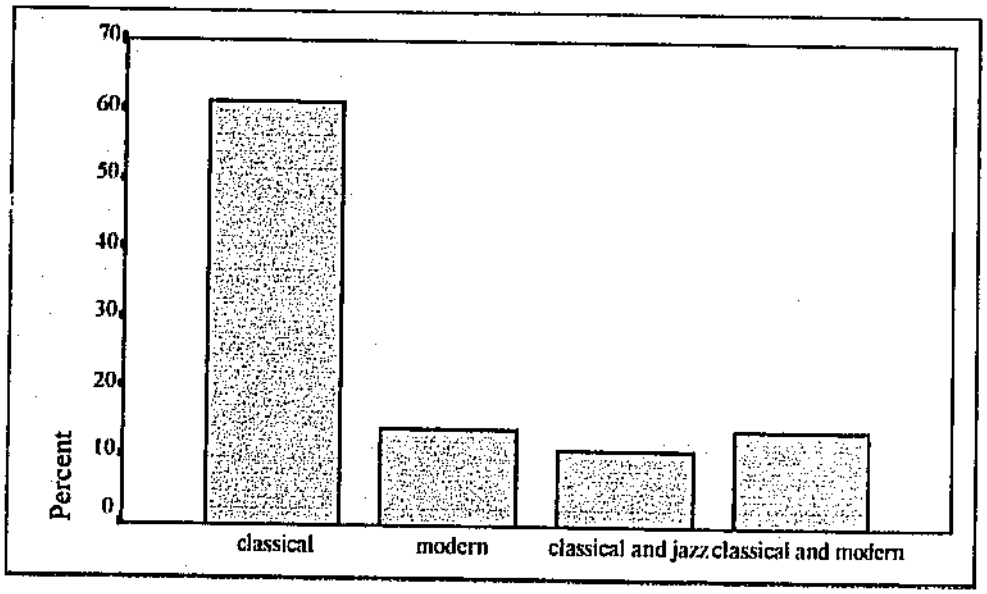

Figure 26: *Percentage of what style of music students learn within their instrumental music lessons.*

The Chi square test shows that the test is significant. Chi sq (3)=.000, p<.001. As in question 25 the styles which most students studied is classically based.

Question 27

Students were asked to state if they had a say in their choice of pieces. Possible responses were 'yes' or 'no'.

Table 27: *Frequency distribution demonstrating if students had a say in their choice of pieces.*

	Frequency	Percent
Yes	8	22.2
No	28	77.8
Total	36	100.0

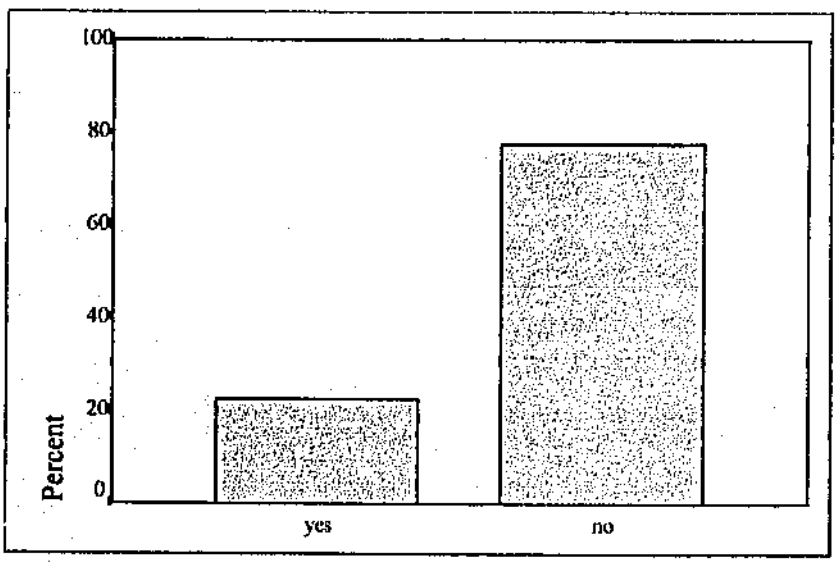

Figure 27: *Percentages demonstrating if students had a say in their choice of pieces.*

Chi sq (1)= .001, p<01. This indicates that the test is significant. Students generally do not have a say in their choice of pieces studied within a lesson.

Question 28

Students were asked if they kept a practice journal.

Table 28: *Frequency of students who indicated whether or not they kept a practice journal.*

	Frequency	Percent
Yes	22	61.1
No	14	38.9
Total	36	100.0

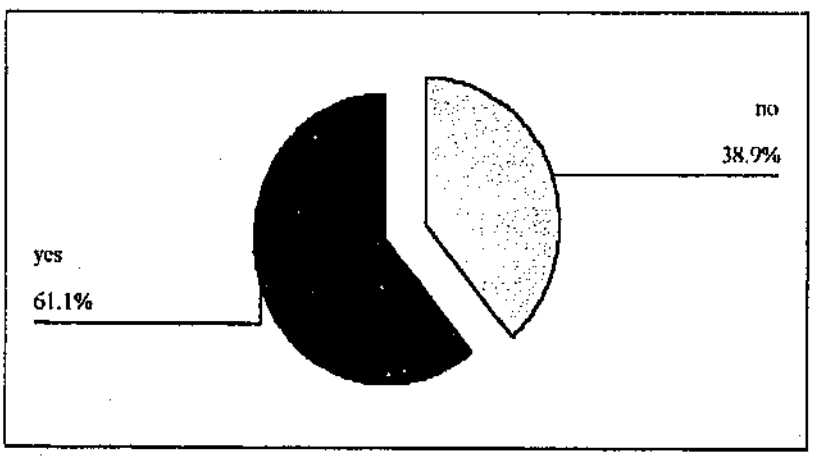

Figure 28: *Percentage of students who indicated whether or not they kept a practice journal.*

As illustrated in the chart above, 61.1% of students keep a practice journal; the remaining 38.9% did not. Within the S.I.M system it is a requirement that students have a practice journal, which is brought to each lesson.

Question 29

Students were asked to state if they found their practice journals beneficial to their practice.

Table 29: *Frequency of students who indicated whether their practice journal was beneficial to their practice.*

	Frequency	Percent
Yes	7	19.4
No	15	41.7
No answer	14	38.9
Total	36	100.0

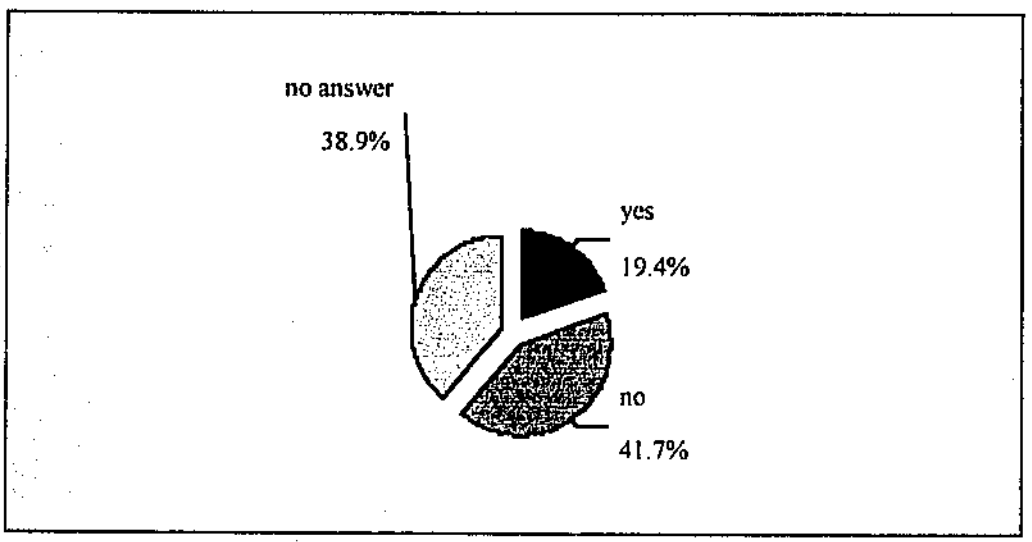

Figure 29: *Percentage of students who indicated whether their practice journal was beneficial to their practice*

Chi sq (2)= .205, p>01. This indicates that the test is not significant. The expected cell frequency was 12, in this research 15 / 41.7% gave a negative response.

Question 30

Students were asked to state what type of music they were most interested in. Possible responses were 'classical', 'jazz', 'modern' or 'all of these'.

Responses indicated that 5.6% said 'classical', 8.3% 'jazz, 83.3% 'modern' and 2.8% 'all of these, responses of students are set out in Table 30.

Table 30: *Frequency distribution of what type of music students are interested in.*

Styles of Music	Frequency	Percent
Classical	2	5.6
Jazz	3	8.3
Modern	30	83.3
All of the styles	1	2.8
Total	36	100.0

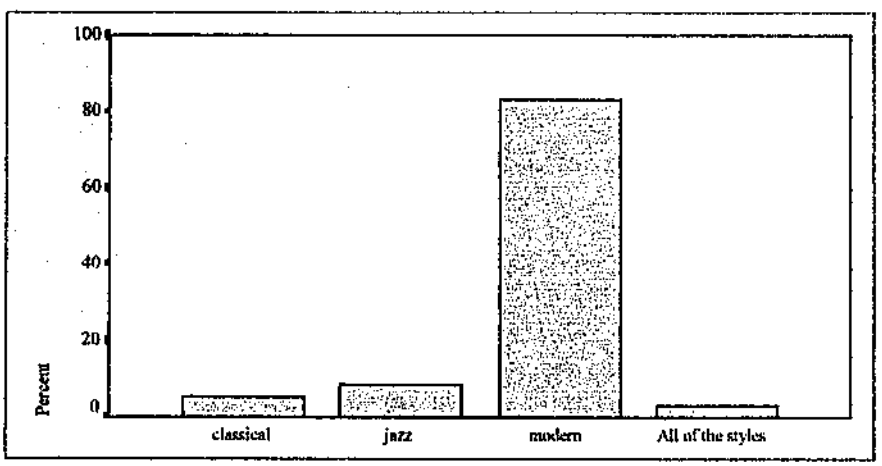

Figure 30: *Percentage of what type of music students are interested in.*

Examination of the chi-square value, which has been tested to see what type of music students are interested in, indicates that the test is significant, ($p<.001$). From the evaluation

of the percentages 83.3% stated that they were most interested in modern music. Chi sq (3)= .000, p<. 001.

Question 31

This question asked students to state what type of music they listened to. Possible responses were 'classical', 'jazz', 'modern' or 'jazz and modern'.

Table 31: *Frequency distribution of student's responses to the type of music in which they listen to.*

	Frequency	Percent
Classical	1	2.8
Jazz	2	5.6
Modern	27	75.0
Jazz and modern	6	16.7
Total	36	100.0

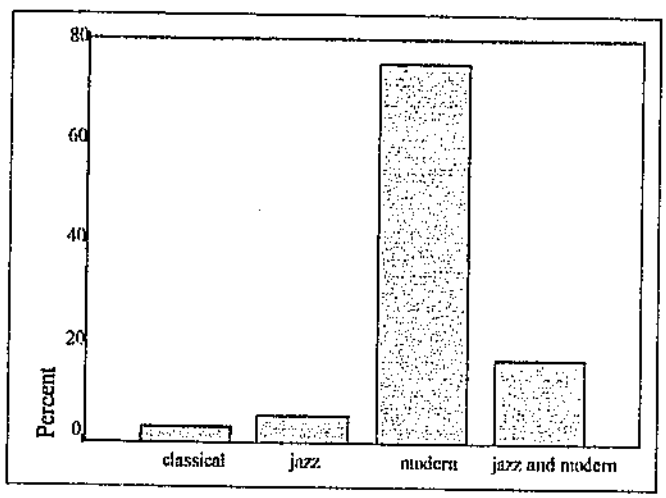

Figure 31: *Percentage of student's responses to the type of music in which they listen to.*

The biggest response by students was modern music which had a 75% response, the next most listened to music selected by students was jazz and modern which received 16.7%. Through the analysis of the chi-square test, we find that we have a significant result. For chi sq (3)= .000, $p<.001$. An overwhelming percentage listened to modern music.

Question 32

Students were asked to state if they learnt a second instrument.

Possible responses were 'yes' or 'no'. 58.3% stated 'no' whilst the remaining 41.7% said 'yes'.

Table 32: *Frequency distribution of students who learn a second instrument.*

	Frequency	Percent
Yes	15	41.7
No	21	58.3
Total	36	100.0

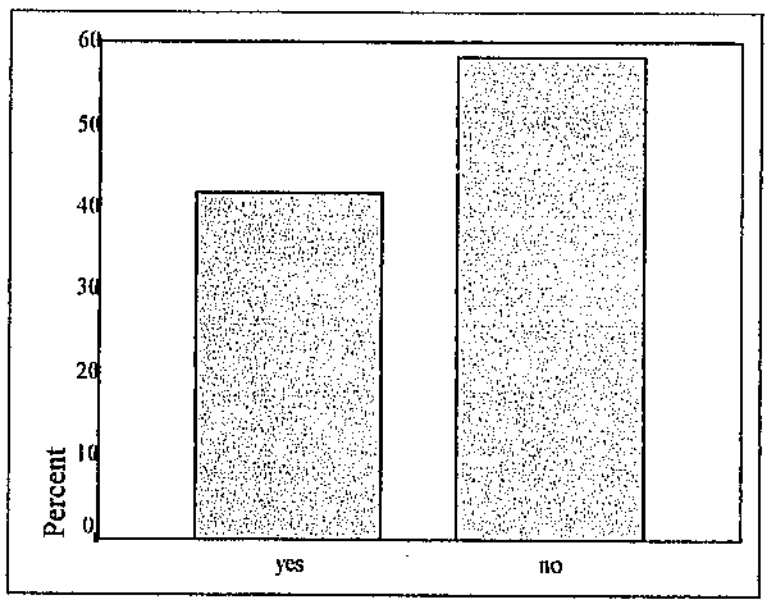

Figure 32: *Percentage of students who learn a second instrument.*

Chi-square tests indicated that this was not significant. Chi sq (1)= .317, p>.05.

Question 33

Students who responded 'yes' to question 32 were asked to state the instrument which they learnt.

Table 33: *Frequency distribution showing students' second instrument.*

	Frequency	Percent
Piano	11	30.6
Flute	1	2.8
Percussion	2	5.6
Organ	1	2.8
Guitar	2	5.6
Not applicable	19	52.8
Total	36	100.0

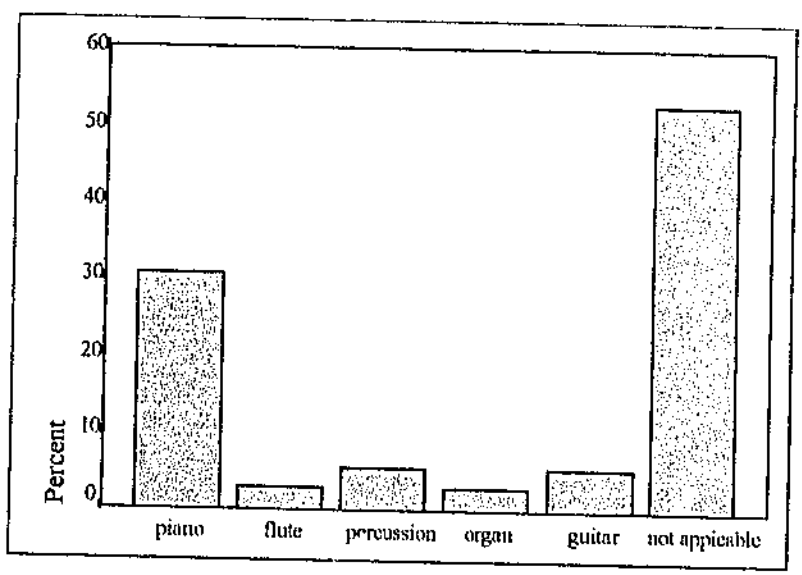

Figure 33: *Percentage graph showing students' second instrument.*

While a majority of students did not learn a second instrument, of the 47.2% who did, a large majority of those learnt the piano.

Question 34

Students who were learning a second instrument were asked to state if they were continuing their instrumental tuition on this instrument. Possible responses were 'yes' or 'no'.

Table 34: *Frequency distribution stating if students were continuing to undertake instrumental music lessons on their second instrument.*

	Frequency	Percent
Yes	11	30.6
No	25	69.4
Total	36	100.0

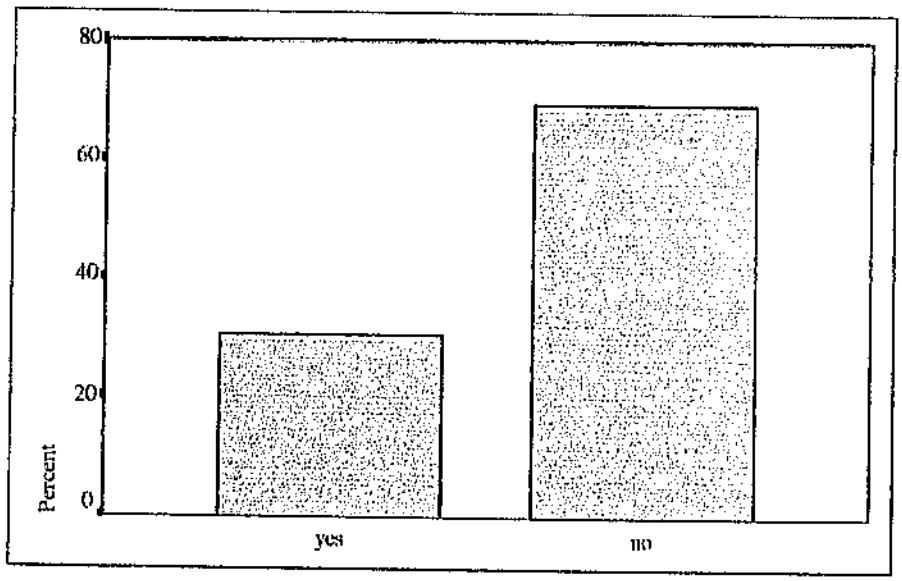

Figure 34: *Percentage of students that were continuing to undertake instrumental music lessons on their second instrument.*

Chi sq (1)= .020, $p<.05$. Results indicate that this was significant. The majority of students who learnt a second instrument also ceased their lessons in that instrument.

Question 35

Students were asked to state if they found it difficult to do their practice on a regular basis. Possible responses were 'yes' or 'no'.

Table 35: *Frequency distribution of students' responses to whether they found it difficult to practice on a regular basis.*

	Frequency	Percent
Yes	23	63.9
No	13	36.1
Total	36	100.0

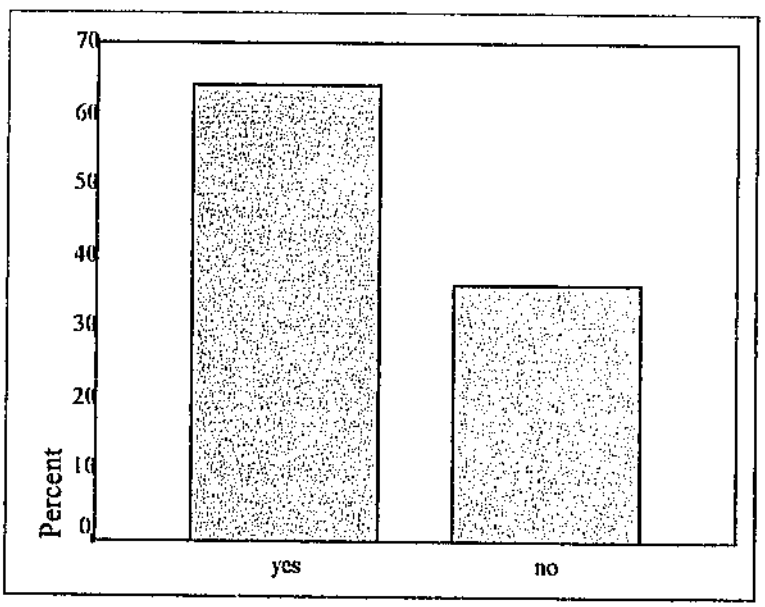

Figure 35: *Percentage of students' responses to whether they found it difficult to practice on a regular basis.*

Testing found that this factor is not significant, (p>.05) and therefore it is apparent that students responses to practice were subject to chance, perhaps different factors for different individuals. Chi sq (1)= .096, p> .05.

Question 36

Students were asked if they had a part time job whilst learning an instrument.

Responses were either 'yes' or 'no'.

Table 36: *Frequency distribution of students' responses whether or not they had a part time job whilst learning an instrument.*

	Frequency	Percent
Yes	15	41.7
No	21	58.3
Total	36	100.0

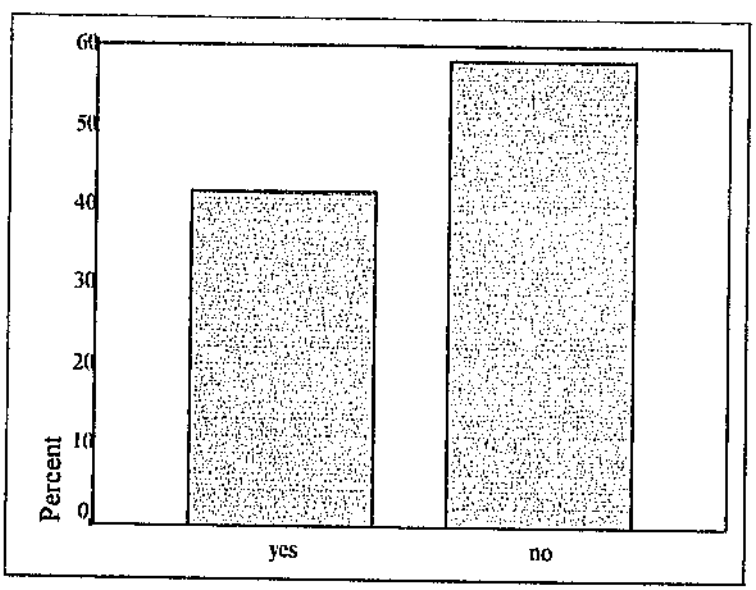

Figure 36: *Percentage of students' responses whether or not they had a part time job whilst learning an instrument.*

Chi-square testing shows that it is not significant. Chi sq (1)= .317, p>.05.

Question 37

Students were asked if they had simply lost interest in studying music. 75% said 'yes' and 25% said 'no'.

Table 37: *Frequency distribution of students in response to if they had simply lost interest in studying their instrument.*

	Frequency	Percent
Yes	27	75.0
No	9	25.0
Total	36	100.0

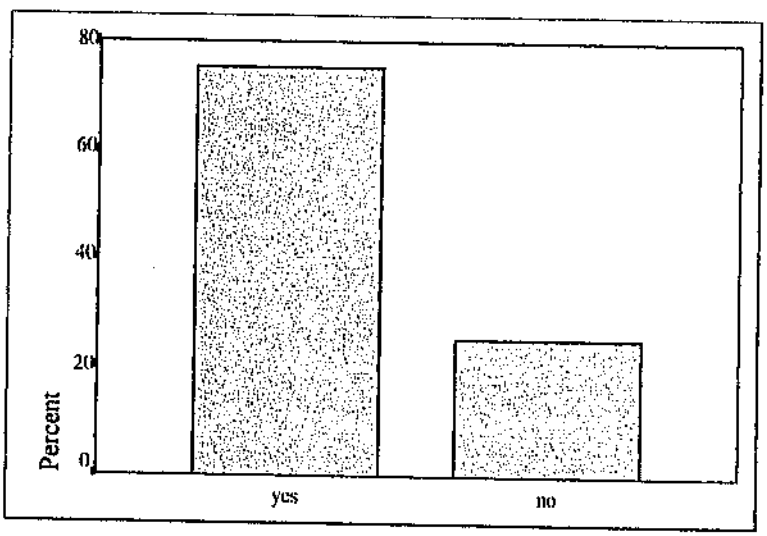

Figure 37: *Percentage of students in response to if they had simply lost interest in studying their instrument.*

The chi-square value is significant ($p<.01$). Chi sq (1)= .003, $p< .01$. Losing interest is a significant factor influencing discontinuation of music study.

Question 38

Students were asked to state if 'other outside after-school commitments were the main reason for discontinuing studying music'. 63.9% said 'yes' and 36.1% said 'no'.

Table 38: *Frequency distribution of students' responses regarding their after-school commitments.*

	Frequency	Percent
Yes	23	63.9
No	13	36.1
Total	36	100.0

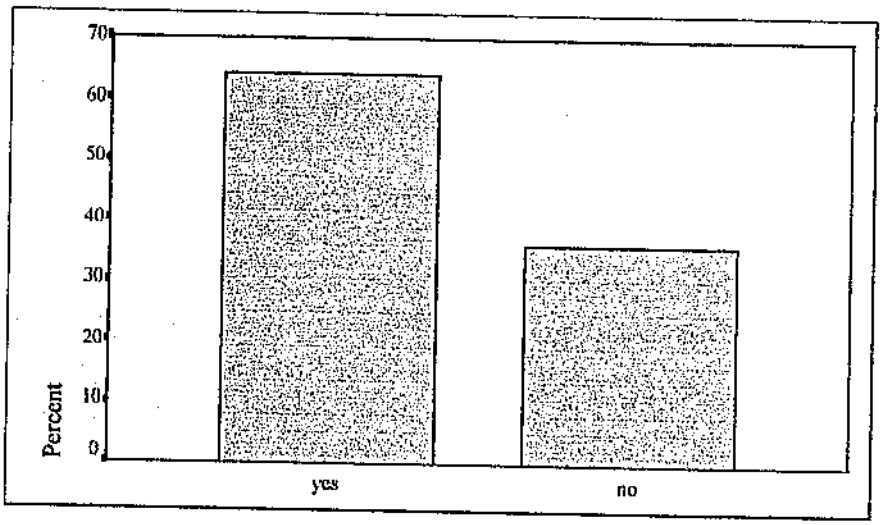

Figure 38: Percentages of students' responses regarding their after-school commitments. To analyse if these were contributing factors for discontinuing studying music.

The chi-square statistic is not significant (p>.05). Chi sq (1)= .096, p> .05.

Question 39

Students were asked if they received positive encouragement and support from their instrumental teacher.

Table 39: *Frequency distribution of students responses if they received positive encouragement and support from their instrumental teacher.*

	Frequency	Percent
Yes	11	30.6
No	25	69.4
Total	36	100.0

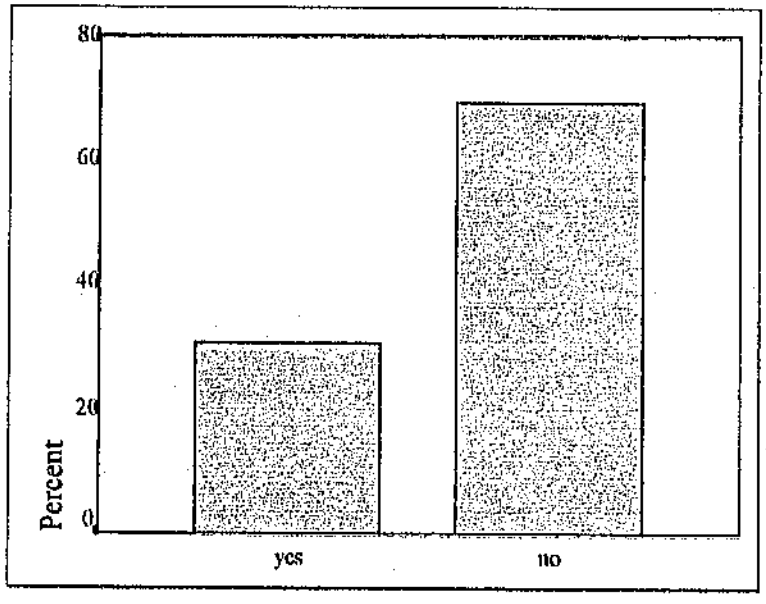

Figure 39: *Percentage of student's responses if they received positive encouragement and support from their instrumental teacher.*

Chi sq (1)= .020, p<.05. This indicates that students' perception of lack of positive encouragement is a significant factor in students' discontinuation of their music studies.

Question 40

Students were asked, "Did you receive positive encouragement and support form your classroom music teacher?"

Table 40: *Frequency distribution regards students' responses. Did they receive positive encouragement and support from their classroom music teacher?*

	Frequency	Percent
Yes	13	36.1
No	23	63.9
Total	36	100.0

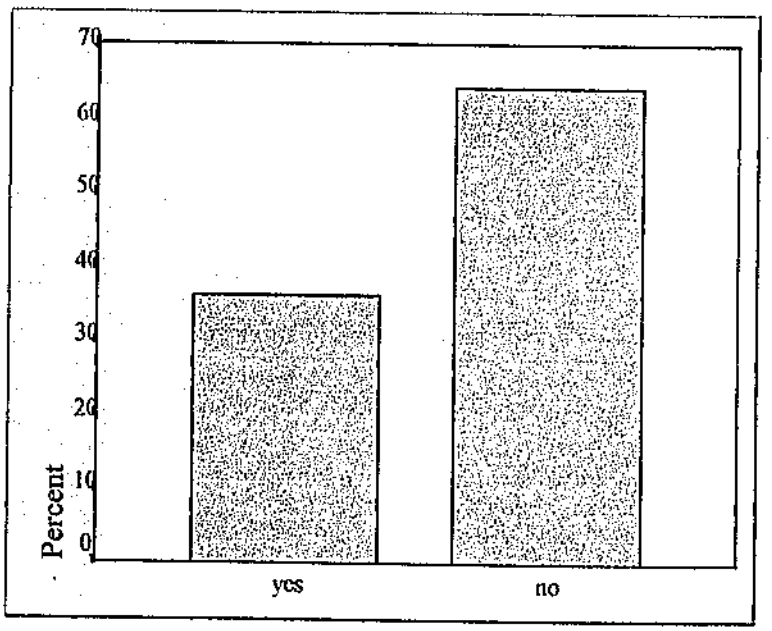

Figure 40: *Percentages of students' responses. Did they receive positive encouragement and support from their classroom music teacher?*

Chi- square test showed that it was there was no significance (p>.05).

Chi sq (1)= .096, p > .05.

Question 41

The question asked students to respond using 'yes' or 'no' regarding if they were encouraged to continue in the music program during their involvement in the course.

Table 41: *Frequency distribution to see whether students were encouraged to continue in the music program during their course involvement.*

	Frequency	Percent
Yes	18	50.0
No	15	41.7
No answer	3	8.3
Total	36	100.0

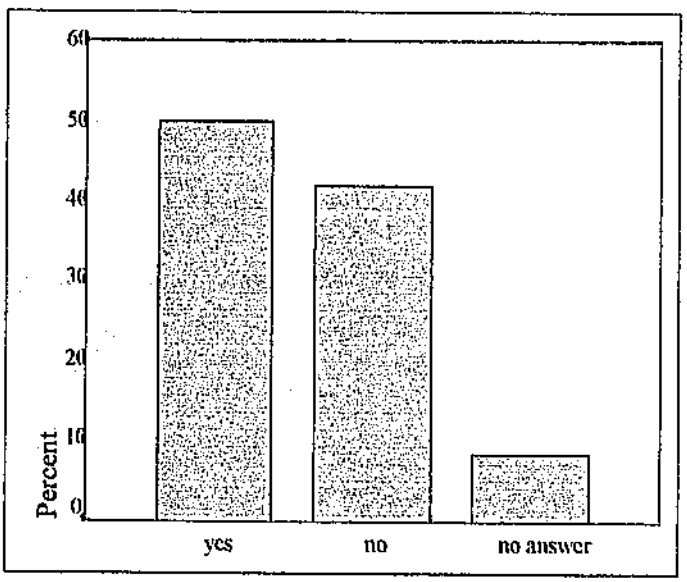

Figure 41: *Percentage of students who were encouraged to continue in the music program during their course involvement.*

When eliminating the respondents who did not answer, chi square tests indicated that there is no significance result. Chi sq (1)= .602, p>.05. Therefore results do not indicate whether students do or do not receive encouragement to continue in the music program during their course involvement.

Question 42

Students were asked, "Were you contacted and encouraged to continue your music studies once the teacher realized that you had discontinued or were considering withdrawing from your music studies?"

Of the students responses 25% said 'yes' and 75% said 'no'.

Table 42: *Frequency distribution of students who were contacted and encouraged to continue their music studies once the teacher realized that they had discontinued or were considering withdrawing from their music studies.*

	Frequency	Percent
Yes	9	25.0
No	27	75.0
Total	36	100.0

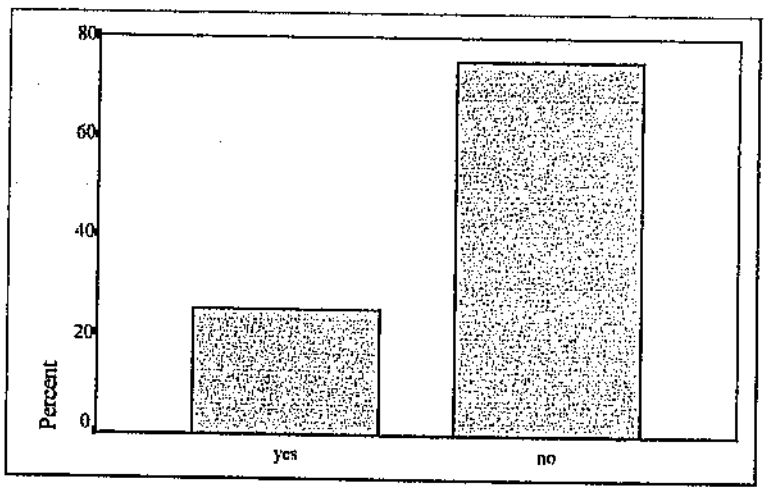

Figure 42: *Percentage of students who were contacted and encouraged to continue their music studies once the teacher realized that they had discontinued or were considering withdrawing from their music studies.*

Chi-square tests indicated a significance of .003. Chi sq (1)= .003, p< .01. Thus one can conclude that the majority of students are not contacted and/ or encouraged to continue their music studies once the teacher has realized that a child has discontinued or was considering withdrawing from their music studies.

Question 43

Students were asked, " If you had have been encouraged and praised in your musical abilities, do you believe you may have decided to continue you music tuition". Possible responses were 'yes', 'no', or 'no answer'.

Responses show that 36.1% said 'yes' and 50% said 'no' with 13.9% no response.

Table 43: *Frequency distribution of students' responses illustrating students' thoughts about if they had have been encouraged and praised in their musical abilities, would they have decided to continue their music tuition?*

	Frequency	Percent
Yes	13	36.1
No	18	50.0
No answer	5	13.9
Total	36	100.0

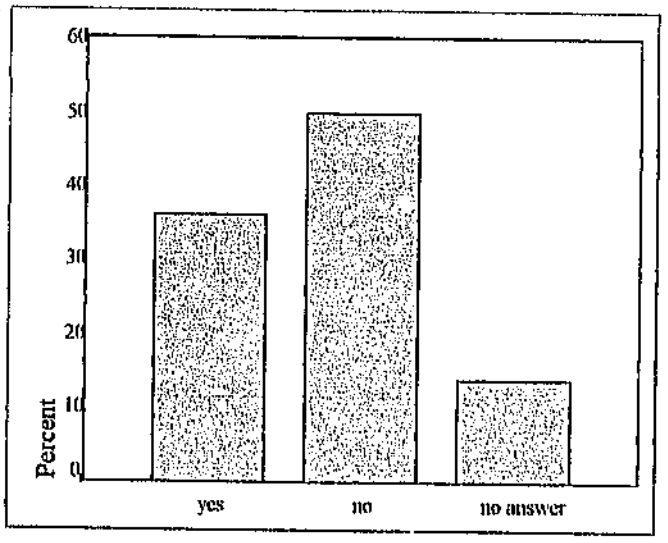

Figure 43: *Percentage of students' responses illustrating students' thoughts about if they had have been encouraged and praised in their musical abilities, would they have decided to continue their music tuition?*

The chi-square test indicates that students did not receive encouragement and praise for musical abilities during the course of their music tuition. Chi square testing indicated that there was a significant response, ($p<.05$). Chi sq (2)= .028, $p<.05$.

Question 44

Students were asked if they received continual praise and encouragement when they were learning their instrument. Possible responses were 'yes', 'no' or 'no answer'. 55.6% said 'yes' and 38.9% said 'no'. The remaining 5.6% did not answer the question.

Table 44: *Frequency distribution of students if they received continual praise and encouragement when they were learning their instrument.*

	Frequency	Percent
Yes	20	55.6
No	14	38.9
No answer	2	5.6
Total	36	100.0

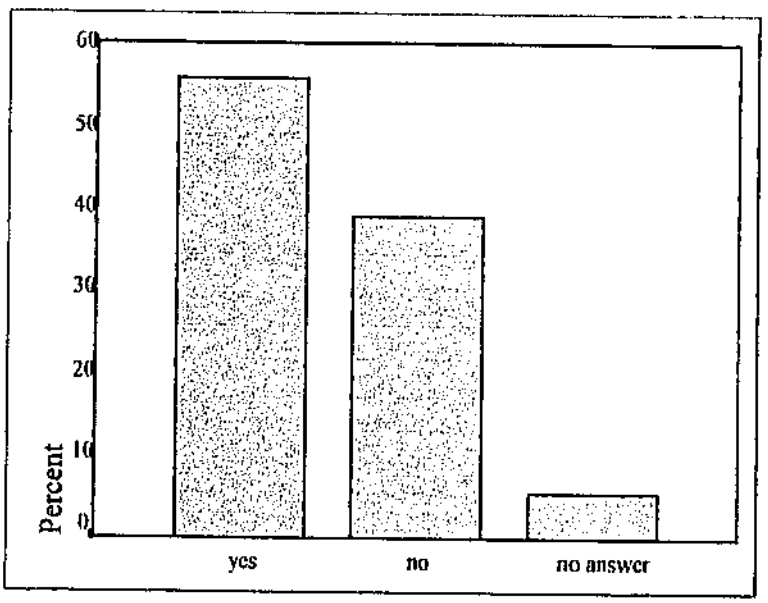

Figure 44: Percentage of students if they received continual praise and encouragement when they were learning their instrument.

Chi-square tests indicate a significance of .001. Chi sq (2)= .001, p< .01. This indicates that praise was a significant factor for student while they were learning their instrument.

Question 45i

Students were asked, " Did you receive recognition for accomplishments made in band?

Table 45i: *Frequency distribution of student responses to whether or not they received recognition for accomplishments made in band.*

	Frequency	Percent
Yes	9	25.0
No	23	63.9
No answer	4	11.1
Total	36	100.0

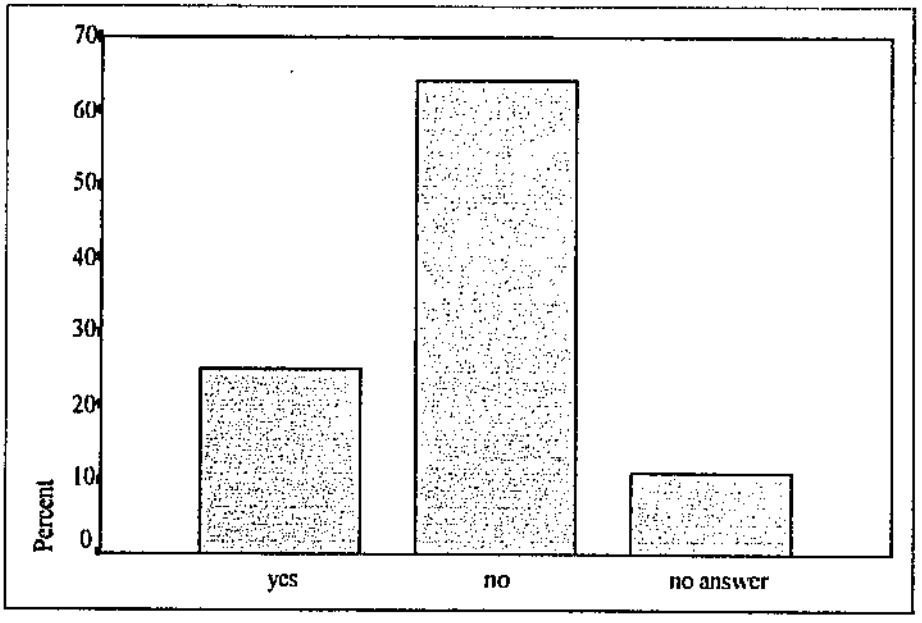

Figure 45i: *Percentage of student responses to whether or not they received recognition for accomplishments made in band.*

Testing using chi-square analysis indicates that there is a significant difference ($p < .001$). Chi sq (2)= .000, $p < .001$. This means that students did not frequently receive recognition for accomplishments made in band.

Question 45ii

The second part of question 45 asked students if they received recognition for accomplishments made in class.

Table 45ii: *Frequency distribution of student responses if they received recognition for their accomplishments made within class.*

	Frequency	Percent
Yes	13	36.1
No	19	52.8
No answer	4	11.1
Total	36	100.0

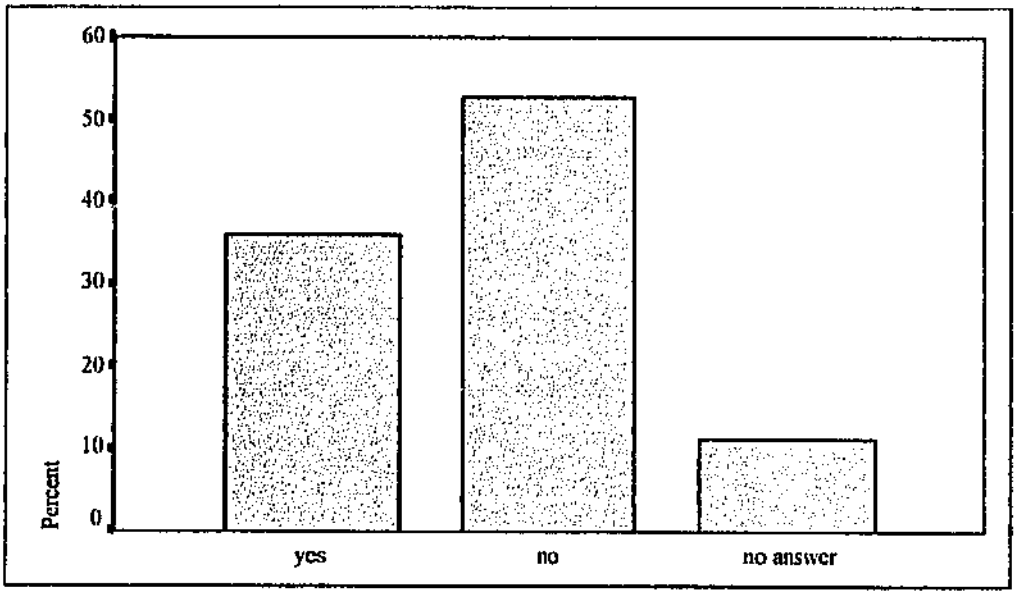

Figure 45ii: *Percentage of student responses if they received recognition for their accomplishments made within class.*

Test Statistics were significant. Chi sq (2)= .009, $p < .01$. This indicates that students felt as though they did not receive recognition for their accomplishments made within class.

Question 45iii

Students were asked to state if they received recognition for their accomplishments made in their instrumental music lessons.

Table 45iii: *Frequency distribution of student responses if they received recognition for their accomplishments made in their music lessons.*

	Frequency	Percent
Yes	15	41.7
No	17	47.2
No answer	4	11.1
Total	36	100.0

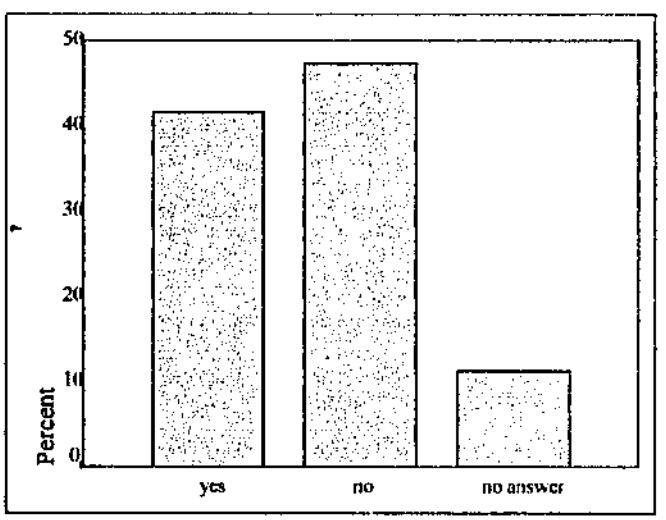

Figure 45iii: *Percentage of student responses if they received recognition for their accomplishments made in their music lessons.*

Testing stated that results regarding students receiving recognition for accomplishments made in music lessons were not significant. Chi sq (1)= .724, p> .05. This result was taken by eliminating the students that did not answer. Therefore chi square testing did not confirm any significance between whether or not students received recognition for their accomplishments made in their music lessons.

Question 46

Here students were asked, " Did you have difficulty with time management in being able to fit in your music studies?" Responses are shown below.

Table 46: *Frequency distribution of students responses regarding if they had difficulty with their time management in being able to fit in their music studies.*

	Frequency	Percent
Yes	28	77.8
No	7	19.4
No answer	1	2.8
Total	36	100.0

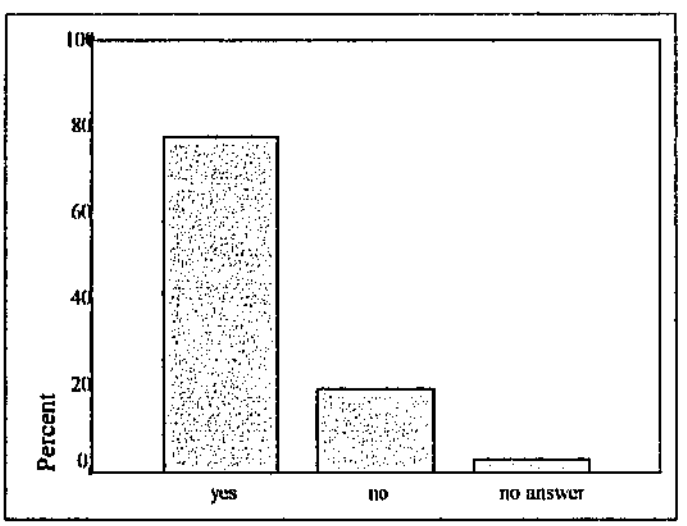

Figure 46: *Percentage of students responses regarding if they had difficulty with their time management in being able to fit in their music studies.*

Test Statistics state that there is a significant difference. Chi sq (2)= .000, p< .001. This means that students' responses regarding difficulty with time management in being able to fit in their music studies are a concern for music students. Self-discipline and time management are areas which contributes to students' decisions whether or not to continue or discontinue their instrumental music studies.

Question 47

This question asked students if they had had enough time to complete homework and practice during the weekdays?

30.6% answered 'yes' and 66.7% answered 'no', with 2.8% not answering.

Table 47: *Frequency Distribution of students' responses regarding whether they had enough time to complete homework and practice during the weekdays.*

	Frequency	Percent
Yes	11	30.6
No	24	66.7
No answer	1	2.8
Total	36	100.0

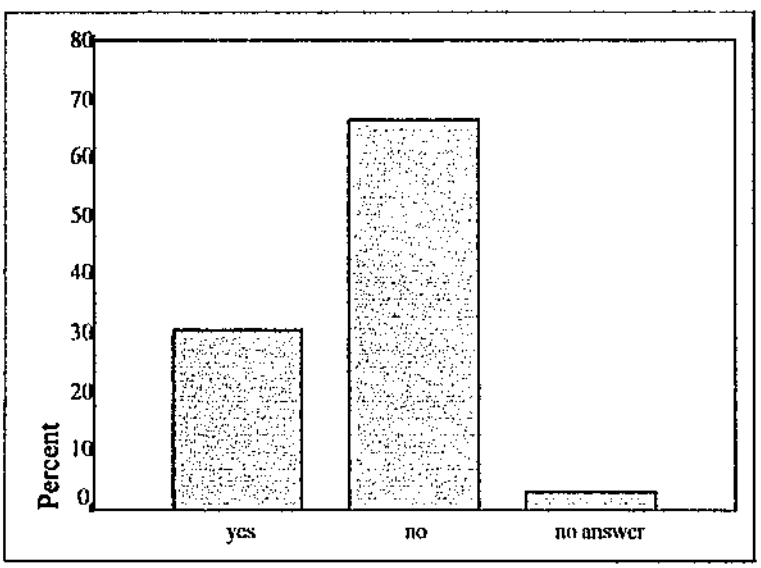

Figure 47: *Percentage of students' responses regarding whether they had enough time to complete homework and practice during the weekdays.*

The chi-square test for enough time to complete homework and practice during weekdays is significant ($p < .001$) and suggests that students perceive that they do not have enough time to complete set tasks on a normal working week. Chi sq (2)= .000, $p < .001$.

Question 48

Students were asked to indicate if their parents/ guardian had difficulties in affording their instrument. Possible responses were 'yes', 'no' or 'no answer'. It is evident in Table 48 that 36.1% said 'yes', 58.3 said 'no' and 5.6% did not answer the question.

Table 48: *Frequency distribution of students whose parents had difficulties in affording an instrument.*

	Frequency	Percent
Yes	13	36.1
No	21	58.3
No answer	2	5.6
Total	36	100.0

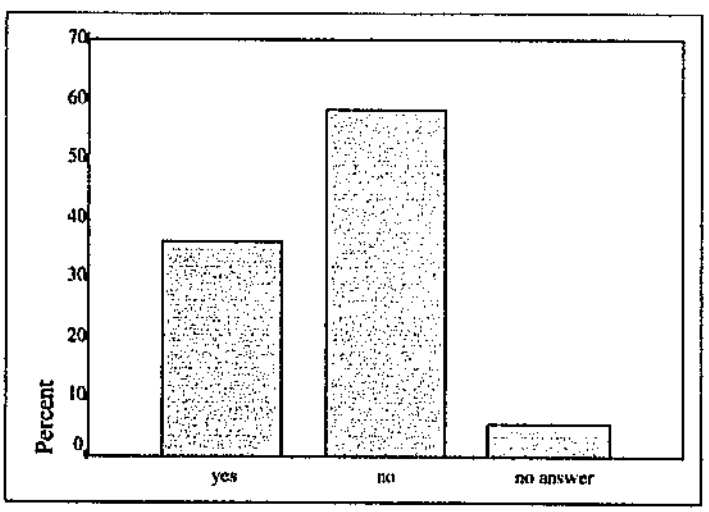

Figure 48: *Percentage of students whose parents had difficulties in affording an instrument.*

Examination of the chi-square test for students' difficulties in affording an instrument is significant ($p < .01$). Chi sq (2)= .001, $p < .05$. This means that the majority of parents managed to afford an instrument for their child. However, a considerable percentage of families still found it difficult to be able to purchase an instrument.

Question 49

Students were asked to state, "Did your parents/guardian listen to you perform at home?"

Responses were divided into 6 categories, which are illustrated in Table 49.

Of the responses, 52.8% stated that parents/ guardians 'seldom' listened to their practice.

Table 49: *Frequency distribution of students whose parents/guardian listened to them perform at home.*

Number of days per week	Frequency	Percent
Everyday	7	19.4
Twice a week	2	5.6
Once a week	5	13.9
Seldom	19	52.8
Never	1	2.8
Didn't practice- unless made to do so.	2	5.6
Total	36	100.0

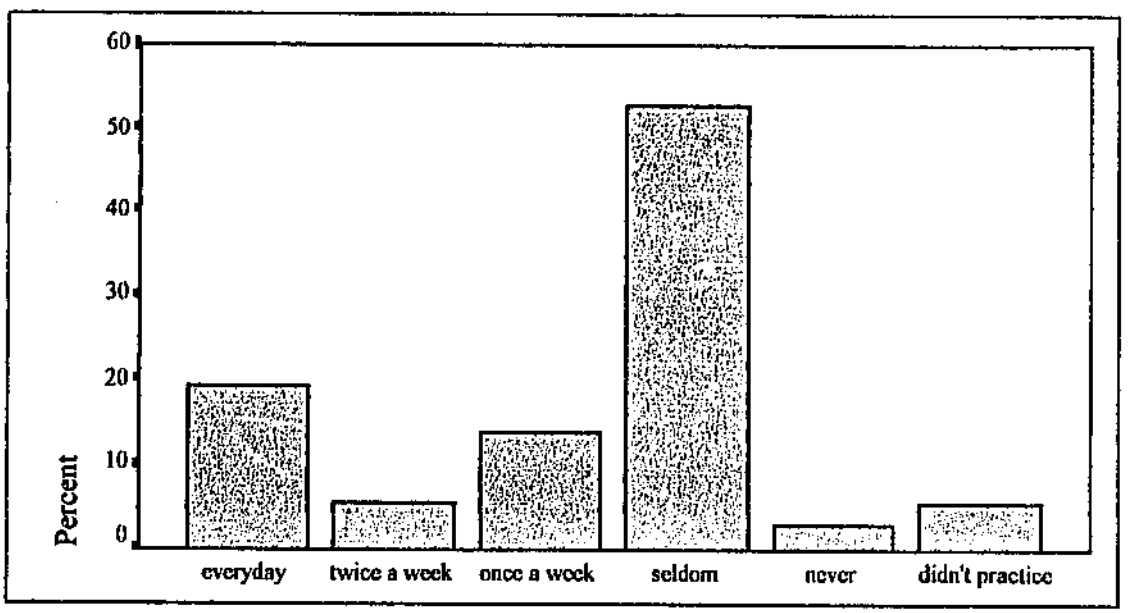

Figure 49: *Percentage of students whose parents/guardian listened to them perform at home.*

Test statistics indicate that there is a significant difference for the percentage of students whose parents listen to their performance. Chi sq (1)= .028, $p < .05$. Most parents seldom listened to their offspring practice.

Question 50

Students were asked if their parents encouraged them to continue learning their instrument. Of the responses 66.7% said 'yes', 30.6% said 'no' and 2.8% did not answer. (See Table 50).

Table 50: *Frequency distribution of student responses regarding their parents' encouragement to continue learning their instrument.*

	Frequency	Percent
Yes	24	66.7
No	11	30.6
No answer	1	2.8
Total	36	100.0

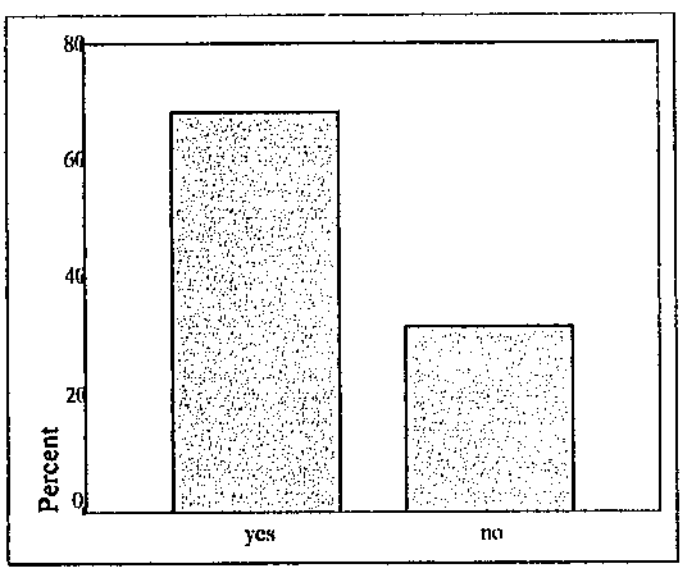

Figure 50: *Percentage of student responses regarding their parents' encouragement to continue learning their instrument.*

Chi-square states that there is a significant difference observed regarding parents' encouragement for students to continue learning their instrument ($p < .05$). Chi sq (1)= .028, $p < .05$. A majority of parents did encourage their children to continue learning their instrument.

Question 51

Students were asked, " On a scale from 1-4 (one being exceptionally high and 4 being below average) how would you rate your musical ability?"

Table 51: *Frequency distribution of students' perceptions of their musical ability.*

	Frequency	Percent
1	4	11.1
2	14	38.9
3	15	41.7
4	3	8.3
Total	36	100.0

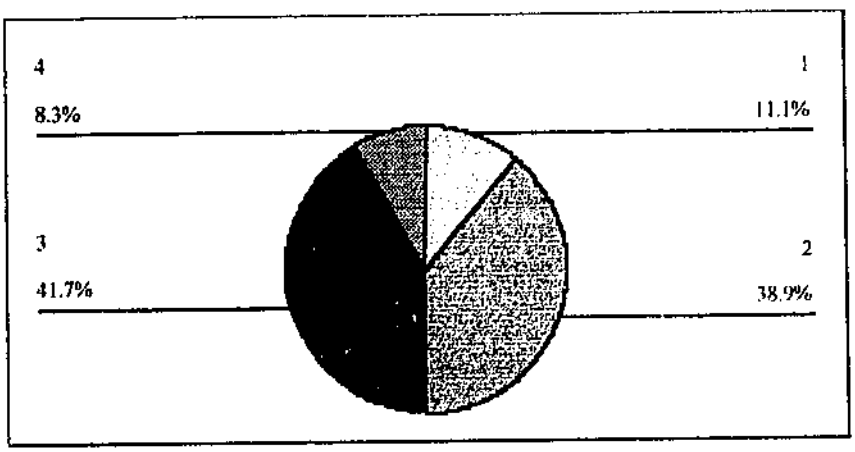

Figure 51: *Percentage graph of students' perceptions of their musical ability.*

Chi square tests indicate a significant difference ($p < .01$. Chi sq (1)= .004 $p < .05$. This indicates a significant percentage of students perceived their music ability to be either a 2 or 3 rating. This indicating that students rate their own musical ability as average or just below.

Question 52

Students were asked to state whether or not their parents had learnt an instrument. Response possibilities were either 'yes' or 'no'.

Table 52: *Frequency distribution of students who had parents that had learnt an instrument.*

	Frequency	Percent
Yes	18	50.0
No	18	50.0
Total	36	100.0

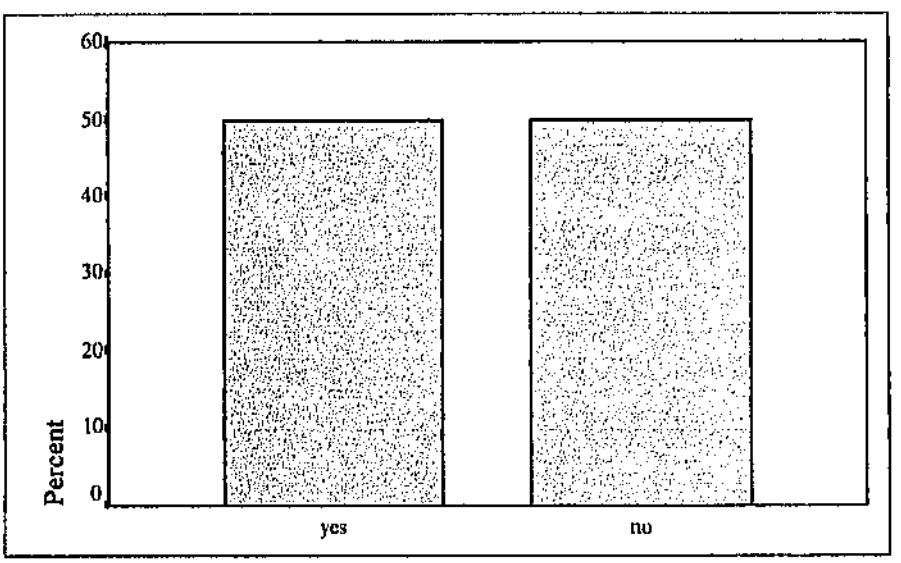

Figure 52: *Percentage of students who had parents that had learnt an instrument.*

The above bar graph indicates that 50% of parents had learnt an instrument and 50% did not, there being no significant difference between parents who did and did not learn an instrument.

Question 53

Students who answered 'yes' to question 52 were then asked to state if their parents were still playing their instrument.

Of the responses in question 52, 50% stated that their parents had learnt an instrument, however, only 13.9% said 'yes' that they were continuing to play their instrument.

Table 53: *Frequency distribution of students whose parents are still learning an instrument.*

	Frequency	Percent
Yes	5	13.9
No	31	86.1
Total	36	100.0

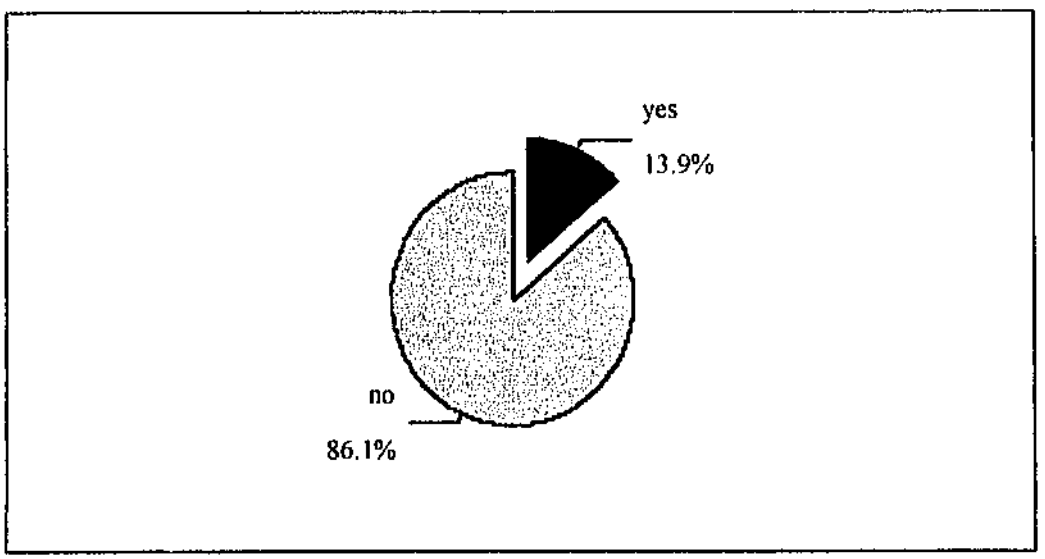

Figure 53: *Percentage of students whose parents are still learning an instrument.*

Chi square tests indicate a significant difference ($p < .001$). Chi sq (1)= .000, $p < .05$. This indicates a significant percentage of parents who had learnt an instrument, no longer did so.

Question 54

Students were asked if their parents/ guardian paid for their instrumental tuition. Of the responses 19.4% answered 'yes' and 80.6% answered 'no'.

Table 54: *Frequency diagram indicating whether parents/guardians paid for their childrens' instrumental lessons.*

	Frequency	Percent
Yes	7	19.4
No	29	80.6
Total	36	100.0

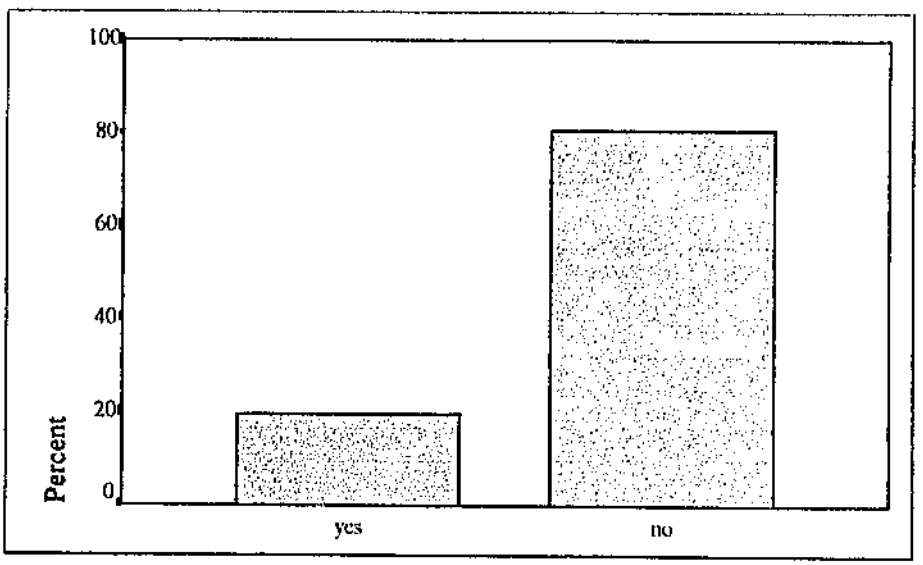

Figure 54: *Percentage diagram indicating whether parents/guardians paid for their childrens' instrumental lessons.*

Chi square test statistics indicate that the percentage of students parents who do not have to pay for their instrumental music lessons is significant ($P < .001$). Chi sq (1)= .000, $p < .001$. Therefore the majority of students who learned an instrument through W.A. school education system (mainly in government secondary schools) did not pay for their instrumental tuition.

Question 55

The discontinuing questionnaire asked students who had discontinued their instrumental music tuition if they had been scholarship music students. 75% answered 'yes' and 25% 'no' (See Table 55).

Table 55: *Frequency distribution of students who had received a scholarship to learn their instrument.*

	Frequency	Percent
Yes	27	75.0
No	9	25.0
Total	36	100.0

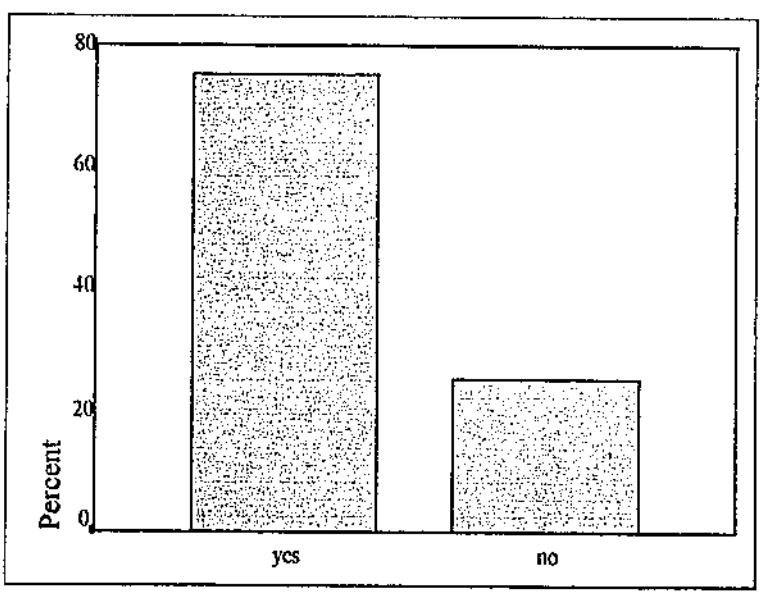

Figure 55: *Percentage of students that received a scholarship to learn their instrument.*

Chi square analysis was employed to determine any significance between students who had or had not received a scholarship to study their instrument. Chi-square indicated that there was a significance of .003 ($p < .01$), which means that a high ratio of students who had received a scholarship for music had discontinued their instrumental music studies.

Question 56

Students were asked, "Now that you have ceased learning your instrument, do you regret your decision?" Only 11.1% said 'yes' and 88.9% said 'no'.

Table 56: *Frequency distribution of students' responses concerning, their regret at having ceased learning their instrument.*

	Frequency	Percent
Yes	4	11.1
No	32	88.9
Total	36	100.0

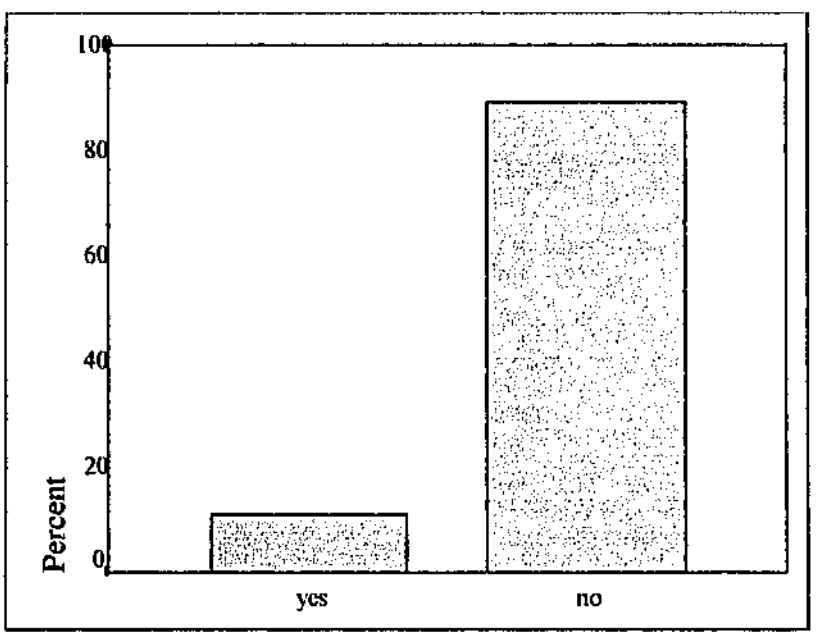

Figure 56: *Percentage of students who regretted their decision to cease learning their instrument.*

Test statistics indicate that once students cease learning an instrument, in their early stages of discontinuing, they don't regret their decision to cease learning. Chi sq (1)= .000, p <.001.

Question 57

Students were asked to write down any important areas they felt had been overlooked in relation to their discontinuing instrumental studies.

Owing to the insufficient responses to this question, it is assumed that the questionnaire adequately covered all areas which students felt relevant with regards as to why they had discontinued their music studies. Student responses to question 57 are listed below.

1. 4 papers stated none.
2. The time was being tied up with too much music that I don't enjoy/ boring! I just want to be normal, like my friends, no strings attached.
3. I didn't do well in class music.
4. Even though I have quit clarinet I am going to continue piano out of school time with a different teacher.
5. I think in special music they should do as they promised us and play more music. If one person is lacking in knowledge teach them not the whole class in the time we could be playing our instruments.
6. If I had been given a choice to study another instrument, I would probably still be learning music.
7. I feel bad that I have quit.

CHAPTER VI

DATA ANALYSIS: CONTINUING QUESTIONNAIRE

A total of 190 students completed either a discontinuing or a continuing questionnaire paper. 154 of these were continuing studying their instrument and music into year 9, and 36 had discontinued their music studies. Within this chapter, data analysis is reported in relation to the continuing questionnaire papers.

Question 1

Students were asked to state the instrument which they played. Some students studied two instruments.

Table 57: *Frequency distribution of instruments students studied.*

Instruments	Frequency	Percent
Guitar	25	16.2
Trumpet	16	10.4
Trombone	7	4.5
Tuba/euphonium	7	4.5
Flute	26	16.9
Clarinet	15	9.7
Saxophone	10	6.5
Piano	15	9.7
Voice	5	3.2
Percussion	11	7.1
French horn	3	1.9
Violin	5	3.2
Viola	1	.6
Cello	2	1.3
Piano and violin	1	.6
Piano and viola	1	.6
Piano and tuba	1	.6
Clarinet and saxophone	1	.6
Bass guitar	1	.6
Guitar and clarinet	1	.6
Total	154	100.0

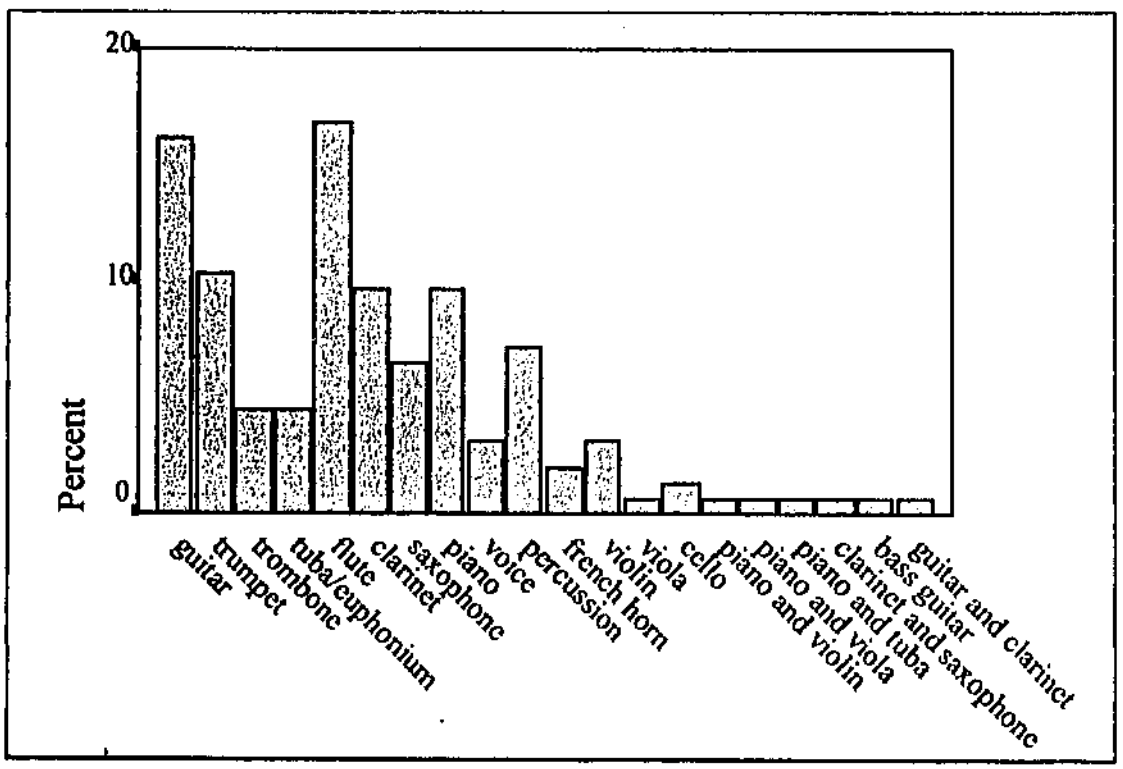

Figure 57: *Percentage of instruments students studied.*

Question 2

Students were asked to state the reasons why they chose to learn their instrument.

Table 58: *Frequency distribution illustrating students' reasons for why they decided to learn an instrument.*

	Frequency	Percent
Good instrument to learn	12	7.8
Parents wanted student to undertake lessons	13	8.4
Thought it would be fun	28	18.2
Received a scholarship	27	17.5
Liked the sound	26	16.9
Liked the look	7	4.5
I wanted to learn an instrument	10	6.5
Help with reading and writing	6	3.9
Able to borrow a family friends instrument	12	7.8
I was good at it	11	7.1
Don't know	2	1.3
Total	154	100.0

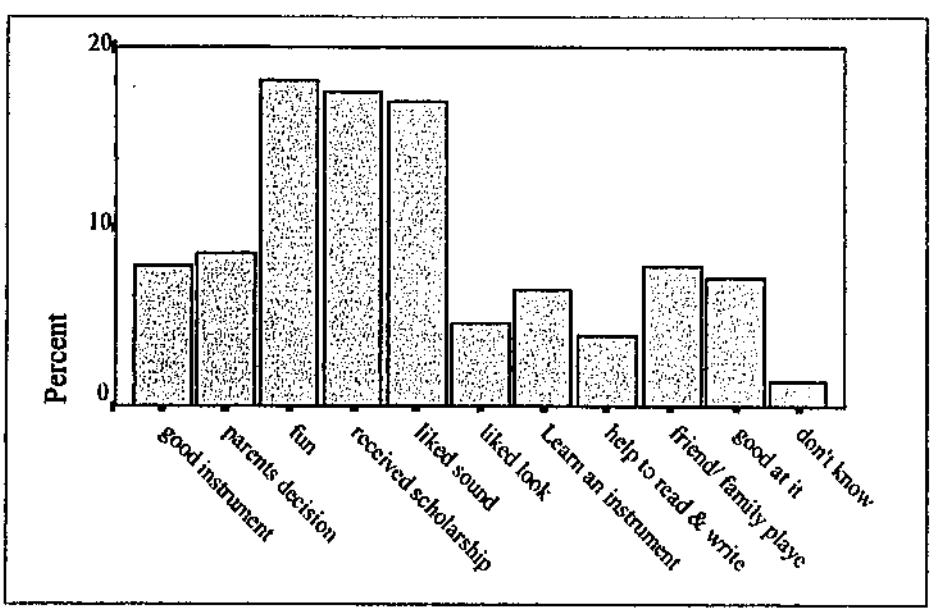

Figure 58: *Percentage illustrating students' reasons for why they decided to learn an instrument.*

Question 3

Students were asked at what age had they started learning a musical instrument. The highest percentage of students responded that they had begun learning their instrument at the age of 11. 35.7% answered 11 years, 15.6% said 10 years, next was at the age of 8.

Table 59: *Frequency distribution which indicates the age at which students started to learn their instrument.*

Age started to learn their instrument in years.	Frequency	Percent
3	1	.6
4	6	3.9
5	2	1.3
6	4	2.6
7	7	4.5
8	15	9.7
9	12	7.8
10	24	15.6
11	55	35.7
12	14	9.1
13	14	9.1
Total	154	100.0

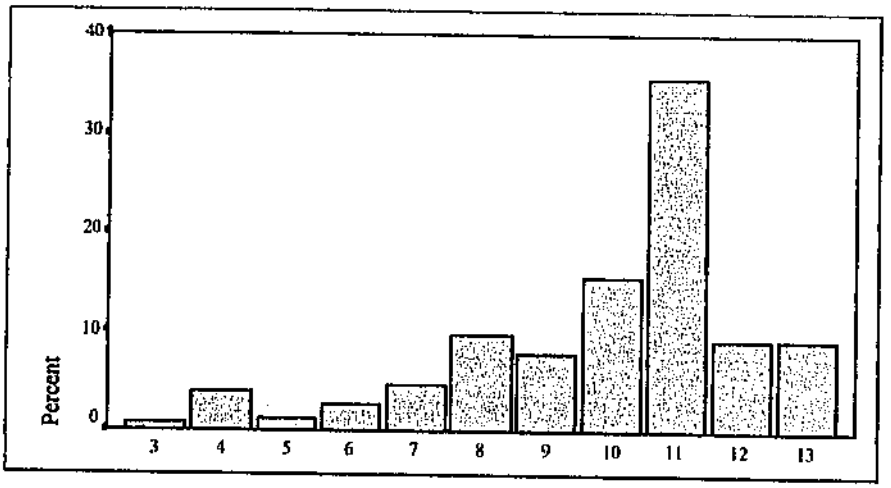

Figure 59: *Percentage which indicates the age at which students started to learn their instrument.*

Question 4

Students were asked if they currently participated in a music ensemble. Of the responses 77.3% said 'yes' and 22.7% said 'no'.

Table 60: *Frequency distribution of students who currently participated in a music ensemble.*

	Frequency	Percent
Yes	119	77.3
No	35	22.7
Total	154	100.0

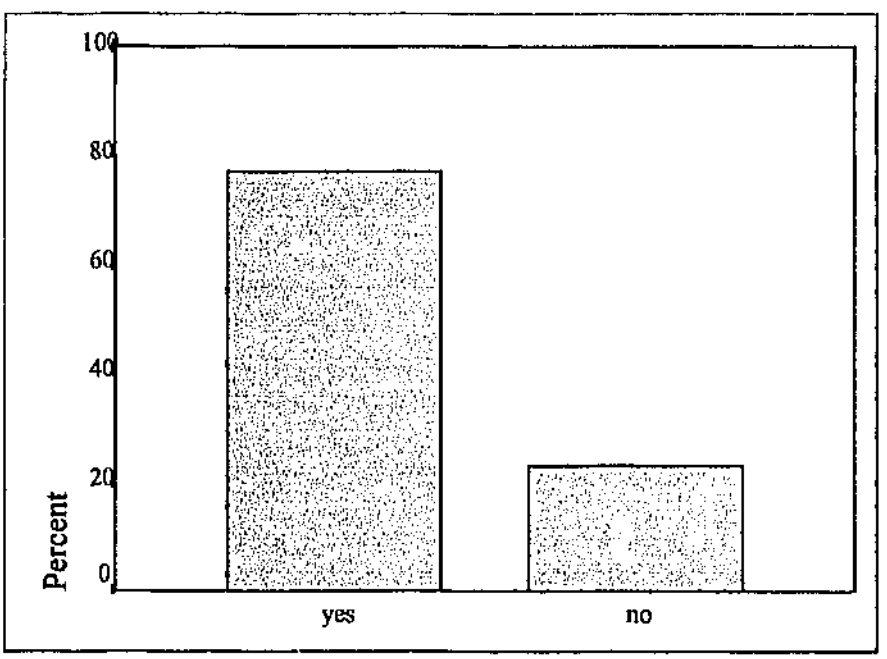

Figure 60: *Percentage of students who currently participated in a music ensemble.*

Testing using chi-square analysis indicates that the majority of students who are learning an instrument play within an ensemble. Chi sq (1)= .000, p< .001.

Question 5

Students, who answered 'yes' to question 4 in the continuing questionnaire paper, were asked to indicate which ensemble they participated in. The categories respondents selected from the categories indicated in Table 61.

Table 61: *Frequency distribution of instrumental ensembles in which students performed.*

Ensembles students perform in	Frequency	Percent
Junior band	38	24.7
Senior band	8	5.2
Rock band	4	2.6
Jazz band	3	1.9
Concert band	13	8.4
Orchestra	5	3.2
Choir	5	3.2
Guitar ensemble	7	4.5
Percussion ensemble	1	.6
Orchestra and choir	4	2.6
Jazz band, concert band and choir	2	1.3
Orchestra and W.A.Y.O	1	.6
Concert band and orchestra	1	.6
Orchestra, choir and flute ensemble	2	1.3
Choir and guitar ensemble	3	1.9
Jazz band and concert band	3	1.9
Concert band and choir	5	3.2
Senior band and jazz band	1	.6
Junior band and senior band	6	3.9
Jazz band and concert band	2	1.3
Junior band and concert band	6	3.9
Junior band, jazz band and choir	2	1.3
Junior band, senior band and clarinet ensemble	1	.6
No answer	31	20.1
Total	154	100.0

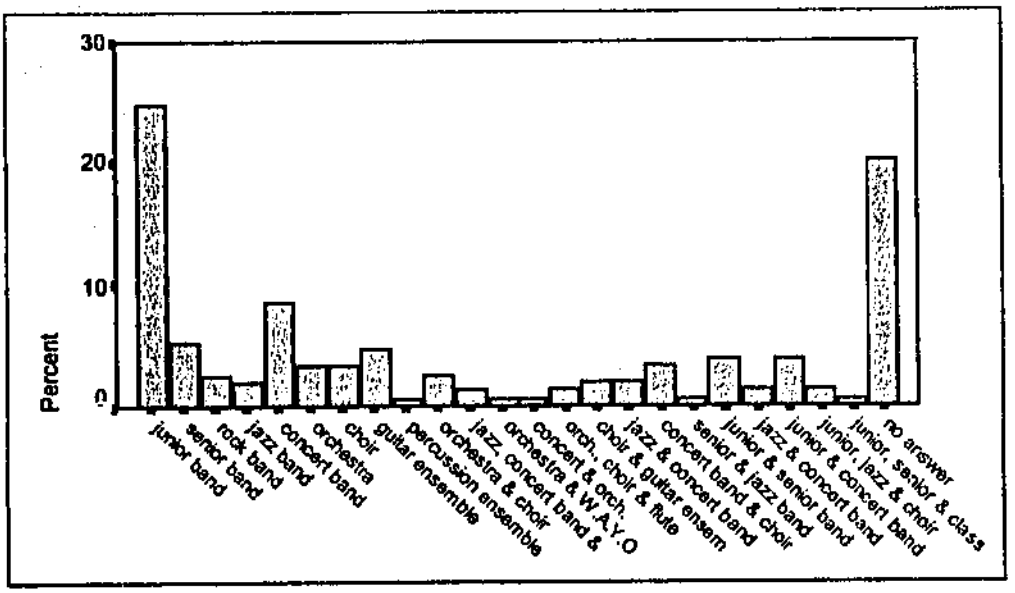

Figure 61: *Percentage of instrumental ensembles in which students performed.*

Question 6

Students were asked whether or not they had individual or group instrumental lessons. Of the responses 40.3% answered 'single lesson', 58.4% answered 'group lesson' and 1.3% did not answer the question.

Table 62: *Frequency distribution of students who had single or group instrumental music lessons.*

Type of instrumental lesson	Frequency	Percent
Single lesson	62	40.3
Group lesson	90	58.4
No answer	2	1.3
Total	154	100.0

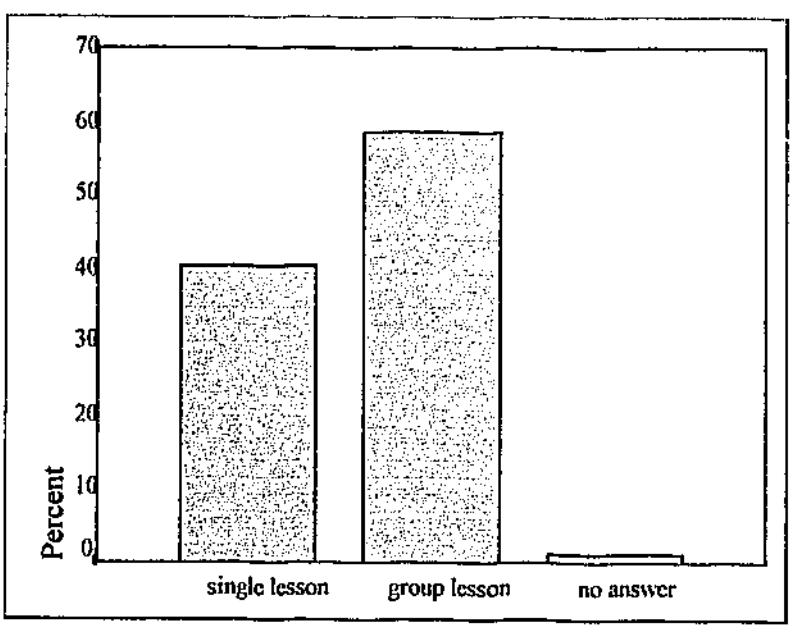

Figure 62: *Percentage of students who had single or group instrumental music lessons.*

The chi-square test for students who had a single or group lesson is significant (p. < .001) and suggests that group lessons dominate instrumental instruction within secondary schools for students who are in year 8. Chi sq (2)= .000, p < .001.

Question 7

Students, who said 'group lesson' to question 6, were asked to indicate the number of students who were in their instrumental lesson group.

Table 63: *Frequency chart stating the number of students, who made up an instrumental tuition group.*

Number of students per group lesson	Frequency	Percent
No answer (individual tuition)	60	39.0
2 per group	35	22.7
3 per group	21	13.6
4 per group	30	19.5
5 per group	4	2.6
6 per group	2	1.3
7 per group	2	1.3
Total	154	100.0

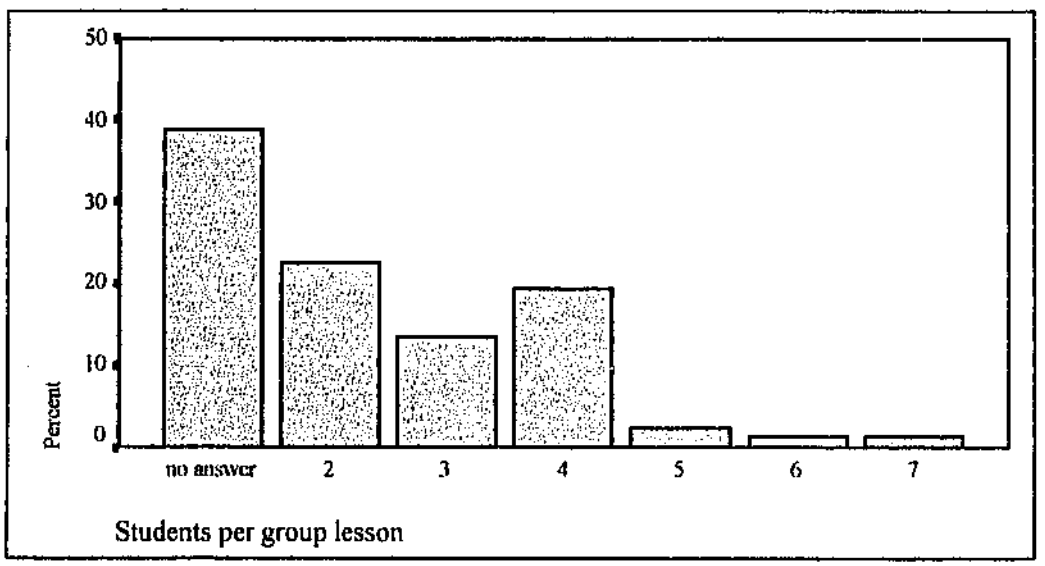

Figure 63: *Percentage of students, which made up an instrumental tuition group.*

Most gr up lesson class sizes consisted of 2-4 students.

Question 8

Students were asked to state whether or not they had a weekly instrumental lesson.

Table 64: *Frequency distribution of students who had weekly instrumental music lessons.*

	Frequency	Percent
Yes	146	94.8
No	8	5.2
Total	154	100.0

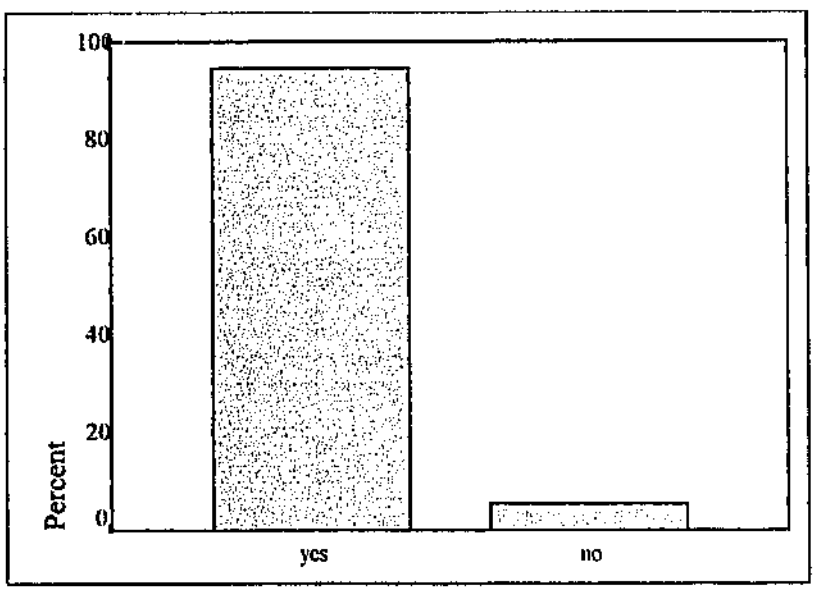

Figure 64: *Percentage of students who had weekly instrumental music lessons.*

As indicated in the above chart, the overwhelming majority of instrumental students have weekly instrumental lessons.

Question 9

Students were asked, "Is your lesson on a rotational timetable or is your lesson at the same time every week?" Of the 154 student responses, 59.1% stated that they had their lessons on a 'rotational' timetable whilst the remaining 40.9% indicated that their lessons were at the 'same time each week.'

Table 65: *Frequency distribution of students who stated that whether or not their instrumental music lessons were on a rotational or same time lesson timetable.*

	Frequency	Percent
Rotational	91	59.1
Same time	63	40.9
Total	154	100.0

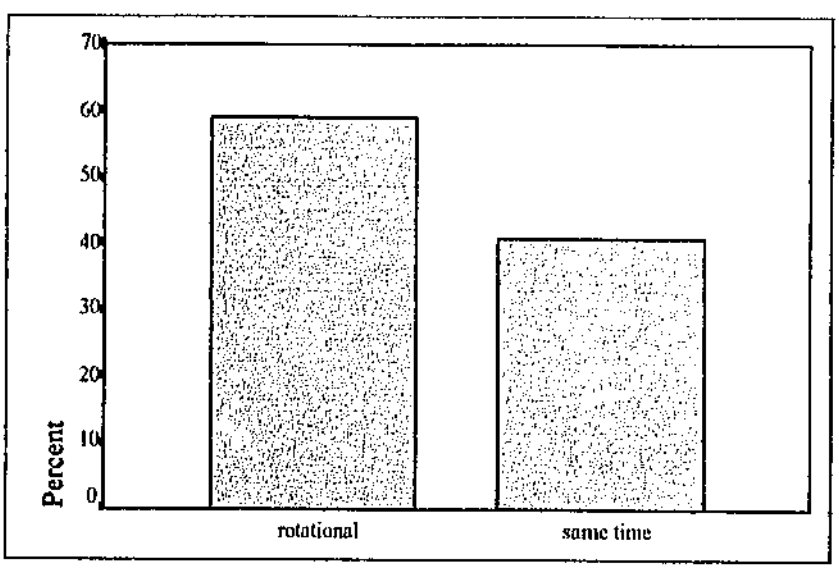

Figure 65: *Percentage of students who stated that whether or not their instrumental music lessons were on a rotational or same time lesson timetable.*

Test Statistics indicate that lessons timetabling is significant ($p < .05$) and suggests that the instrumental lessons are generally on a rotational system within secondary high schools. Chi sq (1)= .024, $p < .05$.

Question 10

Students were asked if they enjoyed their instrumental lessons. Possible responses were 'seldom', 'sometimes', 'most of the time', or 'all of the time'.

Of the 154 responses 3.2% answered 'seldom', 30.5% answered 'sometimes', 42.2% answered 'most of the time' and 37% answered 'all of the time. (See Table 66)

Table 66: *Frequency distribution of students who stated to what degree they enjoyed their instrumental music lessons.*

	Frequency	Percent
Seldom	5	3.2
Sometimes	47	30.5
Most of the time	65	42.2
All of the time	37	24.0
Total	154	100.0

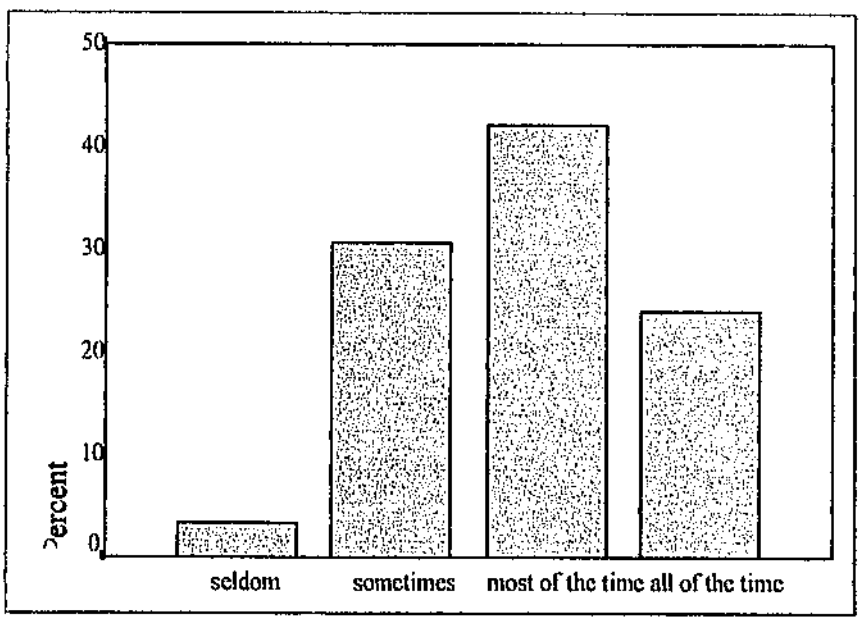

Figure 66: *Percentage of students who stated to what degree they enjoyed their instrumental music lessons.*

Test Statistics Pearson's chi-square has a value of 49.325 with a significance value of .000. The value in which analysis is tested against is $p < .05$ or $P < .001$. Because the value provided here is .000, it is viewed as being significant. The analysis then presents the following information:

"a 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 38.5."

This means that the minimum expected cell frequency is >5, and therefore it can be assumed that the chi square test is valid. Therefore students enjoyed their lessons either sometimes or most of the time.

Question 11

Students were asked to indicate, " What aspect of your instrumental lessons do you enjoy the most?" Possible responses are listed below in Table 67.

Table 67: *Frequency Distribution of what aspects of students' instrumental lessons they enjoy the most.*

Aspects enjoyed	Frequency	Percent
Technical work	10	6.5
Performance pieces	59	38.3
Ensemble pieces	32	20.8
Modern pieces	41	26.6
Preparing for an exam	6	3.9
Jazz	2	1.3
Learning new songs	1	.6
Performance pieces and ensemble playing	1	.6
Performance pieces and modern pieces	1	.6
Performance pieces, ensemble playing and modern pieces	1	.6
Total	154	100.0

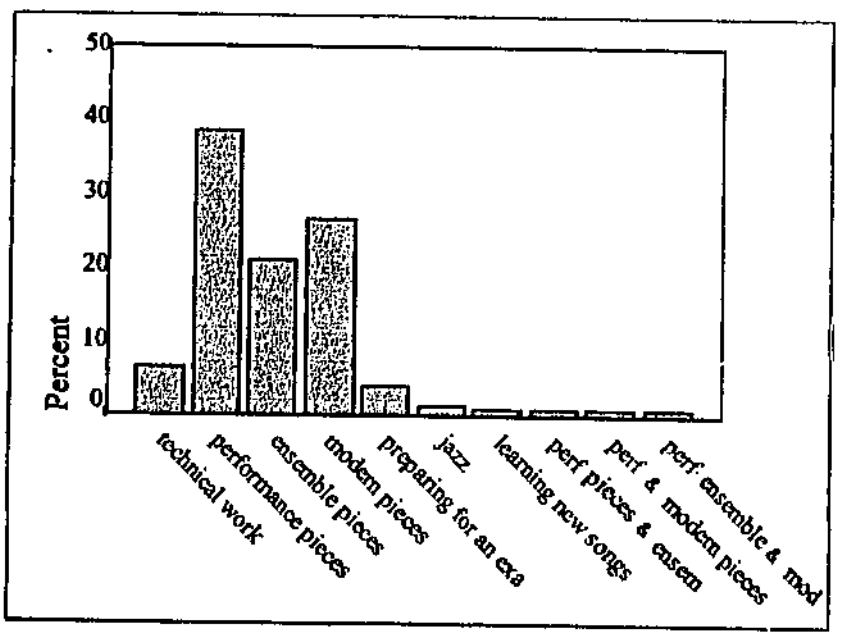

Figure 67: *Percentage of what aspects of students' instrumental lessons they enjoy the most.*

Chi- square tests indicate that there is a significant difference with regards to what aspects of students' instrumental lessons they enjoy the most. Chi sq (9)= .000, $p < .001$. Chi square testing revealed the aspects in which students enjoyed most are performance pieces, modern pieces and ensemble pieces.

Question 12

Students were asked, " What aspect of your instrumental lessons do you enjoy the least?"

Of the 154 students surveyed, 40% indicated that the area that they least enjoyed within music was preparing for an exam, and 42% stated it was technical work. [It would be interesting to see if students actually analyse their favourite pieces and see how much of those are technically orientated.]

Table 68: *Frequency Distribution of aspects of instrumental lessons which students least enjoyed.*

Aspects enjoyed	Frequency	Percent
Technical work	66	42.9
Performance pieces	12	7.8
Ensemble pieces	4	2.6
Modern pieces	1	.6
Preparing for an exam	62	40.3
Sight-reading	2	1.3
Technical work, preparing for an exam and sight-reading	1	.6
Technical work and preparing for an exam	4	2.6
Technical work and performance pieces	1	.6
Technical work and ensemble playing	1	.6
Total	154	100.0

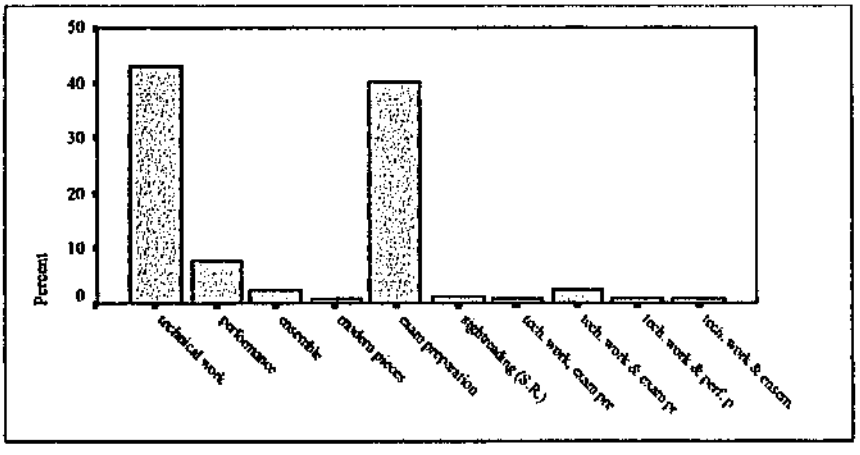

Figure 68: *Percentage demonstrating the different aspects of instrumental lessons, which students least enjoy.*

Chi-square indicated a significance of .000, which means the Test Statistics were significant with the expected cell frequency being 15.4, which technical work and exam pieces considerably exceeded. Those aspects which were significant in students' responses to those which they least enjoyed were technical work and exam preparation

Question 13

Students were asked to state what style of music they had learnt in their lessons. Possible answers are classified below.

Table 69: *Frequency distributions covering the styles of music students had learnt in their lessons.*

	Frequency	Percent
Classical	79	51.3
Jazz	11	7.1
Modern	27	17.5
Classical and jazz	8	5.2
Classical and modern	17	11.0
Jazz and modern	1	.6
Classical, jazz and modern	11	7.1
Total	154	100.0

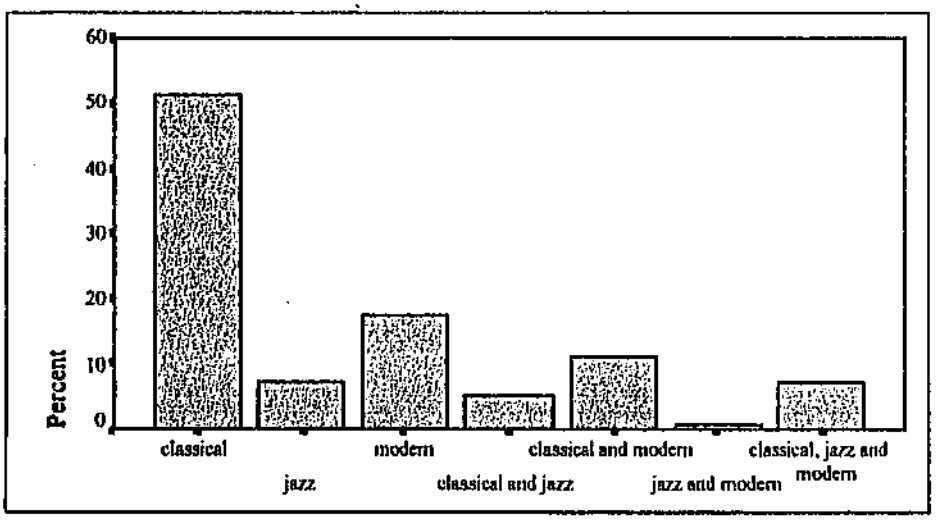

Table 69:*Percentage graph covering the styles of music students learn in their lessons.*

Chi-square testing indicated that classical music is the most frequently taught style within students instrumental music lessons conducted in W.A. secondary schools. Chi sq (6)= .000, $p < .001$.

Question 14

Students were asked if they had had a say in the pieces which they learnt. Of the possible responses 57.8% said 'yes', 41.6% said 'no' and .6% did not answer the question.

Table 70: *Frequency distribution of students who have a say in the choice of pieces in which they learn within lessons.*

	Frequency	Percent
Yes	89	57.8
No	64	41.6
No answer	1	.6
Total	154	100.0

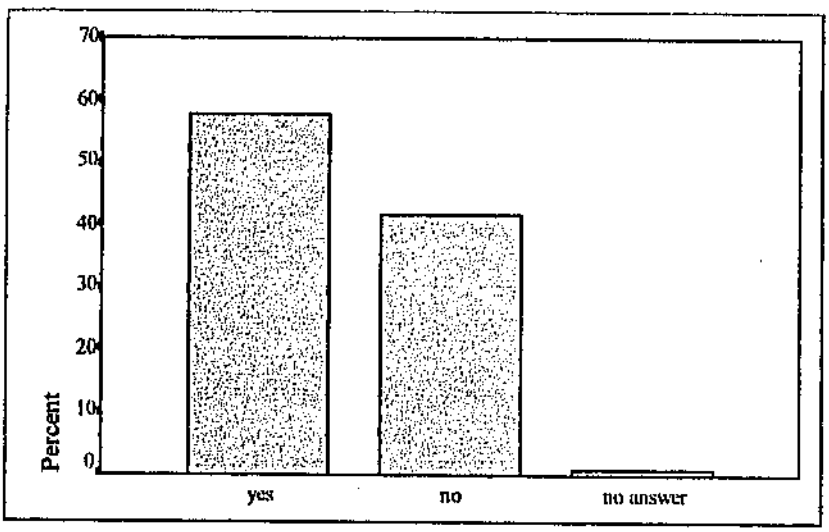

Figure 70: *Percentage of students who have a say in the choice of pieces in which they learn within lessons.*

Test Statistics indicate that there is a significant difference ($p < .001$), which indicates that a majority of students have a choice in the pieces which they learn. However, as indicated by some students, this choice is more a selection process, meaning that students have the opportunity to pick one from a teacher's prior selection. Chi sq (2)= .000, $p < .001$.

Question 15

Students were asked, "Do you have a say in the style of your pieces?" Possible responses were 'yes' or 'no'. From the responses, 47.4% said 'yes' and 51.9% said 'no'1 student did not respond.

Table 71: *Frequency distribution of students who have a say in the style of pieces they learn.*

	Frequency	Percent
Yes	73	47.4
No	80	51.9
No answer	1	.6
Total	154	100.0

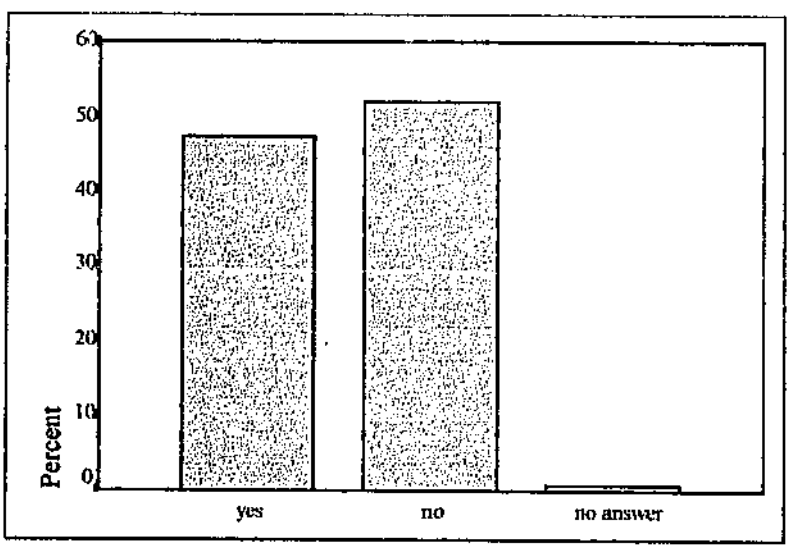

Figure 71: *Percentage of students who have a say in the style of pieces they learn.*

Chi square tests indicated that there was no significant difference. Chi sq (1)= .571, $p < .05$. To determine whether or not students had a say in the style of pieces they learnt, testing only used students responses of 'yes' or 'no'.

Question 16

Students were asked if they were provided with a variety of different styles of pieces to learn. 58.4% said 'yes' and 35.1% said no, the remaining 6.5% did not answer the question.

Table 72: *Frequency distribution of students that study a variety of different styles of pieces in their lessons.*

	Frequency	Percent
Yes	90	58.4
No	54	35.1
No answer	10	6.5
Total	154	100.0

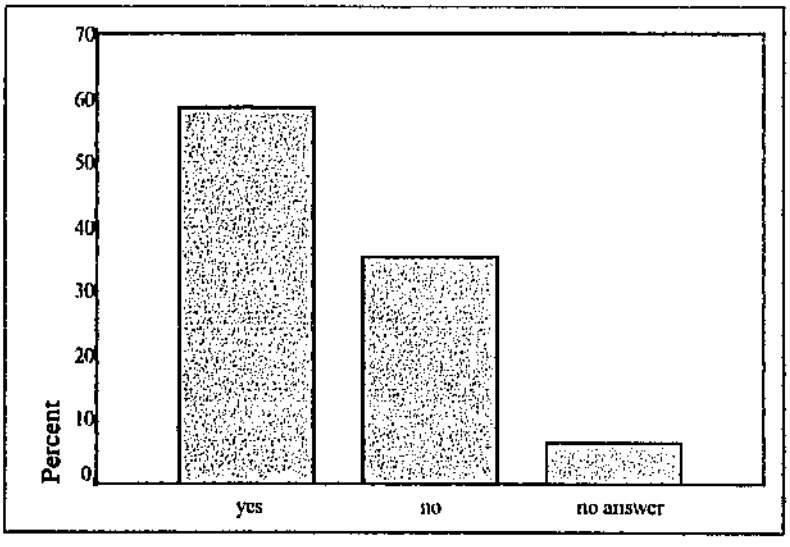

Figure 72: *Percentage of students who study a variety of different styles of pieces in their lessons.*

Chi-square tests indicate that there is a significant difference ($p < .001$). This indicates that students do have the opportunity to study a variety of different styles of music in their music lessons. As indicated by question 13, it appears that these styles would still be in the classical genre.

Question 17

Students were asked if they enjoyed practicing. The possible responses were divided into the following categories.

1. Seldom
2. Sometimes
3. Most of the time
4. All of the time

Responses show that 13.6% said 'seldom', 37% said 'sometimes', 39.6% said most of the time and 9.7% said they enjoyed practicing 'all of the time'.

Table 73: *Frequency diagram of students' attitudes with regards to enjoying practicing.*

Responses	Frequency	Percent
Seldom	21	13.6
Sometimes	57	37.0
Most of the time	61	39.6
All of the time	15	9.7
Total	154	100.0

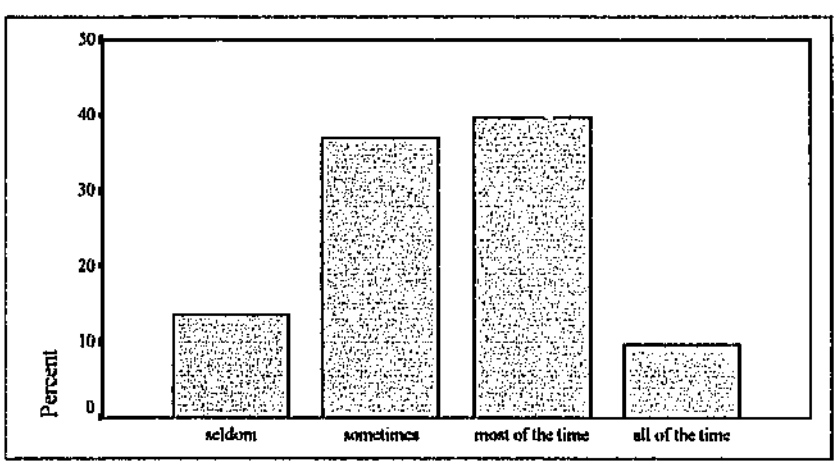

Figure 73: *Percentage of students' attitudes with regards to enjoying practicing.*

Interpretation of the Chi-square test is that students enjoyment of practicing is either 'sometimes' or 'most of the time'. The test shows that the significance is $p < .001$. Because the minimum expected cell frequency is 38.5, it confirms that only most of the time and some of the time choices made by students are significant. Chi sq (3)= .000, $p < .001$.

Question 18

Students were asked to indicate if they had a practice routine.

Table 74: *Frequency illustrating if students had a practice routine.*

	Frequency	Percent
Yes	85	55.2
No	68	44.2
No answer	1	.6
Total	154	100.0

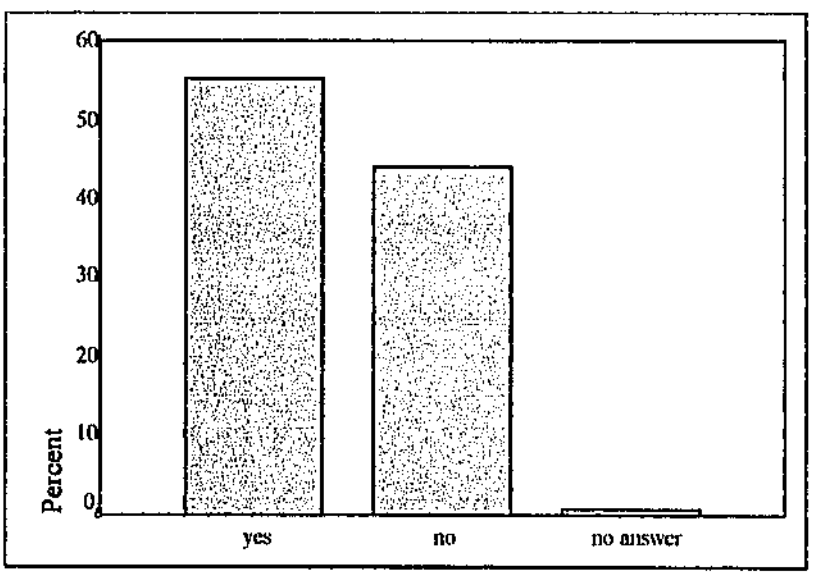

Figure 74: *Percentage illustrating if students had a practice routine.*

The minimum expected cell frequency is 51.3, with .0% expected to have frequencies less than 5. From this it can be assumed students practice routine is significant. Chi sq (2)= .000, $p < .01$.

Question 19

Students were then asked to state whether they followed their practice routine the majority of the time. Students responded signifying that 53.2% follow their practice routine, 44.8% said they did not and 1.9% (3 students) did not answer the question.

Table 75: *Frequency distribution indicating whether or not students followed a set practice routine.*

	Frequency	Percent
Yes	82	53.2
No	69	44.8
No answer	3	1.9
Total	154	100.0

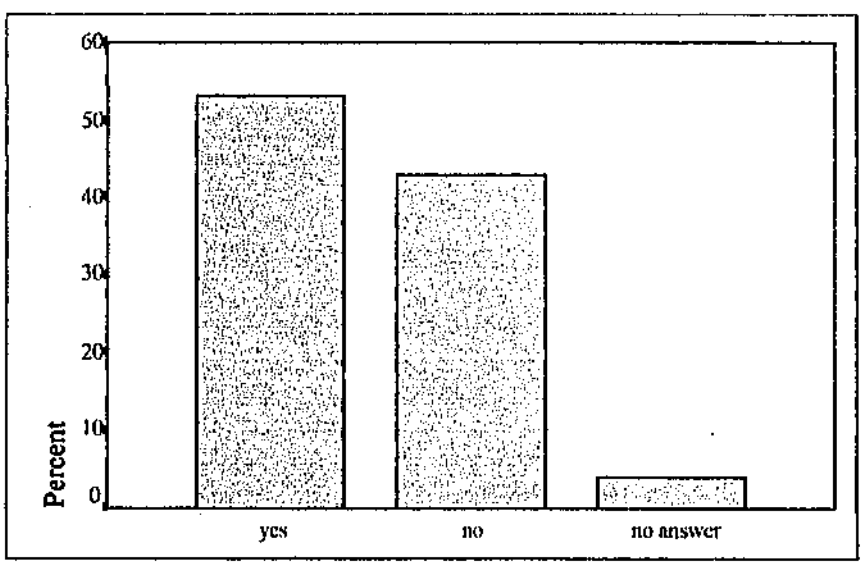

Figure 75: *Percentage graph: demonstrating whether or not students followed a set practice routine.*

Chi-square tests indicated a significance of .000, ($p < .001$). This indicates that a majority of students do follow a set practice routine. Chi sq (2)= .000, p< .001

Question 20

Here students were asked if they kept a practice journal.

Responses indicated that 65.6% said 'yes' and 33.1% said no, with the remaining 1.3% not answering.

Table 76: *Frequency distribution of students that keep a practice journal.*

	Frequency	Percent
Yes	101	65.6
No	51	33.1
No answer	2	1.3
Total	154	100.0

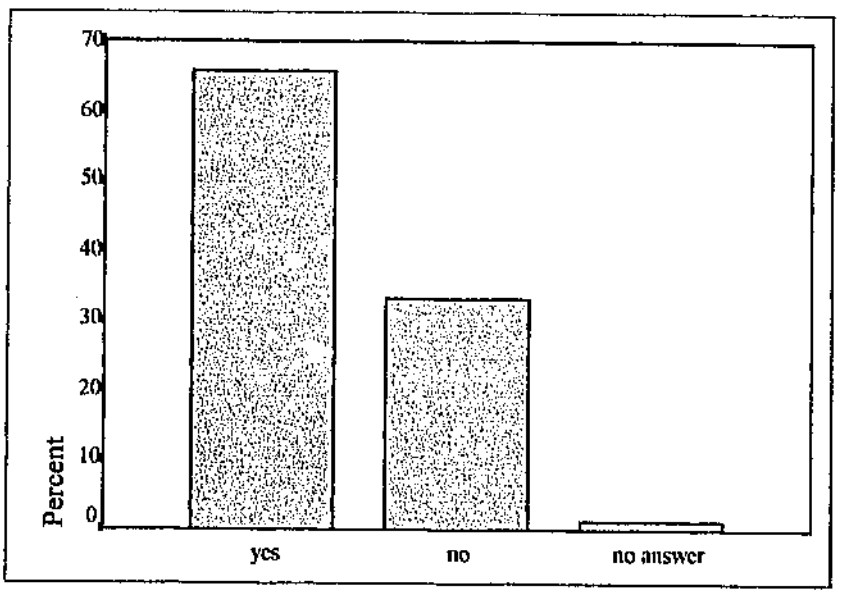

Figure 76: *Percentage of students who keep a practice journal.*

Test Statistics showed that the number of students that keep a practice journal is significant. Chi sq (2)= .000, $p < .001$.

Question 21

If students stated yes to question 20, they were asked, "Do you find it rewarding, beneficial to your practice?"

Table 77: *Frequency distribution of students who find a practice journal beneficial to their practice.*

	Frequency	Percent
Yes	55	35.7
No	46	29.9
No answer	53	34.4
Total	154	100.0

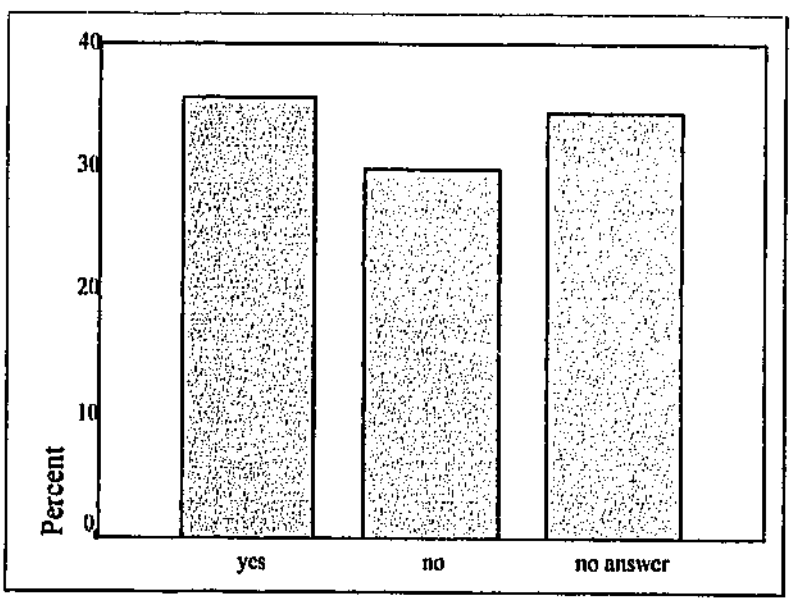

Figure 77: *Percentage of students who find a practice journal beneficial to their practice.*

Chi-square tests indicate a significance of .647, $p > .05$, thus there is no significant difference indicated for using or not using a practice journal.

Question 22

Students were asked to report on the number of days per week in which they practiced. Responses were categorized into the total number of days practiced per week.

Table 78: *Frequency Distribution of the number of days students practice each week.*

	Frequency	Percent
1 day	11	7.1
2 days	9	5.8
3 days	18	11.7
4 days	16	10.4
5 days	43	27.9
6 days	41	26.6
7 days	15	9.7
No days	1	.6
Total	154	100.0

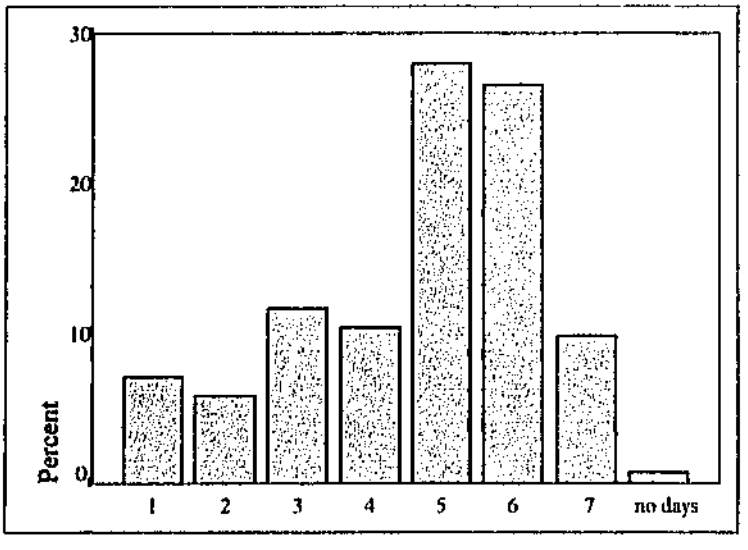

Figure 78: *Percentage of the number of days students practice each week.*

Chi sq (7)= .000, $p < .001$, indicates that the test is significant, the expected cell frequency is 19.3 in which students who practiced for 5 or 6 days is what seems to be significant for practice.

Question 23

Students were asked, "How many minutes per day do you practice?"

Table 79: *Frequency Distribution of the amount of minutes' students practice per day.*

Number of minutes practice per day	Frequency	Percent
10- 20 minutes	33	21.4
20- 30 minutes	59	38.3
30- 40 minutes	33	21.4
40- 50 minutes	17	11.0
1 hour	8	5.2
40- 60 minutes	2	1.3
None	2	1.3
Total	154	100.0

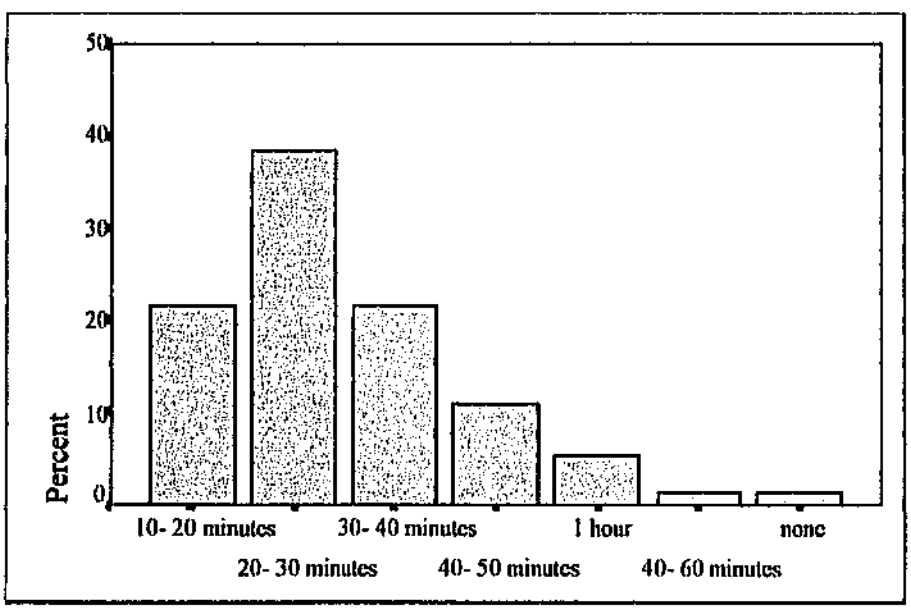

Figure 79: *Percentage of the amount of minutes' students practice per day*

Testing using the chi-square test shows that students mainly practice between 10-40 minutes in their practice session per day. Chi sq (6)= .000, $p < .001$

Question 24i

Students were asked, " After attending an instrumental music lesson, does you classroom teacher help make you feel comfortable returning to class?"

Responses indicated that 43.5% said 'yes', 50.6% said 'no' and 5.8% did not respond to the question see Table 80.

Table 80: *Frequency distribution of students who after attending instrumental lessons are made to feel comfortable returning to class.*

	Frequency	Percent
Yes	67	43.5
No	78	50.6
No answer	9	5.8
Total	154	100.0

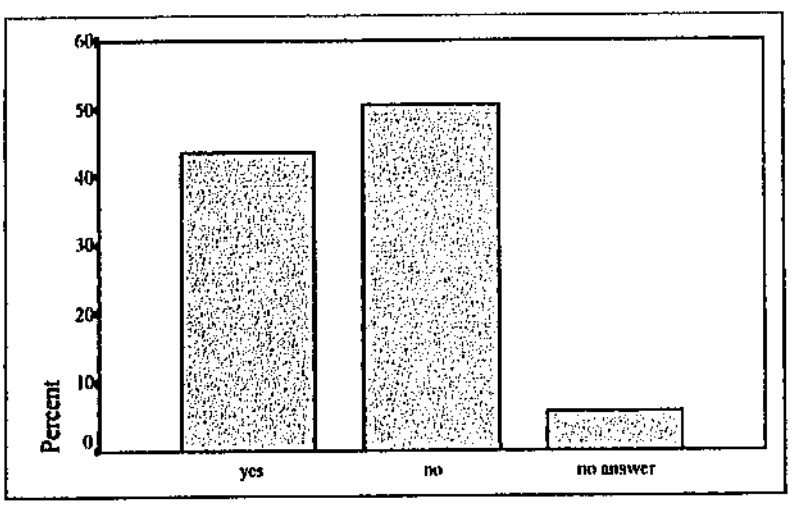

Figure 80: *Percentage of students who after attending instrumental lessons are made to feel comfortable returning to class.*

A number of factors would influence the reasons why students do or do not feel comfortable when returning to class after an instrumental music lesson. In question 24ii

students were required to indicate specific areas relating to why they felt uncomfortable when returning to class from an instrumental music lesson. The most significant response was that students felt that staff made them feel that they should not have missed their class to attend an instrumental music lesson; students also indicated that staff behaviour was negative and they felt some staff were angry or upset because they had missed or were leaving a lesson to attend music. Chi-square testing indicated that there is a significant difference. Chi sq (2)= .000, $p < .001$. The minimum cell frequency shown from the statistical analysis is 51.3.

Question 24ii

If students answered 'no' to question 24i, they were asked to state one reason why they felt uncomfortable when returning to class from an instrumental lesson. From the responses the following categories were formed to encode student replies.

Table 81: *Frequency chart showing the distribution of student answers in relation why they felt uncomfortable when returning to class from an instrumental music lesson.*

How students felt when returning to class from an instrumental music lesson	Frequency	Percent
Students did not know what was happening within the lesson.	10	6.5
The teacher makes you feel like you shouldn't miss class.	14	9.1
The teacher tells you off for disrupting.	8	5.2
The teacher continually quizzes where you were, (implied wagging)	6	3.9
Work missed becomes homework, yet not explained.	8	5.2
Teacher becomes angry and annoyed.	10	6.5
Made to feel uncomfortable.	3	1.9
Everyone looks at you as you enter and then the teacher disciplines you!	5	3.2
It is a struggle to find out what to do and what is going on	5	3.2
Students are told to explain, without teacher assistance	5	3.2
No Response	80	51.9
Total	154	100.0

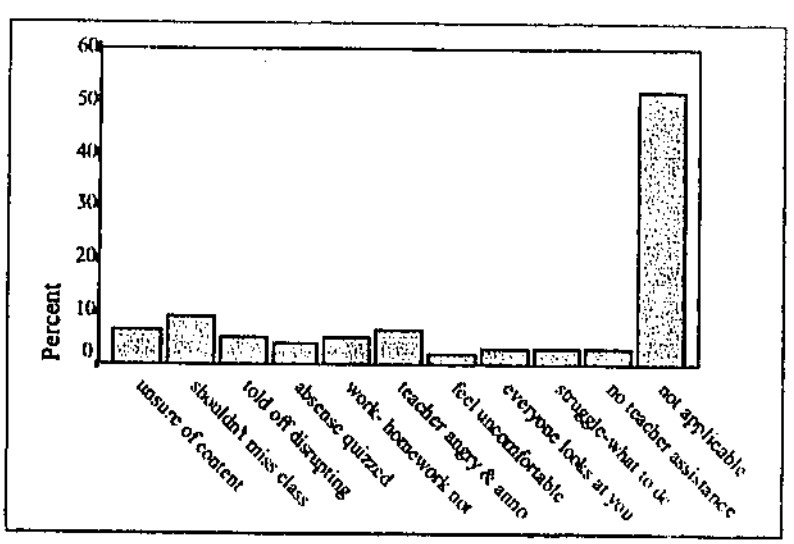

Figure 81: *Percentage graph showing the distribution of student answers in relation why they felt uncomfortable when returning to class from an instrumental music lesson.*

It is evident from the above graph and table that many students feel uncomfortable owing to a teacher's reaction upon their late arrival. Only students who felt uncomfortable when returning to class were required to answer this question. Because of this reason a large number of students gave no response.

Question 25

Students were asked to indicate whether or not they were maintaining good grades in their other subjects. Possible responses were 'yes' or 'no'.

Table 82: *Students responses concerning if they were maintaining good grades in other subject areas.*

	Frequency	Percent
Yes	129	83.8
No	25	16.2
Total	154	100.0

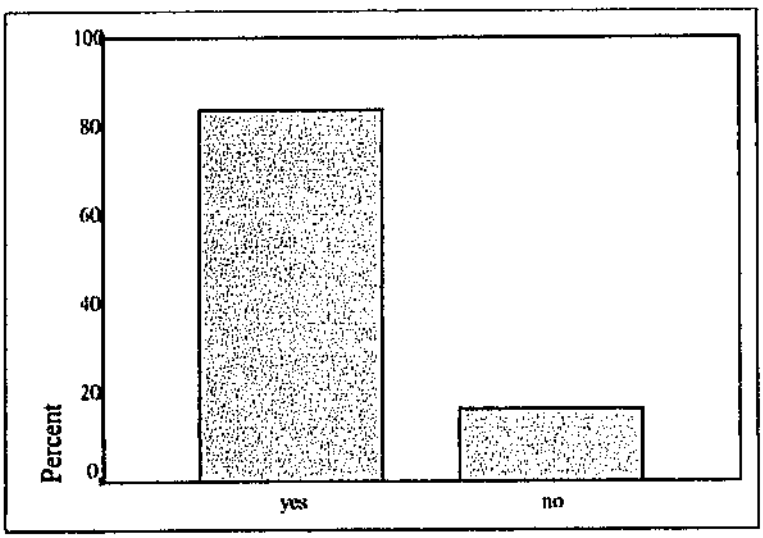

Figure 82: *Percentage of students responses concerning if they were maintaining good grades in other subject areas.*

Chi-square indicates there is significant difference, $p < .001$. Therefore the test indicates that students who learn an instrument feel as though they are maintaining good grades in other subjects. Chi sq (1)= .000, $p < .001$.

Question 26

Students were asked if they continually fell behind with their work for other subjects. 12.3% said 'yes', 86.4% said 'no' and 1.3% did not respond (refer to Table 82 below).

Table 83: *Distribution of students who stated whether or not they fell behind in other subjects.*

	Frequency	Percent
Yes	19	12.3
No	133	86.4
No answer	2	1.3
Total	154	100.0

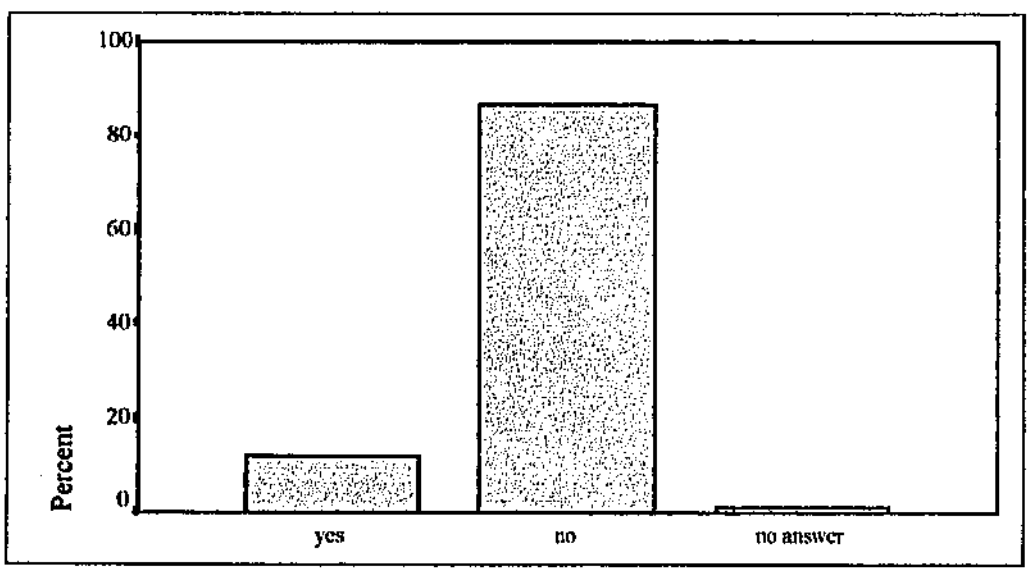

Figure 83: *Percentage of students who stated whether or not they fell behind in other subjects.*

Chi square tests confirm that students did not feel that they fell behind in other subject areas, even though the majority of their lessons were conducted during school hours. Chi sq (2)= .000, p< .001.

Question 27

Students were asked, "Does your classroom teacher offer you assistance to help you understand information missed when attending an instrumental lesson?

14.9% answered 'never', 43.5% 'sometimes, 20.8% said 'often', 18.8% said 'all of the time and 1.9% did not respond.

Table 84: *Frequency distribution of students whose teachers offered assistance regarding information missed because of instrumental music lessons.*

	Frequency	Percent
Never	23	14.9
Sometimes	67	43.5
Often	32	20.8
All of the time	29	18.8
Not applicable/ no answer	3	1.9
Total	154	100.0

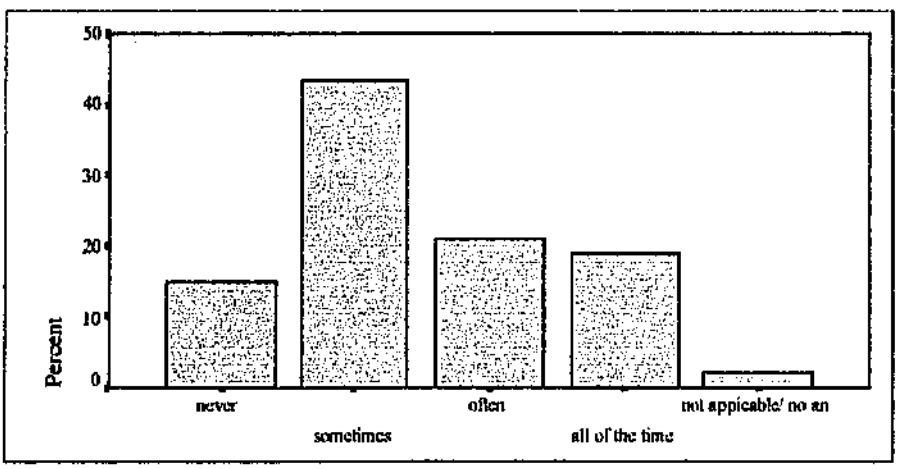

Figure 84: Bar Graph illustrating the percentage of students whose teachers offered assistance regarding information missed because of instrumental music lessons?

Analysis using chi-square revealed that there are significant differences in responses regarding teachers assistance on work missed. Chi sq (4)= .000, $p < .001$. 43.5% of staff assisted students yet only 'sometimes' and 18.8% of staff always offered assistance regarding information missed because of instrumental music lessons. It is often because students perceived teachers to not offer assistance on missed work, that students gain a feeling of inadequacy, inability and confusion in relation to class content which is missed because of instrumental music lessons. Once students fall behind in a subject area they experience a feeling of failure or non-achievement. As a result of this they may decide to stop trying, and simply give up.

Question 28i

Students were asked whether or not they enjoyed class music. 54.5% said 'yes' and 42.9% said 'no' and 2.6% did not answer.

Table 85: *Frequency Distribution of students' stating whether they enjoyed class music.*

	Frequency	Percent
Yes	84	54.5
No	66	42.9
No answer	4	2.6
Total	154	100.0

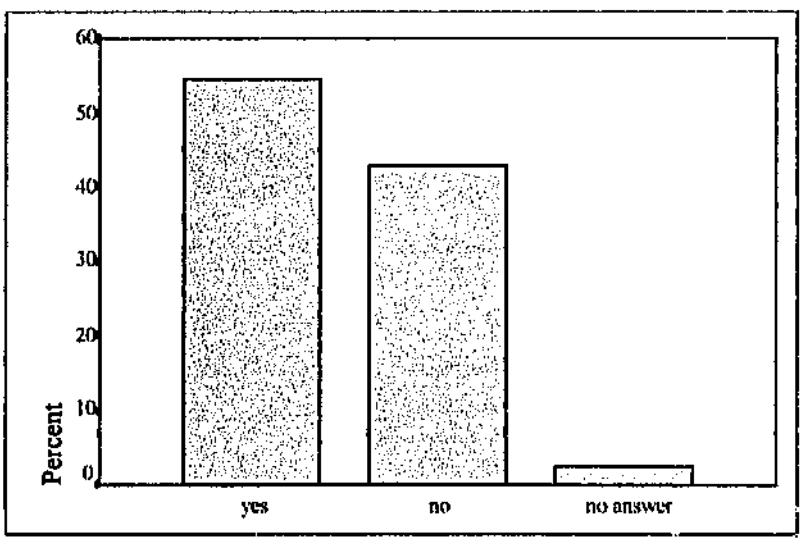

Figure 85: *Percentage of students' stating whether they enjoyed class music.*

To test whether or not students enjoyed class music, chi square only examined responses which were 'yes' or 'no'. Results indicated that the test was not significant. Therefore it is only by chance that continuing music students like or disliked class music. Chi sq(1)= .142, $p > .05$.

Question 28ii

Students who answered 'no' to question 28i were asked to state the most important reason why. Taken from student responses, the following categories were generated refer to Table 86.

Table 86: *Students reasons why they do not enjoy class music.*

	Frequency	Percent
It's classical	6	3.9
Dislike the teacher	14	9.1
Too much expected of the student	4	2.6
Class contradicts lessons	1	.6
Boring	14	9.1
Too much theory	9	5.8
Too difficult	4	2.6
No fun- very strict	2	1.3
Too easy	6	3.9
Parents make me continue	3	1.9
No response required	91	59.1
Total	154	100.0

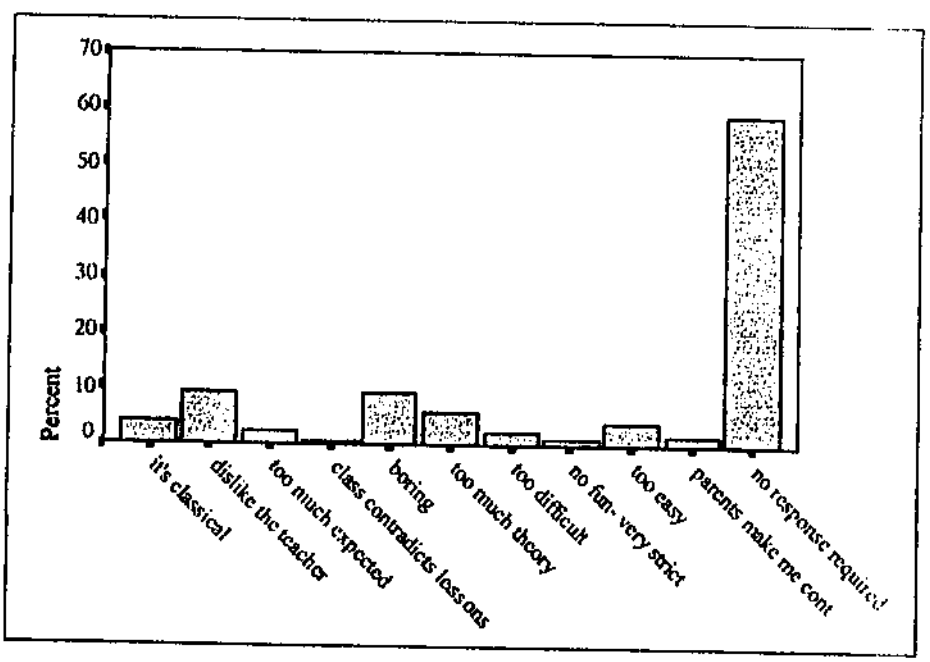

Figure 86: *Students reasons why they do not enjoy class music.*

The most frequently mentioned reasons why students did not enjoy class music, from the 41.9% of respondents was because they found it to be boring or they disliked the teacher.

Question 29

Students were asked, "Which aspect of music studies do you most enjoy?"

Table 87: *Indicates the areas in which students most enjoyed within music.*

Areas Enjoyed	Frequency	Percent
Classroom	14	9.1
Keyboard	28	18.2
Solo performance/ practice	9	5.8
Your instrument	56	36.4
Ensemble performance/ practice	38	24.7
No response	3	1.9
Classroom, keyboard and instrument	1	.6
Keyboard and instrument	1	.6
Your instrument and ensemble performance/ practice	3	1.9
Keyboard, your instrument and ensemble performance practice	1	.6
Total	154	100.0

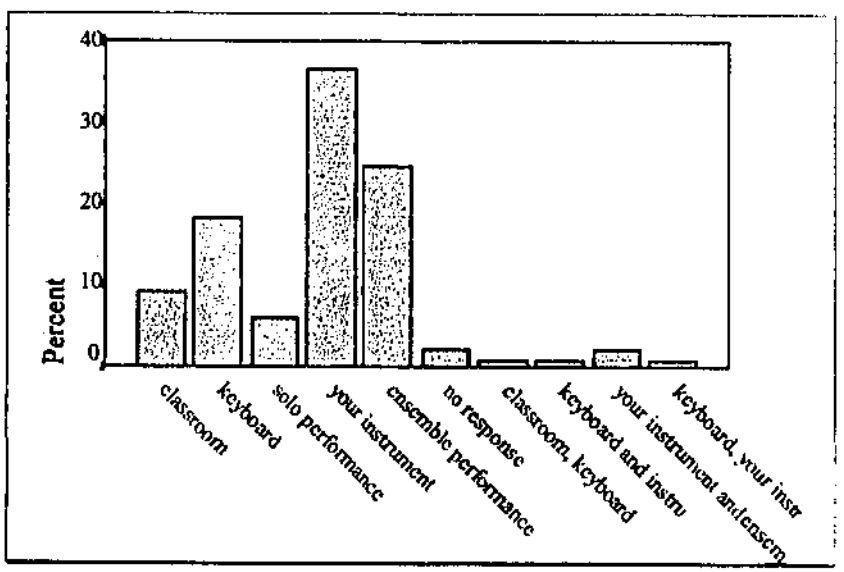

Figure 87: *Indicates the areas in which students most enjoyed within music.*

Chi square testing indicated that students most enjoyed their instrument, ensemble performance/ practice and keyboard. Chi sq(9)= .000, $p < .001$.

Question 30

Students were asked if they were provided with opportunities to perform to class and fellow students? Responses show that 77.3% answered 'yes', 18.8% 'no' and 3.9% did not answer.

Table 88: *Student responses demonstrating the number who are provided with performance opportunities to perform in class.*

	Frequency	Percent
Yes	119	77.3
No	29	18.8
No answer	6	3.9
Total	154	100.0

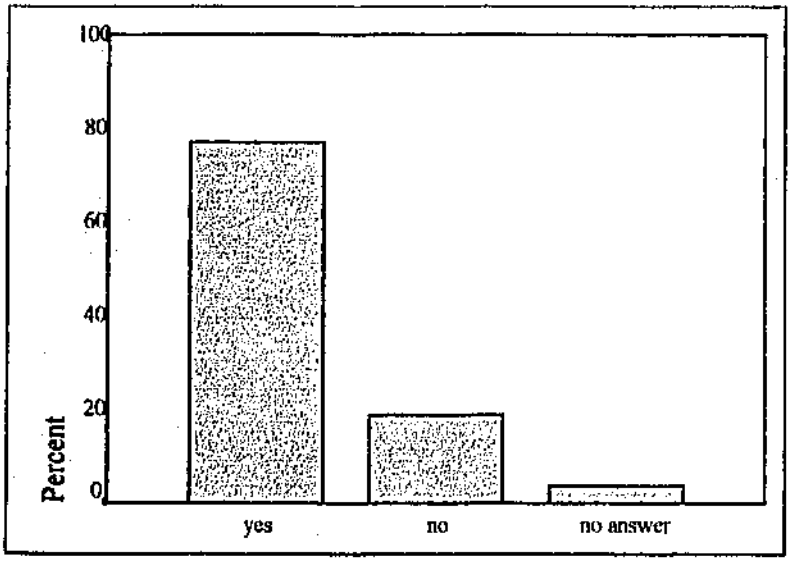

Figure 88: *Student responses for the number who are provided with performance opportunities to perform in class.*

Analysis indicates that students are provided with opportunities to perform to fellow students within class. Chi sq (2)= .000, $p < .001$.

Question 31

Students were asked to state one area of class music they would like to change. From the responses provided, the following categories were identified.

Table 89: *Areas that students would like to change in class music.*

Areas students want changed	Frequency	Percent
Theory	28	18.2
Modern music	10	6.5
Teacher	14	9.1
Singing	8	5.2
Less writing and more practical	1	.6
History	5	3.2
Performing	24	15.6
Lesson times	7	4.5
Aural	3	1.9
More group work	4	2.6
Tests	5	3.2
Too much keyboard	8	5.2
Everything	7	4.5
Make it more interesting	7	4.5
Teacher needs to mark work	3	1.9
Nothing	10	6.5
Instrumental lesson times	1	.6
Less dancing	1	.6
Harder and more challenging work for those that can do it	3	1.9
Students choicé	1	.6
No answer	4	2.6
Total	154	100.0

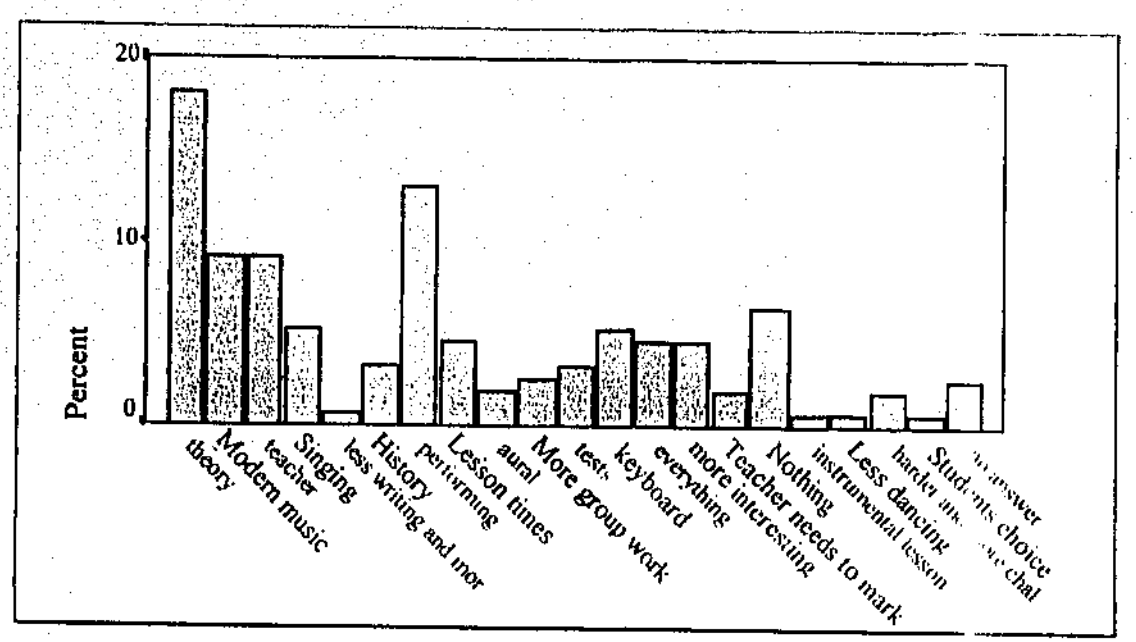

Figure 89: *Areas that students would like to change in class musi*

The 2 dominant areas in which students would want to change as seen from the above tables is theory work and performance. Students would like less time spent on theory and more on performance.

Question 32

Students were asked to nominate one area within music in which they would like to do more.

Table 90: *Areas students would like more of in music lessons.*

Areas students want more of	Frequency	Percent
Theory	9	5.8
Modern music	18	11.7
Keyboarding	30	19.5
Singing	6	3.9
History	8	5.2
Performing	38	24.7
Composition	6	3.9
Fun work	1	.6
Aural	3	1.9
Group work	19	12.3
Nothing	3	1.9
Learning to use music computer programs	2	1.3
No answer	11	7.1
Total	154	100.0

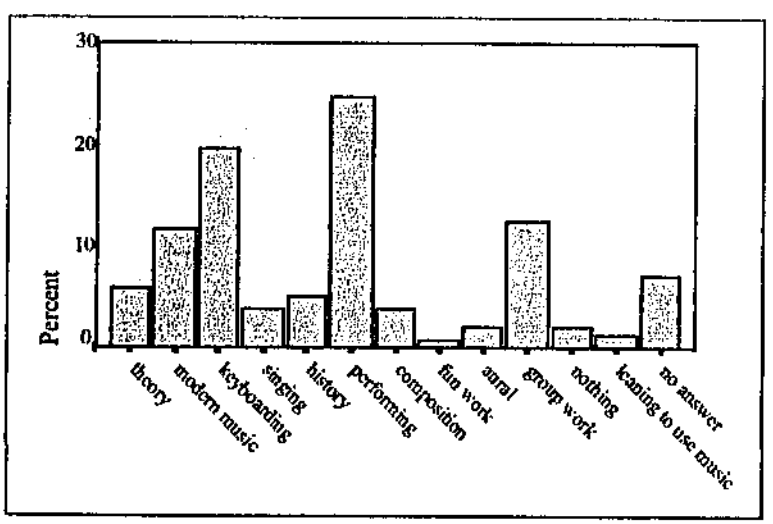

Figure 90: *Areas students would like more of in music lessons.*

It is indicated that students would like to have more performing, keyboarding, group work and modern music within lessons. Chi sq (12)= .000, $p < .001$. The minimum expected cell frequency was 11.

Question 33

Students were asked, "Do your parents/ guardian pay for your instrumental music lessons?" 47.4% said 'yes' and 51.3% said 'no' with 1.3% of the population sampled not answering the question.

Table 91: *Frequency of parents/guardians who pay for their children's instrumental music lessons.*

	Frequency	Percent
Yes	73	47.4
No	79	51.3
No answer	2	1.3
Total	154	100.0

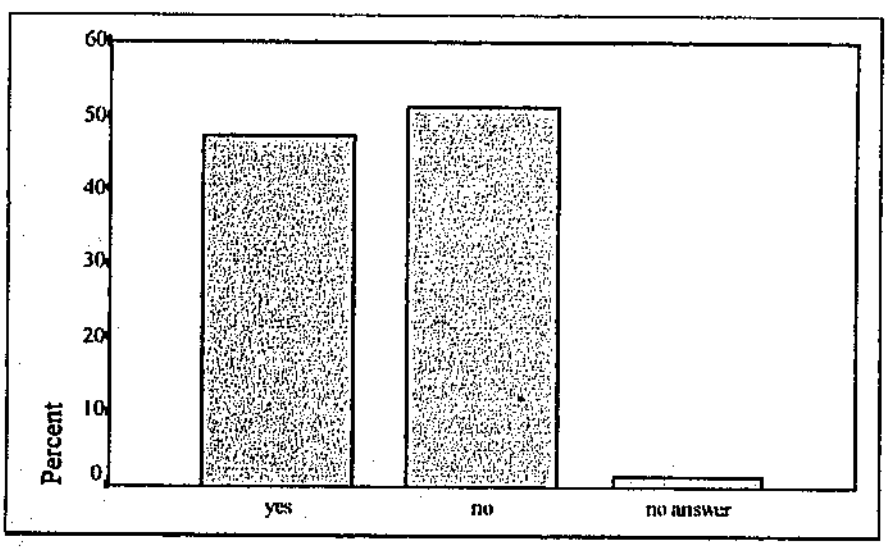

Figure 91: *Percentage of parents/guardians who pay for their children's instrumental music lessons.*

By removing the 2 students who did not answer from the Chi-square testing, it indicates that there is no significance between students that pay and students do not pay for instrumental music lessons. Chi sq (1)= .747, $p > .05$.

Question 34

Students were asked if their parents met with their instrumental music teachers on a regular basis. Of the 154 students surveyed, 26.6% said 'yes' and 73.4% said 'no'.

Table 92: *Regarding whether or not parents met with instrumental music teachers on a regular basis.*

	Frequency	Percent
Yes	41	26.6
No	113	73.4
Total	154	100.0

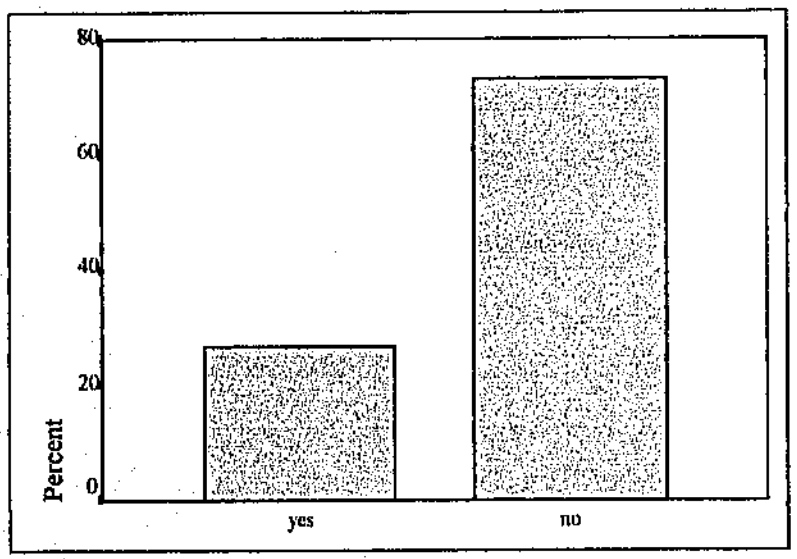

Figure 92: *Percentage Graph, regarding whether or not parents met with instrumental music teachers on a regular basis.*

Statistics indicate that the rate in which students met/ do not meet with instrumental music teachers is significant ($p < .001$). Thus parents do not see instrumental staff on a regular basis. Chi sq (1)= .000, $p < .001$.

Question 35

Students were asked to state the type of music that they are most interested in. Categories for choice included: Classical, jazz, modern or a combination of these 3.

Table 93: *Frequency distribution showing the types of music students are most interested in.*

Styles of Music	Frequency	Percent
Classical	14	9.1
Jazz	23	14.9
Modern	96	62.3
All	8	5.2
Classical and jazz	1	.6
Classical and modern	7	4.5
Jazz and modern	5	3.2
Total	154	100.0

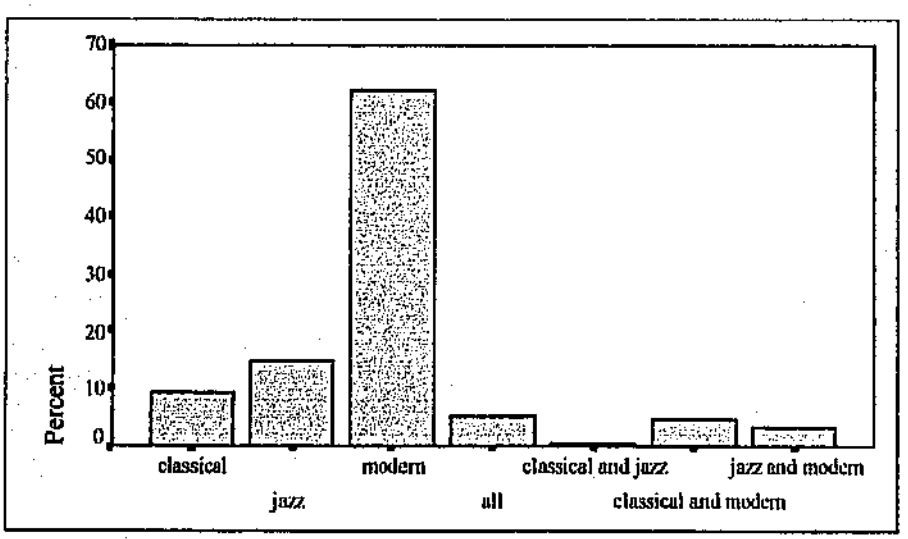

Figure 93: *Percentage showing the types of music students' are most interested in.*

Chi-square testing indicates a significance of $p < .001$. Therefore, drawing from the responses provided, modern music dominates the type of music students are interested in. For the minimum cell expectancy is 22.0, which only modern music and jazz received.

Question 36

Students were asked to indicate the type of music they listened to. Choices were the same as in question 35.

Table 94: *Frequency distribution shows the type of music students' listen to.*

Styles of Music	Frequency	Percent
Classical	3	1.9
Jazz	4	2.6
Modern	139	90.3
All	3	1.9
Classical and modern	2	1.3
Jazz and modern	3	1.9
Total	154	100.0

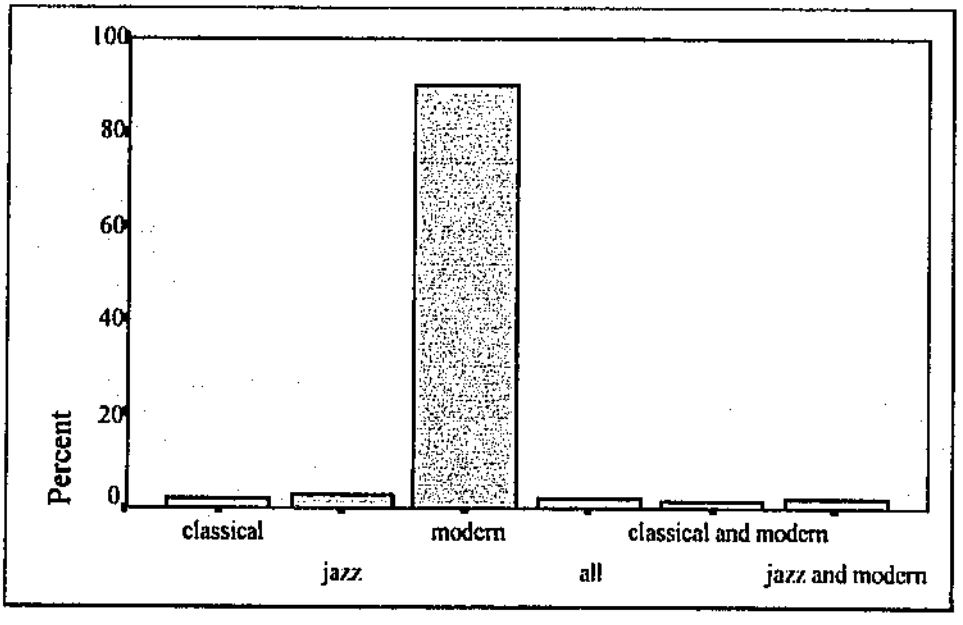

Figure 94: *Percentage graph indicating the style of music which students listen to.*

Chi square tests indicate a significance of .000. Chi sq(5)= .000, $p < .01$. This indicates that there was significance between the styles of music students listen to, the major category being 'modern'.

Question 37

Students were asked whether or not they had a part time job.

Table 95: *Frequency distribution of students who had a part time job.*

	Frequency	Percent
Yes	43	27.9
No	111	72.1
Total	154	100.0

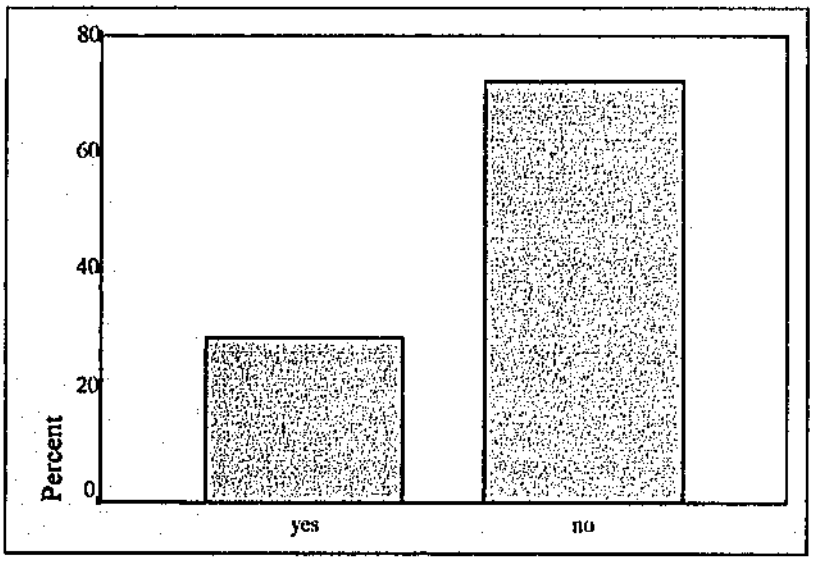

Figure 95:*Percentage of students who had a part time job*

Chi square tests indicate that the majority of students do not have a part time job at the age of 12-13. Chi sq (1)= .000, p< .001.

Question 38

Students were asked, " Do your parents encourage you to play and practice?" Possible responses were ' seldom, sometimes, most of the time or all of the time.'

Table 96: *Frequency Distribution stating if parents encourage students to play and practice.*

	Frequency	Percent
Seldom	11	7.1
Sometimes	32	20.8
Most of the time	56	36.4
All of the time	55	35.7
Total	154	100.0

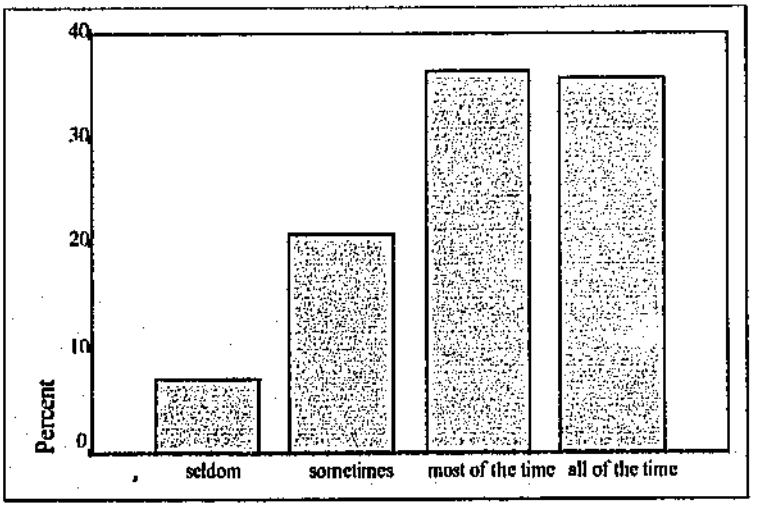

Figure 96: *Percentage of parents who encouraged their child to practice and play their instrument.*

As indicated from the above chart, the majority of parents do encourage their child to play their instrument most to all of the time. Countering this, students who completed the discontinuing questionnaire indicated in question 49 that their parents 'seldom' listened to their practice.

Question 39

Students were asked, "Do your parents frequently listen to the pieces you are performing?"

Table 97: *Responses regarding whether parents listen to the pieces their child is performing.*

	Frequency	Percent
Seldom	16	10.4
Sometimes	59	38.3
Most of the time	49	31.8
All of the time	30	19.5
Total	154	100.0

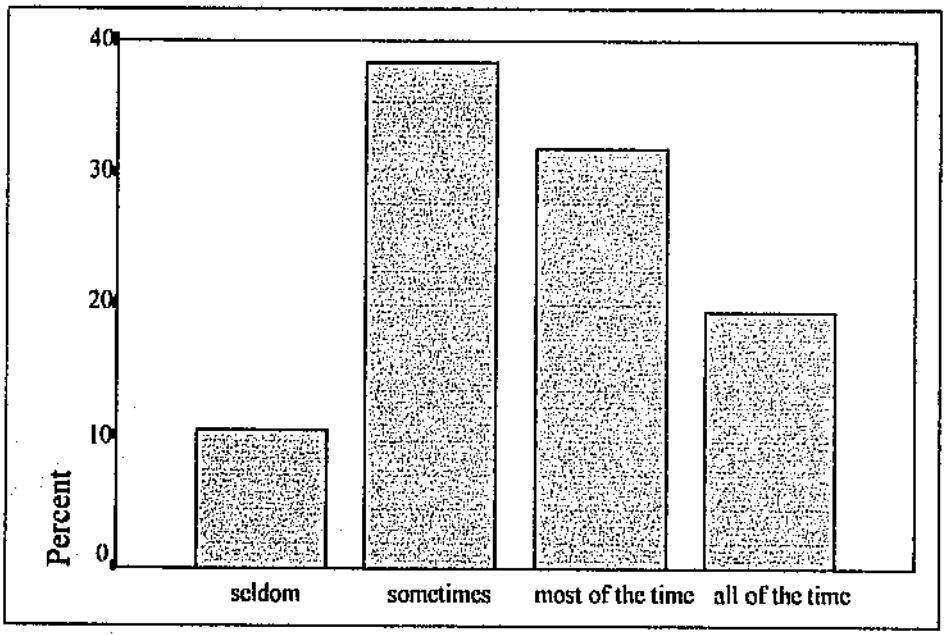

Figure 97: *Responses regarding whether parents listen to the pieces their child is performing.*

The chi-square test to see if parents listened to their children practice is significant ($p < .05$) and suggests that parents listen either sometimes or most or the time. Chi sq (3)= .000, $p < .001$.

Question 40

Students were asked, if their parents listen to ensemble practice. The possible responses were 'seldom, sometimes, most of the time or all of the time.'

Table 98: *Frequency distribution of parents that listen to students' ensemble practices.*

	Frequency	Percent
Seldom	92	59.7
Sometimes	38	24.7
Most of the time	18	11.7
All of the time	6	3.9
Total	154	100.0

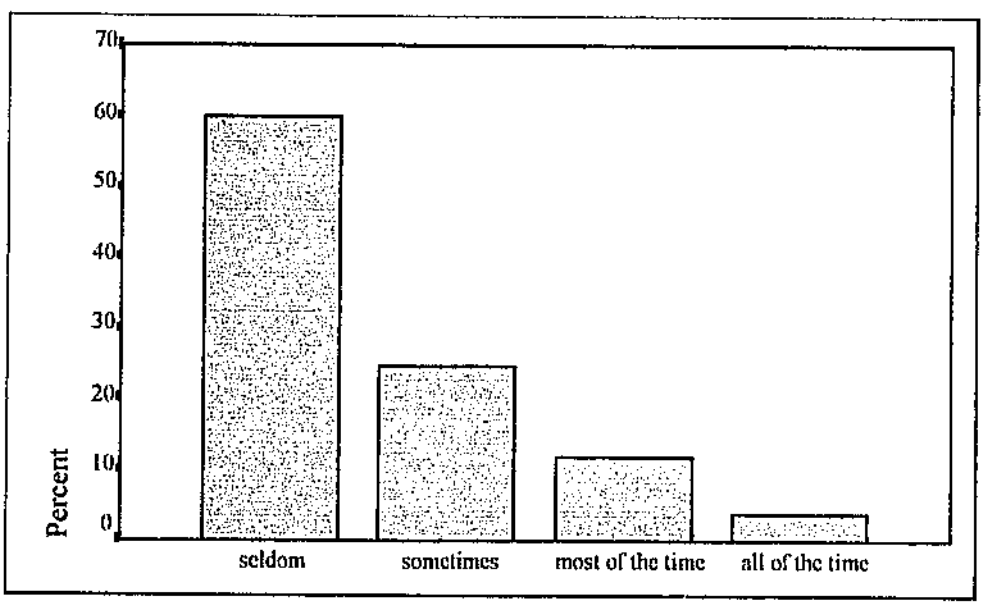

Figure 98: *Percentage of students' parents that watch ensemble practice sessions.*

Chi-square analysis indicated a significance of .000 ($p < .001$). This indicates that most parents seldom listen to their child's ensemble rehearsal. Chi sq (3)= .000, $p < .001$.

Question 41

Students were asked to indicate whether or not their friends encouraged them to play their instrument.

Table 99: *Frequency distribution of students indicated whether or not their friends encouraged them to play their instrument.*

	Frequency	Percent
Seldom	64	41.6
Sometimes	43	27.9
Most of the time	33	21.4
All of the time	14	9.1
Total	154	100.0

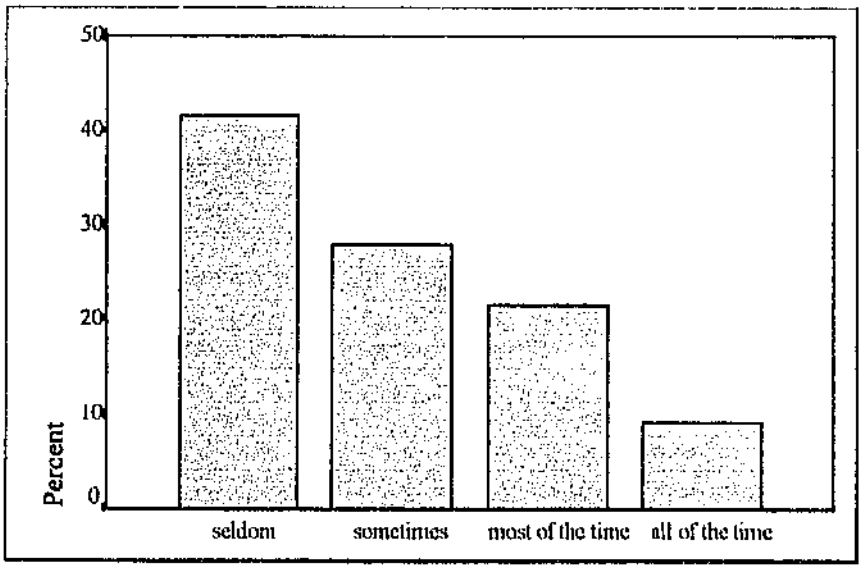

Figure 99: *Percentage of students indicated whether or not their friends encouraged them to play their instrument.*

Test Statistics show that there is a significant difference regarding whether friends encouraged students to continue playing their instrument. Chi sq (3)= .000, $p < .001$. Support and encouragement made by friends is provided infrequently, the majority of responses were 'seldom'.

Question 42

Students were asked, "Do your friends take an interest in your musical studies?" 40.9% of students answered to 'seldom', 39.6% sometimes, 14.3% most of the time, 5.2% said 'all of the time.

Table 100: *Frequency distribution: reporting whether or not friends take an interest music studies.*

	Frequency	Percent
Seldom	63	40.9
Sometimes	61	39.6
Most of the time	22	14.3
All of the time	8	5.2
Total	154	100.0

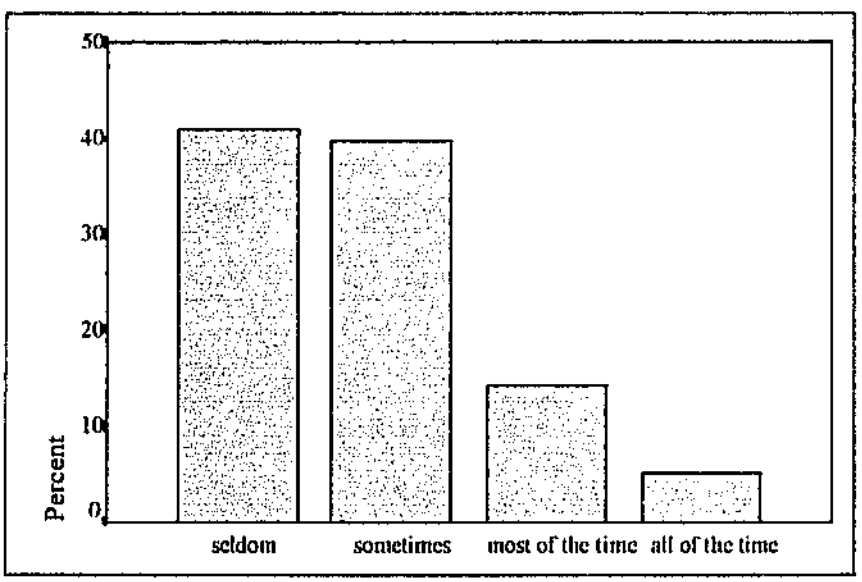

Figure 100: *Percentage of students who reported whether or not friends take an interest music studies.*

Chi square tests showed that there was a significant difference of .000. Chi sq (3)= .000, p < .001. This seems to indicate that friends seldom or only sometimes take an interest in their friend's music studies.

Question 43

Students were asked to state if their parents had ever played an instrument.

Table 101: *Frequency distribution of students whose parents had played an instrument.*

	Frequency	Percent
Yes	98	63.6
No	56	36.4
Total	154	100.0

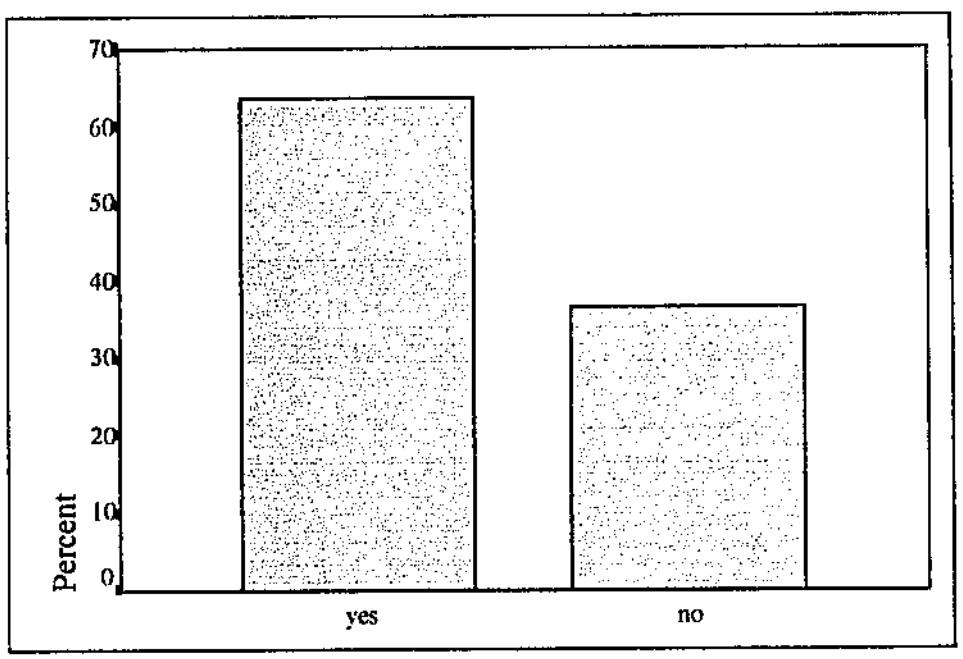

Figure 101: *Percentage of students whose parents had played an instrument.*

Testing analysis indicated that chi sq (1)= .001, $p < .01$. This indicates that the majority of students who studied an instrument, had parents who had learnt an instrument.

Question 44

Students were asked to state if their parents were still learning an instrument.

Table 102: *Frequency distribution of students' parents who were still playing an instrument.*

	Frequency	Percent
Yes	32	20.8
No	121	78.6
No Answer	1	.6
Total	154	100.0

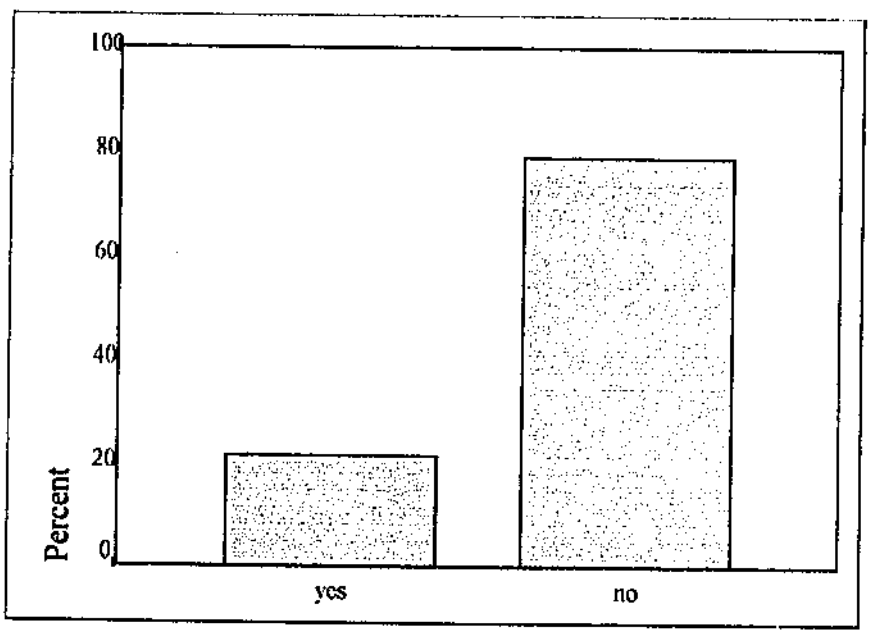

Figure 102: *Percentage of students' parents who were still playing an instrument.*

Chi sq (1)= .000, p < .001. Thus indicating that there was a significant difference between parents who were still playing and who were not playing an instrument.

CHAPTER VII

CONCLUSIONS

Students self-concept, parent recognition, positive encouragement, the relationship formed between instrumental and class room music teachers-students are significant factors in decision making for students when determining whether or not to continue or discontinue their music studies.

Students who indicated that they had discontinued their music studies perceived their musical ability as fairly low. Those students also indicated that they had received limited encouragement from instrumental, band and classroom music teachers. When asked if their parents or guardian had listened to their practice or ensemble rehearsals they indicated that their family seldom listened. From this study, discontinuing instrumental students indicated that their family was less supportive or interested in their achievements and music commitments than those who were continuing in the music program into year 9.

Discontinuing students were asked if they had been contacted and encouraged to continue their music studies once the teacher realized that they had discontinued or were considering withdrawing from music studies. The majority of responses indicated that they were not contacted.

After-school commitments were also a reason why students did not continuing to learn an instrument. 63.9% stated that this was one of the main factors influencing their decision to cease instrumental lessons. Outside commitments affect the students' entire schedule,

interrupting rehearsal commitments, homework, practice, work and time for themselves. Students who discontinued their instrumental studies indicated that outside commitments had in some way affected their music studies.

What is the overall attrition rate of music students?

A total of 190 students completed the questionnaire papers and of those, 154 were continuing their instrument and music into year 9, and 36 had discontinued. This indicates that 1 in 5 students who commences instrumental music studies at the commencement of year 8 will discontinue by the conclusion of the same year. However as discussed earlier, owing to limitations, many schools did not permit students who were discontinuing their music studies to participate in this study. Secondly, most schools sent back only a small portion of their total of music students' questionnaire answers. Conversely, when referring to the S.I.M. figures in 1999, 37% of students or 1 in 2.7 (3) students did not continue their instrumental music studies into year 9.

What is the rate of attrition of (a) males and (b) females in relation to students discontinuing their instrumental music studies?

Of the 36 students who discontinued their instrumental music studies, 9 were male and 27 were female. This indicates that a substantially higher number of females discontinued learning their instrument at the conclusion of year 8. This is probably related to the higher number of females than males who commence instrumental studies.

Do extra curricular activities, time management or career choice/path have a significant influence on the attrition rate of students?

The study investigated whether extra curricular activities, career choice or time management had an affect or influence of the attrition rate of students. The 'discontinuing questionnaire' questions 8, 11, 36, 38, 46 and 47, sought to identify the number of students who stated that extra curricular activities such as work, sport and time management (incorporating study and homework time) were issues influencing withdrawal from music studies. Students indicated that career choice was not a significant factor influencing why they discontinued learning their instrument. However, it is important to take into consideration that many students by the conclusion of year 8 have not made final decisions about their future careers, and the subjects required in order to be eligible for a chosen career path.

Question 36 indicated that a significant number of students did not have a part time job in year 8. However, over 40% of those surveyed indicated that they currently had a part time job. It may be assumed that this figure would increase as students progress through school. Consequently, both of those issues may become considerable factors when examining the discontinuation of year 10 to 12 music students.

Question 11 confirmed that students found it difficult to manage their time; it indicated that students had difficulties in completing homework and completing their music practice. However, in question 38 students were asked to state if outside after-school commitments were one of the main reasons for discontinuing studying music. Here, 63.9% said yes.

Students were not asked to identify what those commitments were. It may be assumed that areas such as sport, art classes, dance, tutoring, working, home commitments (for instance babysitting a younger sibling) influenced the reasons why students discontinued music studies. Once again this supports the issue that time management and time commitments are of concern for staff when timetabling rehearsals. It may be that some rehearsals would suit better being before school because it has been shown that after-school commitments do affect students' retention rates.

Question 46 asked students if they had difficulty with time management in being able to fit in their music studies. Of those students who were discontinuing their instrumental music studies, 77.8% indicated that they did. This confirms that students do discontinue their studies owing to problems regarding time management and or self-discipline. However, 47% of those students then responded that they had made time to complete set homework. It is here that one may question whether students have to learn or be guided how to allocate their time and discipline themselves to schedule learning an instrument into a time management plan.

In comparison to students who completed the continuing questionnaire document, a difference is indicated when students were asked whether or not they had a practice routine. A significant reply from continuing students was evaluated. Continuing students made the time to practise, they displayed more self-discipline and better time management skills. Testing supported the fact that these students kept to a set routine. It is here that it may be assumed that those interested in learning an instrument need to be/ or are more self-

motivated and refined in their self-discipline in order to learn and study an instrument. Such students have indicated that they strive to achieve success. The highest percentage of students also indicated that they found a journal beneficial to their practice routine. The majority of these students practiced five to six days per week for an average of 20-30 minutes.

It is of interest to note that students, discontinuing or continuing, were not made to feel comfortable returning to class after being at an instrumental music lesson. However, those continuing with the instrumental music program 86% stated that they did not feel as though they had fallen behind in subject areas.

What are the underlying factors, which contribute to reasons why students discontinue instrumental studies within their first 2 years of high school?

This study explored possible reasons for why students may decide to discontinue their instrumental studies within their first 2 years of high school.

Possible factors include: family; teachers- instrumental and class music staff; time management; self-concept; organisational skills; course content- style of music studied and learnt within instrumental lessons; styles and genres of music studied within classes; time of instrumental lessons; self concept of ability; lack of parental support; and or loss of interest in learning the instrument. The age at which students started learning their instrument also has a significant influence of the retention rate of music students. Those

students who commenced learning their instrument prior to the commencement of secondary school are more likely to continue learning the instrument.

A limitation found with this study was the number of students who completed the two questionnaire papers. 154 students completed the continuing questionnaire yet only 36 discontinuing questionnaires were completed. A significantly higher number of students completed the continuing questionnaire. Some of the reasons for this are discussed in detail in the limitations section of this thesis. However, many schools did not permit discontinuing students to participate in the research, or were not interested in following up students that had withdrawn from the music program throughout the year, and numerous schools only returned a small portion of their music students actually complete the papers.

What proportion of Year 8 music students started their instrumental music studies prior to the commencement of Year 8?

When pinpointing the age at which discontinuing students started learning an instrument, 47% indicated that they commenced their instrumental lessons at the start of secondary school. In question 4, responses were banded into 1-2 years; 3-4 years; 5-6 years; 7-10 years and more than 10 years. 47% started in secondary school and 39% answered that they began lessons in years 5 or 6. This illustrated that the majority of discontinued music students commenced their instrumental lessons after year 5.

In comparison to the continuing students where they were asked to state specifically at what age they had started learning their instrument. Here only 18% started at secondary

school. This seems to suggest that students who commenced learning their instrument earlier, in primary school, learned how to accommodate the discipline, time management and responsibilities of learning an instrument. Therefore students who learn an instrument at the commencement of year 8, often find it too challenging to develop the necessary skills required to persist in learning an instrument. One may assume that the dramatic changes of schooling, the learning environment, adolescent development and pressure associated with secondary schooling would have a greater effect on students who also try to learn an instrument for the first time in year 8. This supports the view that music should be fostered and developed within individuals from a very early age. The remaining 81.8% (82%) of continuing music students indicated that they commenced their instrumental tuition between the ages of 3 to 11.

What areas of music are students most interested in?

Results taken from the discontinuing questionnaire answers suggest that students are mainly interested in 'modern/ popular music'. Question 30 asked students to indicate what style of music they were most interested in. 83% of responses stated 'modern'. Subsequently in question 31 students stated the type of music they listened to, in which 75% answered 'modern'. It is interesting to compare students' interests with the style of music they study in class. 80% indicated that they studied classical music within music class. Within their instrumental lessons 61% still indicated that they only studied classical, 24% stated that they studied a combination classical and jazz or classical and modern.

This may indicate some broader implications for why students discontinue or lose interest in studying music and their instrument. When the students were asked what areas of their musical studies they felt needed to be changed, the learning content received the majority of responses. It is here that from the pupil's perspective the introduction to learning some modern or more contemporary styles of music may help to maintain student interest.

Continuing students were asked to respond to very similar questions regarding what type of music they listened to or were most interested in. 62% stated that they were most interested in 'modern music', and 90% stated that it was modern/ contemporary/ popular music in which they most frequently listened to. The major category in which the students are interested is modern music. These students were also asked to identify an area of music they would like more of. Answers showed that students would like to study more modern music, be involved with keyboarding and performing.

Thus, from the pupils' perspective, modern music, keyboarding, playing and performing on their instrument are areas they are most interested in. Continuing students specified that they mainly enjoyed their instrument, performance and keyboard activities. Even though students are particularly interested in modern music, the questionnaire reveals that 57% of students do have a say in the choice of pieces within instrumental music lessons. Yet when it comes to the actual style of music in which they study, this decision seems to be made by the instrumental tutor.

Continuing students were asked in question 12 what aspect of their instrumental lessons did they enjoy the least? 42% stated they least enjoyed technical work and 40% stated preparing for an exam. Further research could examine if students had actually analysed their favourite pieces and had seen how much of those are technically orientated. Therefore do students learn technical skills better in the context of a piece or as a separated technical exercise which many students perceive as not being enjoyable?

What are the main reasons why students initially decide to learn an instrument?

Discontinuing students listed reasons why they chose to learn an instrument. The top three most frequent responses indicated that students undertook lessons because: they thought it would be fun to play; parent's decision; or they received a scholarship. Students were asked in question 50 to state if their parents encouraged them to continue learning their instrument. 66% of responses answered 'yes'. Here students were aware of their parent's wishes yet, the decision had been left for the student. Continuing students were asked a similar question. They were asked to state whether their parents encouraged them to play and practice. Answers indicated that continuing students' parents encouraged their child to play and practice most or all of the time. 67% responded within those 2 categories.

Are students who learn an instrument made to feel uncomfortable when entering a class after they have had a music lesson during a lesson in another subject or during a class music lesson?

It was interesting to discover that both continuing and discontinuing students reported that they had had negative experiences returning to class after instrumental lessons. This study highlighted that there is a need to develop the importance of fostering positive relationships

between the teacher and students. The teacher-student relationship revealed from this survey indicated a loss of a nurturing and supportive environment, which in turn affects student self-concept and tension between students and staffs. Problems also raised dealt with timetabling constraints and problems in school lesson times; the perceived importance of the arts learning area within schools; time and learning constraints upon instrumental students; and the lack of time for students to meet their own individual needs.

What time commitments are required of you when studying music?
Such as what ensembles, rehearsals, lesson commitments, practice and homework is.

In question 4 for continuing students, students were asked if they currently participated in a music ensemble. 77.3% said 'yes' and 22.7% said 'no'. The chi square test indicated that music students were required to be members of an ensemble. Then in question 5 students were asked to state what ensembles they participated in. The majority of students indicated that they were part of a Junior Band. It is here that consideration for instrumental placements and scholarships within schools needs to be addressed. Secondary Schools within W.A., which have instrumental music lessons provided by S.I.M. have the intention of having schools bands as a significant part of the school music curriculum. Hence the selection of instruments which are actually offered to students within these schools. In question 1 of the continuing questionnaire students were asked to state the instrument which they studied. All, with the exception of guitar, piano and voice are instruments which form part of either a band, here meaning a concert band, a jazz or wind ensemble, or an orchestra. It is also important to note that, apart from a small limited group, S.I.M. does not provide piano lessons, and only a limited number of schools have voice tuition. However, within private schools a wide range of instruments is provided, with parents

often paying for instrumental tuition. It is also significant that the majority of students learn brass and woodwind instruments, with the most discontinued instruments are clarinet, flute and guitar, in that order.

88.9 % of students who discontinued learning their instrument indicated in question 19 that they no longer participated in any of the school instrumental ensembles. However of the remaining 11.1% of students, who did participate in ensembles, only junior, senior and rock bands were listed.

Do children perceive that their parents pay an interest in their learning of their instrument?

Students/ teenagers/ adolescents need support, security and reassurance of their parents. When comparing the 2 questionnaire papers it is interesting to see that discontinuing students rarely had their parents listen to them perform at home. Yet the continuing music students indicated that their parents listened to their practice 'most of the time'. This seems to support those students who received recognition for their accomplishments and support from family in what they are learning. It encourages students to continue or feel rewarded with regards to learning their instrument. It assists in their development, it enables parents to see how their child is progressing, and it gives the child a greater sense of importance and a rewarding feeling of achievement. It is noted that parents rarely listen to ensemble rehearsals. The reasons for this were not analysed in this study, yet they may include factors such as time of rehearsals coinciding with work commitments. However, it is reported by students that parents often listen to ensembles only in concerts and

performance situations. This study found that 57% of friends 'sometimes to all of the time' gave encouragement to play their instrument and 56% at some stage took an interest in their musical studies.

Subsidiary Questions

What proportion of year 8 music students undertook private music lessons?

Discontinuing students were asked in question 17 to indicate if they still learnt an instrument out of school. 30.6% said 'yes' and 69.4% said 'no'. Those students were then asked in question 18 to state the instruments they learnt. Responses from highest to lowest stated; piano, electric guitar, viola, flute, organ and guitar. As previously discussed, students have gone on to study instruments which are rarely offered within the school system.

Did staff, parents or friends acknowledge or provide positive support to student's achievements whilst learning an instrument?

Discontinuing students were asked a range of question regarding whether or not they believed they had received support and encouragement for their achievements. Questions 39 through to 45 addressed this issue.

Question 39 asked students if they received positive encouragement and support from their instrumental teacher. 69% said 'no'. Question 40 was in relation to support from their classroom music teacher, to which 63.9% answered 'no',

Question 41 asked students to indicate if they were encouraged to continue in the music program during their involvement of the course. 50% said 'yes', 41.5% 'no' and the remaining 8.3% did not answer. It is evident here that students are at times encouraged to continue in the music program. Yet in the following question 42, students stated whether or

not they were contacted and encouraged to continue in the music program once their teacher realised they were discontinuing. An alarming 75% of the population sampled said 'no'. This is a problem area, for some students. If their problems were recognised earlier and strategies for solving problems were put into place, then such students might have continued in the music program.

In question 43 students were asked that if they had been encouraged and praised in their musical studies might they still have been learning their instrument. 36.1% answered 'yes'. This supports the theory that if problems are dealt with early enough and if students receive acknowledgements for their individual progress, they are more likely to continue in a program. A further 13.9% did not respond to the question. This might be because they were unsure as to whether praise and a positive learning environment might have assisted them in their commitment to the program. It may also indicate that praise may have no influence in their decision to continue or discontinue learning an instrument.

38.9% of discontinuing music students stated that they did not receive continual praise and encouragement when they were learning their instrument, even though students develop better when they receive positive reinforcement and praise for their actions.

Students were then asked to state if they had received recognition for accomplishments made in each of the following areas: band; class and lessons. In every instance the majority of responses were 'no' which confirms that students who study a musical instrument do not feel as though they receive sufficient praise for their efforts, progress, achievements and

development as a musician and performer. Lack of recognition for accomplishments and progress have a negative affect on students. They feel as though they are not capable of achieving success and it lowers their self-esteem with regards to learning music and learning to play their instrument. Without encouragement and support many students simply lose interest. The area in which most students reported that they had not received encouragement and support was band; 63.9% answered 'no'. Class music closely followed this, where 52.8% said 'no'. Instrumental lessons reported to have 47.2% answering 'no'.

What areas of music do students perceive need to be changed? (include facts about the areas they least enjoy...)

Students were asked in question 5 'was it a relationship with one of the following that made them decide to discontinue music tuition?'

Responses were categorized as follows: instrumental teacher; classroom music teacher; parental influence; none of those or home pressure or a combination of those. 61.1% listed that either their instrumental or class teacher was influential in their decision-making. Therefore teacher influence has a very significant influence on the decisions students make in relation to whether or not they decide to continue with their music studies. This influence highlights issues such as: teacher- students relationship; what students may perceive teachers to think about their abilities; the ways in which curriculum may be instructed; and how teachers play as important role in the retention rate of students.

The majority of students who continued their instrumental studies indicated that their parents encouraged them to play their instrument most to all of the time. Yet students who

completed the discontinuing questionnaire indicated in question 49 that their parents 'seldom' listened to their practice.

It is interesting to note that parents and students interaction and interest in what their child is doing seems to play a significant role in the retention of students studying a musical instrument. Students need to be nurtured and encouraged to learn and develop their musical talents. Recognition by parents is of substantial value to children. Children often seek the approval of their parents or guardian. Lacking this, some feel that their efforts are not recognised or are not of importance.

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APPENDIX A

DISCONTINUING QUESTIONNAIRE

EDITH COWAN UNIVERSITY
PERTH WESTERN AUSTRALIA

Class: _____ Age: _____ School: _____

QUESTIONNAIRE TO STUDENTS WHO HAVE DISCONTINUED INSTRUMENTAL TUITION

THIS QUESTIONNAIRE IS TO BE FILLED IN BY STUDENTS WHO HAVE WITHDRAWN OR DISCONTINUED THEIR INSTRUMENTAL STUDIES.

THIS INCLUDES THE FOLLOWING STUDENTS:

STUDENTS WHO HAVE WITHDRAWN FROM INSTRUMENTAL LESSONS AT THE CONCLUSION OF YEAR 8.

Person's names and school names stated in this questionnaire will not be published in the results of this questionnaire. The purpose of this questionnaire is to find out the major factors which influence students decisions for continuing /discontinuing their instrumental/ Music lessons.

Instructions
Please answer each question on the questionnaire to follow.
CIRCLE your answer or write in the space provided

QUESTIONNAIRE

Please **circle** or **write** your answer to each of the following.

1 Gender: Male Female

2 Please list the principal instrument you were playing when you ceased music studies.

_____

3 Why did you choose to learn this instrument?

_____

_____

4 How long had you been learning this instrument?

(i) 1-2 years (ii) 3-4 years (iii) 5-6 years (iv) 7-10 years

(v) More than 10 years

5 Was it a relationship with **one** of the following that made you decide to discontinue music tuition? Circle **one** answer.

a. Your instrumental teacher

b. Your classroom music teacher

c. Parental influence or home pressure

d. None of the above.

6 If you did not have to do class music lessons, would you still be undertaking music tuition? YES NO

7 Do you think that if you had different teachers that you would still be learning your instrument? YES NO

8 Has your career path been a reason for your discontinuing music studies?

_____

Please Turn Over/ 2

YES NO

9 Did you wish to continue music, but it did not fit on your school timetable?

YES NO

10 If your music lessons were outside of school hours, would you still be learning your instrument? YES NO

11 State the reason(s) why you chose to cease your instrumental lessons.
LIST UP TO 5 REASONS

(i) _____

(ii) _____

(iii) _____

(iv) _____

(v) _____

12 Did you discontinue your musical studies because you felt you were not good enough? YES NO

13 Do you think that you are naturally gifted in music? YES NO

14 Did you feel as though you were not achieving success in your musical studies? YES NO

15 What was the form of instrumental tuition you received?

(i) Small Group (ii) Individual

16 To whom did your instrument belong?

(i) Your own (ii) the school (iii) Education department

(iv) other please state. _____

17 Although you do not participate in school instrumental studies do you still learn an instrument out of school? YES NO

Please Turn Over/ 3

18 If YES, state your instrument. _____

19 Do you **continue** to participate in any school instrumental ensembles?

YES NO

20 If YES, circle the ensemble in which you play:

Junior band Senior Band Rock Band Jazz Band Concert Band

Orchestra Choir Other-please state. _____

21 What part of music do **you wish** you were still involved in (if any)?

Class Music Junior band Senior Band Rock Band Jazz Band

Concert Band Orchestra Choir Instrumental Lesson

Other-please state: _____

22 Which activities of your music studies did you enjoy? eg. choir, band.

_____

_____

23 Did you enjoy playing in a school ensemble? YES NO

24 What areas within your musical studies did you feel needed to be changed?

_____

25 What style of music did you study in class music?

Classical Jazz Modern Other

26 What style of music did you learn in your instrumental lesson?

Classical Jazz Modern Other

27 Did you have a say in your choice of pieces? YES NO

28 Did you keep a PRACTICE journal? YES NO

Please Turn Over/ 4

29 If YES, did you find it rewarding or beneficial to your practice?

YES NO

30 What type of music are you <u>most</u> interested in?

Classical Jazz Modern OTHER_____

31 What type of music do you listen to?

Classical Jazz Modern OTHER_____

32 Did you learn a second instrument? YES NO

33 If YES, which instrument. _____

34 Are you currently learning this instrument? YES NO

35 Did you find it difficult to do your practice on a regular basis?

YES NO

36 Did you have a part time job whilst learning an instrument? YES NO

37 Do you feel that you have simply lost interest in studying music?

YES NO

38 Were other outside after-school commitments the main reason you decided to discontinue studying music? YES NO

39 Did you receive positive encouragement and support from your instrumental teacher? YES NO

40 Did you receive positive encouragement and support from your classroom music teacher? YES NO

Please Turn Over/5

41 Were you encouraged to continue in the music program during your involvement in the course? YES NO

42 Were you contacted and encouraged to continue your music studies once the teacher realised that you had discontinued or were considering withdrawing from your music studies? YES NO

If you answered NO to question 42 please answer the following question.

43 If you were encouraged and praised in your musical abilities, do you believe you may have decided to CONTINUE your music tuition?

YES NO

44 Did you receive continual praise and encouragement when you were learning your instrument? YES NO

45 Did you receive recognition for accomplishments made in band?

i. YES NO

In class ii. YES NO

In music lessons iii. YES NO

46 Did you have difficulty with time management in being able to fit in your music studies? YES NO

47 Did you have enough time to complete homework and practice during the weekdays? YES NO

48 Did your parents have difficulties in affording the instrument for you?

YES NO

Please Turn Over/ 6

49 Did your parents/ guardian listen to you perform at home?

Everyday Twice a week Once a week Seldom

Other-please state_____

50 Did your parents encourage you to continue learning your instrument?

YES NO

51 On a scale from 1-4 (one being exceptionally high and 4 being below average) how would you rate your musical ability?

a. 1 b. 2 c. 3 d.4

52 Did your parents play an instrument? YES NO

53 Are your parents still playing an instrument? YES NO

54 Do you pay for your instrumental lessons YES NO

55 Were you on a scholarship for your instrument? YES NO

56 Now that you have ceased learning your instrument, do you regret your decision? YES NO

57 Please write down any important areas you felt have been discarded within this questionnaire in relation to discontinuing instrumental studies.

_____

_____

_____

_____

_____

Thank you for answering this questionnaire.
PLEASE RETURN IT TO THE TEACHER.

APPENDIX B

CONTINUING QUESTIONNAIRE

EDITH COWAN UNIVERSITY
PERTH WESTERN AUSTRALIA

Class: _____ Age: _____ School: _____

YEAR 8 MUSIC STUDENTS CONTINUING IN THE MUSIC PROGRAMME FOR 2001.

THIS QUESTIONNAIRE IS TO BE FILLED IN BY STUDENTS WHO ARE CURRENTLY PARTICIPATING IN MUSIC CLASSES, WHO ARE LEARNING AN INSTRUMENT AND ARE CONTINUING IN THE MUSIC PROGRAMME NEXT YEAR AT THE SCHOOL.

Person's names and school names stated in this questionnaire will not be published in the results of this questionnaire. The purpose of this questionnaire is to find out the major factors which influence students decisions for continuing /discontinuing their instrumental/ Music lessons.

Instructions
Please answer each question on the questionnaire to follow.
CIRCLE your answer or write in the space provided.

QUESTIONNAIRE

Please **circle** or **write** your answer to each of the following.

1 Which instrument do you play? (Circle your principal instrument)

Guitar Trumpet Trombone Tuba/ Euphonium Flute

Clarinet Saxophone Piano Voice

Other please state _____

2 Why did you choose to learn this instrument?

_____

_____

_____

_____

3 How many years old where you when you started learning a musical instrument?

8 9 10 11 12 13 OTHER _____.

4 Do you currently participate in a music ensemble? YES NO

5 If NO, go to question 6. If **YES** answer the following questions.

In which music ensemble(s) do you play?

Junior band Senior Band Rock Band Jazz Band Concert Band

Orchestra Choir Other please, state: _____

6 Do you have a single or a small group lesson?

e. Single lesson b. Group Lesson

7 If you have a group lesson, how many students are in your group? _____

8 Do you have a weekly lesson? YES NO

Please Turn Over/ 2

9 Is your lesson on a rotational timetable or is your lesson at the same time every week. (i) ROTATIONAL (ii) SAME TIME

10 Do you enjoy your instrumental lessons?

SELDOM SOMETIMES MOST OF THE TIME

ALL OF THE TIME

11 What aspect of your instrumental lessons do you enjoy MOST?

Technical work Performance Pieces Ensemble playing

Modern Pieces Preparing for an exam

OTHER_____

12 Which aspects of your instrumental lessons do you enjoy the LEAST?

Technical work Performance Pieces Ensemble playing

Modern Pieces Preparing for an exam

OTHER_____

13 What style of music do you learn in your lesson?

Classical Jazz Modern

14 Do you have a say in your choice of pieces? YES NO

15 Do you have a choice in the STYLE of your pieces? YES NO

16 Are you provided with a variety of different styles of pieces to learn?

YES NO

17 Do you enjoy practicing?

SELDOM SOMETIMES MOST OF THE TIME

ALL OF THE TIME

Please Turn Over/ 3

18 Do you have a PRACTICE routine? YES NO

19 Do you follow your practice routine the majority of the time? YES NO

20 Do you keep a PRACTICE journal? YES NO

21 If YES,do you find it rewarding, beneficial to your practice? YES NO

22 On how many days per week do you practice?

1 2 3 4 5 6 7

23 How many minutes per day do you practice?

a. 10- 20 minutes

b. 20- 30 minutes

c. 30- 40 minutes

d. 40- 50 minutes

e. OTHER _____

24 After attending an instrumental lesson, does your classroom teacher help make you feel comfortable returning to class? YES NO

If NO state one reason why you feel uncomfortable when returning to class from an instrumental lesson.

_____

_____

25 Are you maintaining good grades in your other subjects? YES NO

26 Do you continually fall behind with your other subjects? YES NO

27 Does your classroom teacher offer you assistance to help you understand information missed when attending an instrumental lesson?

Please Turn Over/ 4

NEVER SOMETIMES OFTEN ALL OF THE TIME

28 Do you enjoy class music? YES NO

If NO, state the most important reason why.

---

29 Which aspect of music studies do you most enjoy? Circle one.

a. Classroom

b. Keyboard

c. Solo Performance/ Practice

d. Your instrument

e. Ensemble performance/ Practice

30 Are you provided with opportunities to perform to class and fellow students? YES NO

31 State ONE area of class music you would like to change.

---

32 State ONE area of class music you would like to do MORE of

---

33 Do your parents/ guardian pay for your instrumental music lesson?

YES NO

34 Do your parents meet your instrumental tutors on a regular basis (For instance once or twice a term). YES NO

35 What type of music are you most interested in?

Classical Jazz Modern OTHER_____

Please Turn Over/ 5

36 What type of music do you listen to?

Classical Jazz Modern OTHER_____

37 Do you have a part time job? YES NO

38 Do your parents encourage you to play and practice?

SELDOM SOMETIMES MOST OF THE TIME

ALL OF THE TIME

39 Do your parents frequently listen to the pieces you are performing?

SELDOM SOMETIMES MOST OF THE TIME

ALL OF THE TIME

40 Do your parents listen to ensemble practice? (eg Band Practice)

SELDOM SOMETIMES MOST OF THE TIME

ALL OF THE TIME

41 Do your friends encourage you to play your instrument?

SELDOM SOMETIMES MOST OF THE TIME

ALL OF THE TIME

42 Do your friends take an interest in your musical studies?

SELDOM SOMETIMES MOST OF THE TIME

ALL OF THE TIME

43 Did your parents ever play an instrument? YES NO

44 Are your parents still playing an instrument? YES NO

45 Do you pay for your instrumental lessons YES NO

APPENDIX C

CORRESPONDENCE

LETTER: PRINCIPAL

Wendy- Cara Frisina
[redacted]

October 9, 2001

Dear Principal,

I am a postgraduate student at Edith Cowan University currently studying my Masters in Music Education.

In order to complete my studies, I am writing to ask if it is possible to survey your Year 8 Music Students that are learning an instrument at your school. The purpose of my study is to ascertain factors why students continue or discontinue learning music, or studying an instrument at the end of Year 8.

The students will be asked to complete a questionnaire during the their music class. Their class music teacher or myself may deliver the questionnaire.

If it is possible for this research to be undertaken at your school, please contact me by phone, fax or email.

Thanking you for your participation

Yours Faithfully,

Wendy-Cara Frisina

LETTER: TEACHER IN CHARGE OF MUSIC

Wendy- Cara Frisina

[redacted]

Dear Teacher in Charge of Music,

I am a postgraduate student at Edith Cowan University currently studying my Masters in Education (Music).

In order to complete my studies I intend to survey approximately 400 students. Your school has been randomly selected as part of this research project. In order to complete the research, I request if it is possible to survey your Year 8 Music Students who are learning an instrument at your school. The purpose of my study is to ascertain factors why students continue or discontinue learning music, or studying an instrument at the end of Year 8. As a result the information collated from this research may assist in the future planning of instrumental music programs within schools.

If you would agree for your students to participate in this research the process would require the students to complete a questionnaire during their music class. Their class music teacher or myself may deliver the questionnaires. This research is to be conducted prior to the completion of term 4, 2000, after Year 8 students have completed their course selections for year 9.

If it is possible for this research to be undertaken at your school, please contact me by October 30th 2000 by phone, fax or email.

Thanking you for your participation.

Yours Faithfully,

Wendy-Cara Frisina

October 19, 2000

LETTER: PARENTS/ GUARDIAN

Wendy- Cara Frisina

[redacted]

Dear Parents/ Guardian,

I am a postgraduate student at Edith Cowan University currently studying my Masters in Education (Music).

In order to complete my studies I intend to survey approximately 800 students that are currently in year 8 music programs. I would like to include your child in this survey. The purpose of my study is to ascertain factors why students continue or discontinue learning music, or studying an instrument at the end of Year 8. As a result the information collated from this research may assist in the future planning of instrumental music programs within schools. Your child's responses will be of upmost importance and extremely beneficial to this research.

If you are willing for your child to participate in this research it would be most appreciated if you would complete the attached consent form, and give it to your child to return to the music teacher as soon as possible.

Your child will be asked to complete a questionnaire during his/ her music class. Their class music teacher or myself will deliver the questionnaires. This research is to be conducted prior to the completion of term 4, 2000, after all Year 8 students have completed their course selections for year 9. Names and schools will remain confidential. If your child participates in this research they will be asked not to write their name on the questionnaire.

Thanking you for your participation.

Yours Faithfully,

Wendy-Cara Frisina

October 28, 2000

GUIDELINES FOR COMPLETING THE QUESTIONNAIRES

Procedure for completing the questionnaire.

Prior to completing the questionnaire, the consent form is to be completed by students and parents. Please inform students to return these prior to the date or on the day in which the questionnaires will be delivered.

- **There are 2 questionnaires.**
- **One** is for students that are *continuing studying music in year 9.* This means that the student will be enrolled in class music and instrumental lessons for 2001.
- **The second** questionnaire is for those students *who are **not continuing** their music studies in year 9.* Meaning that a child is not participating in a class music programme or they are not continuing learning an instrument in 2001.
- Please ask students to raise their hands if they are *continuing music in year 9.* They receive the questionnaire for continuing students. Those that are not continuing receive the discontinuing questionnaire.
- Questionnaires are to be administered with clear procedures and instructions in order to minimise variables between groups.
- This questionnaire is to be completed during school hours.
- Students are to sit the questionnaire during normal class time under supervision procedures similar to those experienced during examinations.
- There shall be no discussion or contact between students during completion of the questionnaires.
- On completion the supervising person is to collect the questionnaires.
- Students need to be instructed not to write their name on the paper.
- Please ask students to complete the questionnaire using *blue* biro.
- Please ask students to indicate their gender on the front of the questionnaire booklet.

All material gathered from this questionnaire will remain confidential. Names of participants and schools will not be published.

Anticipated benefits from this research

This research attempts to analyse the most significant factors which influence students' decisions to continue or discontinue learning an instrument and class music from Year 8 to Year 9.

This study will attempt to assist teachers, students and parents by identifying reasons why students continue or discontinue their musical studies. By identifying reasons why students continue or discontinue their musical studies, it may lead to possible strategies to assist those dealing with the attrition of instrumental students. And as a result through the recognition of the most common problem areas it may be possible to assist with methods to promote the retention rate of students in musical studies.

Thanking you for your participation.
Regards,
Wendy-Cara Frisina
Researcher

CONSENT FORM- SURVEY OF INSTRUMENTAL STUDENTS

Procedure for completing the questionnaire.
Prior to completing the questionnaire this consent form is to be completed.
Questionnaires shall be administered with clear procedures and instructions in order to minimise variables between groups. This questionnaire is to be completed during school hours. Students will sit the questionnaire during normal class time under supervision procedures similar to those experienced during examinations. There shall be no discussion or contact between students during completion of the questionnaires. On completion the supervising person will collect the questionnaires. Students will not be asked to write their name on the paper.

All material gathered from this questionnaire will remain confidential. Names of participants and schools will not be published.

Anticipated benefits from this research
This research attempts to analyse the most significant factors which influence students' decisions to continue or discontinue learning an instrument and class music from Year 8 to Year 9.
This study will attempt to assist teachers, students and parents by identifying reasons why students continue or discontinue their musical studies. By identifying reasons why students continue or discontinue their musical studies, it may lead to possible strategies to assist those dealing with the attrition of instrumental students. And as a result through the recognition of the most common problem areas it may be possible to assist with methods to promote the retention rate of students in musical studies.

.....

I _____ have read and understood the above
(First and Last Name- Clear letters)

and ***give/ do not give*** my consent for my child _____
(First and Last Name)

to participate in this research.

_____ _____
Signed Date

Please ensure that this is returned to the music teacher by the next lesson.
Thank you
Wendy-Cara Frisina
Researcher.