

Liberty University

**Non-Music Major Participation in Collegiate Marching Bands: A Necessary Demographic
Required for the Survival of the Collegiate Marching Band.**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

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ABSTRACT

The collegiate marching band can be the face of a university and the heartbeat of campus. Marching bands attract students from all majors across the campus, where those who major in music have the opportunity to be the smallest demographic in the ensemble if the ensemble is open to the entire college or university. Without non-music majors' participation in collegiate marching bands, programs would not thrive as they do today. Numerous researchers have discovered that many students who had joined an ensemble did not participate in a collegiate performing ensemble after high school graduation. In particular, Mantie and Dorfman described "that approximately 75-80% of non-music majors with high school music involvement did not join ensembles on college campuses. They also noted that only 14.6% of participants reported partaking in regular music-making activities."¹ Through interviews of non-music major students who participate in collegiate marching bands and collegiate marching band directors, this study will answer the following questions: What factors influence non-music majors' participation in collegiate marching bands? What recruitment tools do collegiate marching band directors use to attract and retain non-music major students in their ensemble? By answering these questions, the importance of the non-music majors' participation in collegiate marching bands will be made apparent, and tips to recruit and retain those students.

¹ Yoo, Hyesoo. *Factors Related to Non-Music Majors' Intentions to Continue Participating in Ensembles: The Theory of Planned Behavior (TPB)*. (Contributions to Music Education, Ohio Music Education Association, November 30, 2020) 134.

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CHAPTER 1: INTRODUCTON

Marching bands add vibrancy and excitement to the atmosphere of a college or university by providing musical entertainment for school and athletic events. Musical ensembles at the collegiate level are primarily open to all students of every major. The marching band generally is the largest ensemble and sometimes the most prominent student activity on campus. The marching band is one of the most visible ensembles at a university and can help recruit for the university, adding more than just musical vibrancy to the campus. “Jason Cumberledge compiled statistical data for seven large university bands in the southern and eastern United States and found that music majors comprised only 15% to 25% of total band membership.”² The collegiate marching band consists of 75% to 85% non-music majors. The research will share what factors influence non-music majors to participate in collegiate marching bands and what recruitment efforts the directors made to reach those students.

Statement of Primary Research Questions

“The majority of the Athletic Bands are comprised of non-music majors, representing most majors across all colleges and schools.”³ Marching band adds to the culture of football games by providing music to keep momentum and excitement going during timeouts and provides entertainment to fans during halftime. Without the participation of non-music majors, the collegiate marching band would not have the same impact on campus culture, as there would be a dramatic size reduction. Reaching the population of non-music majors and encouraging them to continue to participate in college expands ensemble membership and supports the need

² Cumberledge, Jason P. *The Benefits of College Marching Bands for Students and Universities: A Review of the Literature*. (Update: Applications of Research in Music Education 36, no. 1 2016) 45.

³ “Frequently Asked Questions.” (Vanderbilt Athletic Bands. February 22, 2022).

for ensembles comprised of non-music major students. “Implications seem to be that university band directors should focus at least a part of their advertising/ recruiting toward the nonmajor and the opportunities that exist in higher education for such a performer.”⁴ The recruitment and retention portion of a collegiate marching band director’s responsibilities can be one of the most critical tasks because recruitment and retention are essential to the success and growth of the collegiate marching band. Data collected indicating students’ reasons for continued participation in post-secondary marching bands may be used to recruit and retain non-music majors in the collegiate marching band.

Research Question 1: What factors influence non-music majors’ participation in collegiate marching bands?

Research Question 2: What recruitment tools do collegiate marching band directors use to attract and retain non-music major students in their ensemble?

Problem Statement and Significance of Study

The importance of knowing why a student chooses to participate in the collegiate marching band can help the future of marching ensembles, which in turn affects the atmosphere of the university. Understanding why a student chooses to participate in the collegiate marching band will allow directors to tailor their ensembles to reflect those attractions or highlight those that appeal to students. A comprehensive recruitment and retention resource may be created by identifying what is already working for directors in recruitment and retention.

⁴ Moder, Jennifer. *Factors Influencing Non-Music Majors’ Decisions to Participate in Collegiate Bands*. (Troy 54, no. 1 2018).

Without the participation of non-music majors, many collegiate marching bands would not have the same impact they offer for football games and the campus community. Furthermore, collegiate marching bands would be unable to bring the level of excitement currently provided. A lack of non-music majors would likely cause collegiate marching bands to be unable to provide music education majors the opportunity to learn more about the marching arts to teach the next generation through hands-on experience, and in return, would cause students to rely on a marching technique methods course. This study aims to provide insight into why non-music majors participate in collegiate marching bands and what directors are doing to attract and retain that demographic of students.

Research Questions and Hypotheses

RQ 1: What factors influence non-music majors' participation in collegiate marching bands?

H: Factors that influence the participation of non-music majors in the collegiate marching band are the musical experience, a sense of community, and social experience.

While the marching band is a required portion of most instrumental music major's degree requirements, non-music majors are not bound by the same obligation but instead participate by personal choice. If the marching arts foster a family atmosphere that welcomes all, nonmajors may continue to join the marching band. "Socialization takes place in many environments and is stimulated by a number of activities. Many teenagers would choose to spend an unexpected free period eating lunch. Still, it was striking to learn that many of them would prefer to congregate in

an ensemble room to participate in various activities.”⁵ “Music participation is thus more than simply an entertaining activity, but a means by which a host of musical, academic, and social functions are served.”⁶ Other factors play a part in this decision; social media, for example, and how ensembles are perceived can affect a student’s willingness to participate. With the recent advent of social media, Rutter et al. (2016) reported that “colleges and universities are using interactive technology to attract prospective college students.”⁷ Students also want to make sure their time is not wasted with extracurricular activities, and scholarship money can help incentivize these students to participate in marching band. “A common misperception exists that schools only offer scholarships to music majors; many marching bands offer incentives to non-music majors, ranging from stipends to full-tuition scholarships.”⁸

While it is essential to understand the factors that draw students to marching band participation, it is also necessary to understand what causes them not to participate. McDavid found that 56.4% of the students decided whether to participate in college band after high school graduation while still in high school, and 37.2% of the students chose to participate in marching band after high school before coming to college. Only 6.4% of students decided whether to

⁵ Adderley, Cecil, Mary Kennedy, and William Berz. ‘*A Home Away from Home*’: *The World of the High School Music Classroom*. (Journal of Research in Music Education 51, no. 3 2003) 203.

⁶ Matthews, Wendy K. ‘*Stand by Me*’: *A Mixed Methods Study of a Collegiate Marching Band Members’ Intragroup Beliefs throughout a Performance Season*. (Journal of Research in Music Education 65, no. 2 2017), 179–202.

⁷ Cumberledge, Jason P. *The Perceived Influence of Social Media on High School Band Students’ Decision to Participate in a College Marching Band*. (Update: Applications of Research in Music Education 38, no. 3 2020), 38–47.

⁸ Carden, Eddie. *Get Paid to March*. (Halftime Magazine. August 23, 2020).

participate in college marching band after arriving on a university campus later in their college career. Ardis faber stated:

“A frequency distribution list revealed the five most frequently cited influences on first-year students’ decisions not to participate were (1) college course load, (2) declining interest in music, (3) schedule conflicts with other classes, (4) work schedules, and (5) a negative high school band experience. Other variables that received a high ranking were a student’s musical proficiency, fear of auditioning, and the perceived amount of time required for commitment to a college band.”⁹

RQ 2: What recruitment tools do collegiate marching band directors use to attract and retain non-music major students in their ensemble?

H: Collegiate marching band directors use family atmosphere, ensemble visibility, scholarships, and student ownership as recruitment tools to recruit and retain non-music major students in their ensemble.

For the collegiate marching arts to bring positive culture to the college community, directors must continue to recruit non-music majors. Marching bands have been found to provide esprit de corps for school events and can serve as a powerful recruitment tool for music departments and universities.¹⁰ Although marching bands draw students to universities and music departments, the responsibility for marching band recruitment belongs to the band director.¹¹ Having a band program where the students treat each other like family is very attractive to

⁹ Faber, Ardis R. *A Study of Factors That Influence First-Year Nonmusic Majors' Decisions to Participate in Music Ensembles at Small Liberal Arts Colleges in Indiana*. (Dissertation, Ball State University, 2010) 50.

¹⁰ Cumberledge, Jason P. *The Benefits of College Marching Bands for Students and Universities: A Review of the Literature*. (Update: Applications of Research in Music Education 36, no. 1 2016) 45.

¹¹ Cumberledge, Jason P. *The Time Usage of College Music Majors, Non-Music Majors, and Marching Band Participants*. (SAGE Open 7, no. 2 2017).

recruits and creates an environment in which new band members form a group of friends with something in common from the start of summer band camp.

Another way to recruit students is by increasing the ensemble's visibility in and around the campus and the greater community. According to Haynie (1971), the reputation of college marching bands is founded on three distinct roles: entertainment, education, and performance. College bands have often given emphasis to entertainment, particularly at athletic events. However, in recent years, bands have shown an increased amount of emphasis on the roles of education and artistic performance.¹² The thrill of watching a quality marching band can bring out the spirit of an event. Once the student is involved in the ensemble, it is crucial to make them feel needed to retain them, whether that is through the feeling of being a part of a social group or having ownership within the marching ensemble. Students who are nonmajors participate in collegiate bands for the pride of membership. Extrinsic social aspects played a significant role in the retention of musicians through high school. It also appears to be a dominant factor leading to students' continued participation in college.¹³ One-way students take ownership of the marching band is by serving as the governing body of the ensemble.¹⁴

¹² Cumberledge, Jason P. *The Benefits of College Marching Bands for Students and Universities: A Review of the Literature*. (Update: Applications of Research in Music Education 36, no. 1 2016) 45.

¹³ Moder, Jennifer. *Factors Influencing Non-Music Majors' Decisions to Participate in Collegiate Bands*. (Troy 54, no. 1 2018).

¹⁴ Makowski, Matthew. *Play with Power, March with Pride*. (GV Magazine Archive. Grand Valley State University, 2016).

Core Concepts

Core concepts covered in this study include factors that attract non-music majors to participate in collegiate marching bands. In Dr. Moder's dissertation, students were asked what the primary factor reported by non-music majors that influenced their decision to participate in their collegiate band? The responses resulted in ten coding categories: 1) love/enjoyment for music, (2) desire to continue playing (would miss playing if they didn't participate), (3) personal influences (parents, family members, peers, directors), (4) college-specific reasons (the particular college band, the experience of participating in a college band, college football/athletics), (5) high school band experience, (6) social factors, (7) improving musical skills, musical growth, (8) fun (a hobby outside of required courses), (9) scholarship/financial reasons, (10) other reasons.¹⁵ Many students join a marching band for the culture of an ensemble. School ensembles are not just classes or performance groups but guardians of their own specific culture, a culture that informs and enriches the lives of their members. This can be linked to the first three categories of Dr. Moder's research. This culture can include many elements such as social interaction, musical excellence, and a family atmosphere. From Dr. Moder's findings, this aligns with categories 3, 4, and 6. These elements can contribute to non-music majors' continued college marching band participation. "The social climate emerges as a pervasive element in the study as students note the importance of relationships for well-being and growth."¹⁶

¹⁵ Moder, Jennifer. *FACTORS INFLUENCING NON-MUSIC MAJORS' DECISIONS TO PARTICIPATE IN COLLEGIATE BANDS*. (Troy 54, no. 1 2018).

¹⁶ Adderley, Cecil, Mary Kennedy, and William Berz. 'A Home Away from Home': *The World of the High School Music Classroom*. (Journal of Research in Music Education 51, no. 3 2003).

Another core concept that will be highlighted is the recruitment and retention efforts made by the director. One of the critical responsibilities of the collegiate marching band director is the ability to recruit and retain students in the band. “Because participation in band is often elective in nature, large enrollment is necessary to help justify the place of band in the school curriculum.”¹⁷ Many retention efforts are based on what the students identify as the ensemble’s culture and climate. Recruitment efforts for non-music majors need to be based on why other non-music major students chose to participate from the data collected. By learning from a current student’s collegiate marching band, directors may be able to implement a successful recruitment plan.

Definition of Terms

Non-Music Major – A college student not majoring in music.

Recruitment – The action of finding new people to join an organization or support a cause

Retention – The continued possession, use, or control of something.

Clinic – A conference or short course on a particular subject.

Promotional Materials – A message issued on behalf of some product or cause or idea, person, or institution.

Research Plan

Data was collected in a qualitative method. Non-music major students who participated in collegiate marching bands took part in a survey requesting the reasons for participation in marching band in high school. Also, collegiate marching band directors partook in a study about

¹⁷ Daigle, Elise. *Examining Music Ensemble Recruitment and Retention through Student Persistence into College Performing Ensembles*. (Dissertation, The Ohio State University, 2018).

their recruitment efforts. Students and directors from large and small institutions were surveyed to provide more relevant data for a greater community.

Data was also collected through Dr. Moder-Bell's prior research on student motivations to participate in all collegiate bands not specific to marching band alone. Non-music major students participating in collegiate marching bands took part in a survey requesting them to explain why they chose to participate in marching band in high school. Survey questions based on the student's current status will include: What instrument do you play? Are you involved in any other music ensembles on campus? Students will also be asked to provide a detailed answer explaining why they chose to participate. Also, collegiate marching band directors completed a survey on what recruitment and retention tools are used within their ensembles. Collegiate marching band directors were asked to rank the following from one to five, with one being the most valuable recruitment method: honor band clinician, school recruitment visit, school clinic visit, hosted marching festival, and mailed promotional materials. The directors were also asked to provide any additional recruitment methods deemed valuable. Another part of the survey asked the directors to explain what retention plans and strategies they have in place for their current students. The data collected from student and director surveys may provide a better insight into why non-music majors participate in the collegiate marching band and what successful recruitment and retention tools directors already have implemented to support their marching band programs.

Summary

Marching bands are primarily made up of non-music major students, ranging between 75% to 85% of the band's population. Without their participation, the vibrancy that marching band adds to a college or university would not have the same impact that it does today. This is

important to include all students when recruiting for the collegiate marching band and focus on retaining them once they have joined. Through student surveys, there is a better understanding of why non-music majors choose to participate in collegiate marching bands; there is also data collected on recruitment efforts that work best for collegiate marching band directors. By combining the data from preexisting research and the surveys, collegiate band directors may adopt strategies for recruitment and retention of non-music majors in their marching band programs.

CHAPTER 2: LITERATURE REVIEW

Upon the review of literature relevant to non-music majors' participation in collegiate bands, two themes became clear: recruitment and retention. The literature review revealed that intrinsic and extrinsic factors play into a high school band student's decision on whether or not to continue to be part of an ensemble in college and stay in that ensemble throughout their collegiate career. Factors influencing students to continue their musical journey can range from a love of music to the social interactions they receive while being part of the ensemble. The literature review also highlighted predictors of students who continue band upon high school completion that directors can use when recruiting and retaining students in the collegiate marching band.

Recruitment

Habits of a Successful Band Director is a valuable resource many beginning and veteran band directors may have in their toolbox. In chapter one, Scott Rush discussed the importance of organization and communication. Rush stated, "Often parents do not know the least bit about the degree of music-making going on, but they know when things seem disorganized."¹⁸ The organization needs to happen before the music-making. The first step in creating a well-organized band program is making a philosophy for the band program and ensuring it is communicated. The following were identified as pitfalls for not developing and communicating the program's philosophy: (1) A lack of a road map to help guide the program. (2) The administrator does not understand what the band program offers in regard to music education. (3) Outsiders may evaluate the director's performance based on scheduling ability and not on the

¹⁸ Rush, Scott, and Tim Lautzenheiser. *Habits of a Successful Band Director: Pitfalls and Solutions*. Chicago: GIA Publications, 2006.

quality of education being provided. (4) Outsiders are driven by accolades. Rush said, "Your professional mission statement is your belief system about the program and the message you want others to take home about the program's existence."¹⁹

Following the creation of the philosophy of the band program should be developing a mission statement. A mission statement should include such factors: Why does the band program exist? What should the band program achieve in two, five, or ten years? If the mission statement could communicate one message to the students, what would it be? The band program philosophy and mission statement should be used as a guide for the band program. Scott Rush continued in chapter one to educate his readers about the importance of a band handbook and how it can be used as a main form of communication. According to Rush, "The handbook communicates the program's information, expectations, and virtues. The handbook provides an organizational framework for students, parents, and administrators."²⁰ Rush stated:

The handbook should include a letter from the director, a letter from an administrator, objectives of the program, advocacy information, curriculum and course offerings, financial obligations, audition information, grading system, equipment needs, supplemental materials, master schedule, and a letter of mutual consent.²¹

The letter of mutual consent is the most important document in the handbook, as it acknowledges that all have read and agreed to what information the band director has provided. In addition to

¹⁹ Ibid 2.

²⁰ Ibid 5.

²¹ Ibid 6-9

the handbook, Rush believed the use of social media and newsletters were also great forms of communication.

Chapter three of *Habits of a Successful Band Director* focuses on the importance of a well-managed classroom. Scott Rush said that an unmanaged classroom, or poorly run rehearsal, will lead to the following: "Students may be rude and out of control. Learning does not take place. You are troubleshooting discipline problems, not musical ones. Students are unhappy and do not take ownership of the program. Students do not trust that you, the director, can yield results."²² In return, he provided the following solutions, "Use classroom procedures to help students learn. As the teacher, seek their respect-not their friendship. Use the first few school days to go over classroom and rehearsal procedures. You must be consistent in implementing consequences. Rehearsals must be well planned and have intent."²³ Rush said, "During the first few days of school with students, the end needs to be in mind."²⁴ During the first few days of school, there needs to be a heavy emphasis placed on policies and procedures, consequences, how to rehearse, and other important information required to start the year. Rush also believed extra attention must be placed on new band members. These new members need to know they are in the right place and welcome. The first few days of school should be used to review policies and procedures and introduce the program's philosophy to the new members while being reiterated to returning members. The example Rush provided above are just a few examples of what it takes to have a well-managed classroom.

²² Ibid 31.

²³ Ibid 32.

²⁴ Ibid 33.

Chapter eight of *Habits of a Successful Band Director* is about building student leadership. Rush stated, “The same qualities of effective teachers are the qualities we look for in our student leaders.”²⁵ Student leaders need to understand that they are part of a larger team and that with this responsibility, there will need to be personal sacrifices. Directors need to be able to express expectations and risks that come with leadership responsibilities. When directors select student leaders, the chosen leaders must possess qualities of integrity, morality, respect, maturity, and selflessness. Student leaders should also be able to nurture younger students to either continue or build a tradition of excellence. While giving instruction, student leaders should do less telling and more leading by example and providing encouragement. Rush says, “We (directors) must be able to evaluate a student's maturity level, commitment, and consistency. In addition, we must put ourselves into the mind of the “followers” and determine if a potential student has believability and the respect of others.”²⁶ Rush believed that student leaders should undergo an interview process to help identify those with the desired leadership qualities. “Once the leadership team is in place, the director must now teach them the philosophy of the program. This process may include creating a leadership mission statement, role-playing with difficult situations, and goal setting.”²⁷ Teaching student leaders is important because the other students in the program have better access to help and one-on-one attention.

The purpose of *The Perceived Influence of Social Media on High School Band Students' Decision to Participate in a College Marching Band* was to investigate the perceived influence

²⁵ Ibid 101.

²⁶ Ibid 102.

²⁷ Ibid 104.

of social media on high school band students' future decision to participate in a college marching band. Cumberledge wrote, "Over 75,000 students have been found to participate in college band programs in the United States, with many of those students participating in marching band."²⁸

The National Association for Music Education's aspiration is for students to engage in lifelong musicianship. For lifelong musicianship to continue, college marching bands must recruit high school band students. Social media platforms such as Facebook and Instagram allow communication to reach mass audiences in seconds. Dimock reported that "social media use has quickly become second nature to the current generation of high school students raised entirely in this digital age."²⁹ Though it is quick to reach mass audiences through social media, the digital age has led to people avoiding face-to-face communication. Music educators must adapt their communication styles to reach the digital age. Cumberledge reported, "Students have been attracted to college bands through various recruitment techniques, such as media presentations, phone calls and visits from faculty, and exposure to college band performances while still in high school."³⁰ While over 75,000 students have participated in college band programs, 68% of high school students choose not to continue after graduation. Gibson stated, "Those who decided not to continue attributed their decision to lack of enjoyment, the stress of preparing for an audition, lack of diversity, time commitment, and overestimation of the skill needed to participate."³¹

²⁸ Cumberledge, Jason P. *The Perceived Influence of Social Media on High School Band Students' Decision to Participate in a College Marching Band*. Update: Applications of Research in Music Education 38, no. 3 2020: 38.

²⁹ Ibid 39.

³⁰ Ibid 39.

³¹ GIBSON, A.T. *Students' Perceptions of High School Band Programs, Their Marching Bands, and Factors that Lead to Intended Enrollment in These Ensembles*. ProQuest Dissertations and Theses Database. 2016.

While there have been studies on factors influencing a student's decision to continue music in college, it is crucial to examine how digital communication may influence the decisions of high school band students.

Cumberledge sought to answer four questions: (1) What were the primary factors that students perceived to influence their decision to participate in high school band? (2) What were high school band students' usage of social media and opinions of college marching band posting frequency? (3) What were the primary factors that students perceived to influence their decision to participate in a college marching band? (4) Did significant differences exist between demographic factors influencing participation, including participants' gender, instrumentation, high school band size, or year in school? Cumberledge discovered that respondents primarily participated in their high school band program to enjoy music-making. Two other top influences were friends and future careers. Regarding question two, results showed that 65.18% of high school band students spent at least one hour on social media daily. Cumberland mentioned that 96.22% of participants enjoyed current or more frequent social media posts from college marching bands. Results from question three showed that students rated face-to-face conversations as the most compelling reason they chose to continue marching band in college, and recruitment posters were the least effective. The responses to question four showed no significant differences between gender, instrumentation, high school band size, and year in school.

The purpose of *The Benefits of College Marching Bands for Students and Universities: A Review of the Literature* is to present material on the benefits of marching bands for college students and universities. The article also hopes to aid marching band recruitment and inform the administration of the value a high-quality marching band brings to their school. Wickes stated

that "school administrators encourage marching and pep band participation at athletic events, hoping to attract members of the general public who would have no reason to attend other than to support a friend or family member in the band."³² Athletic bands can create a positive spirit at school and community events. The general public often associates the quality of a school music program with the performance of the marching band due to its high visibility. The quality of the marching band often dictates music budget support.

Marching bands also offer recruitment values for universities. Cumberledge stated, "Buyer compiled statistical data for seven large university bands in the southern and eastern United States and found that music majors comprised only 15% to 25% of total band membership."³³ For incoming freshmen, the motivation to be part of a strong marching band can be a deciding factor in the university chosen. University music programs use various recruitment techniques such as brochures, phone calls, personal visits from faculty, and videos of performing ensembles. Carlson surveyed higher education administrators who were members of the National Association of Schools of Music and said, "In the administrators' opinion, performing ensemble reputation was considered the most important factor for incoming freshman during the college choice process."³⁴

³² Wickes, F.B. *The Greatest Booster of Music*. Music Educators Journal 65 (4), 1978.

³³ Ibid 45.

³⁴ Carlson, M.C. *Undergraduate Music Student Recruiting Practices and Strategies in Public Colleges and Universities*. Proquest Thesis and Dissertation Database. 1999.

According to Haynie, "the reputation of college marching bands is founded on three distinct roles: entertainment, education, and performance."³⁵ University bands emphasize entertainment at athletic events. The rehearsals leading up to the performance focus on education. Students from all academic backgrounds can benefit from the marching band as they have the opportunity to learn lessons in cooperation, leadership, responsibility, and mental discipline. Students can also learn leadership skills by taking on the role of a student leader within the band program. The marching band also offers cross-curricular teaching, such as using mathematics in the drill. Gall wrote, "The foundation of drill is based on a theory of predetermined paces and intervals, computed for each individual in a marching band field show."³⁶

Social interaction and student health are also benefits for college marching band students. Some marching band students stated that their participation has led to a "family" while at college or a "home away from home." Sarver said, "This is no surprise, as marching band students spend long hours together throughout the marching season."³⁷ The marching band has both short- and long-term health benefits. Cumberledge mentioned that "Erdmann, Graham, Radlo, and Knepler investigated adolescents' energy sought in marching band by measuring performance activities on a treadmill. Results indicated the energy demand for high school marching band participants

³⁵ Haynie, J.T. *The Changing Role of the Band in American Colleges and Universities, 1900 to 1968*. ProQuest Dissertation and Thesis Database. 1971.

³⁶ Gall, H. J. *Perfecting the Marching Band: Techniques and Procedures for Marching Musical Units of All Sizes*. New York, NY: Abelard-Schuman. 1974.

³⁷ Sarver, H. *Planning Game Day*. *The Instrumentalist*, 69 (1), 2014: 28-31.

in a marching simulation to be in the range that classified it as moderate-intensity activity."³⁸

Vallee and Leader reported "college marching band members before and after the marching band season and reported a significant change in pre- to postseason cardiorespiratory fitness but not in body composition."³⁹

While Cumberledge identified many benefits the college marching band provides to colleges and students, he did acknowledge that there are challenges for students. The first challenge identified is the time commitment marching band requires. These time commitment concerns include the amount of rehearsal time, pep rallies, parades, and field show performances. These activities can lead to burnout. The number of rehearsals and activities can cause concern for adequate study time. In addition to time commitments, the marching band can affect student health. Health concerns include exposure to high decibel noise levels, hazardous weather conditions, and injuries to lower extremities.

Retention

"Stand by Me": A Mixed Methods Study of a Collegiate Marching Band Members' Intragroup Beliefs Throughout a Performance Season by Wendy Matthews was a study to investigate intragroup beliefs regarding participation in division two collegiate marching band throughout the performance season. Matthews said:

³⁸ Cumberledge, Jason P. *The Benefits of College Marching Bands for Students and Universities: A Review of the Literature*. Update: Applications of Research in Music Education 36, no. 1 2016: 44–50.

³⁹ Vallee, J & Leander, K. *The Effects of Participation in Marching Band on Physical Activity and Physical Fitness in College-Aged Men and Women*. Unpublished manuscript, University of Rhode Island, Kingston. 2013.

Collegiate marching bands serve many functions on campus and contribute to both the musical and social life of the student body. They are visible on athletic fields, in music departments, and at other campus functions. They can aid in recruitment, marketing, and the promotion of their universities while broadening their membership's musical and social education.⁴⁰

Participating in a music ensemble can offer students the following: musical expression, development of self-confidence and leadership skills, and engagement with a supportive network of peers. Marching bands play a valuable role in college life, and it is important to understand its members' perceptions of their participation and experiences.

Matthews hypothesized:

Students would initially report high group cohesion and collective efficacy beliefs and that these beliefs would display a downward concavity across the season. Concurrently, through qualitative focus groups, Matthews explored the following research questions: (1) What are Division II collegiate marching band members' intragroup beliefs regarding their participation in the ensemble? and (2) Are these beliefs consistent throughout the football marching season?⁴¹

Matthews mentioned that 70% of the study participants were non-music majors, while 30% were music majors (music education, music business, performance, music composition, music technology, jazz studies). Research question one resulted in five themes emerging regarding the participants' beliefs regarding participation in the collegiate marching band. These themes are connections (students' pride in the ensemble and its connectedness to their school), family (how

⁴⁰ Matthews, Wendy K. 'Stand by Me': *A Mixed Methods Study of a Collegiate Marching Band Members' Intragroup Beliefs throughout a Performance Season*. *Journal of Research in Music Education* 65, no. 2 2017: 180.

⁴¹ Ibid 185.

the band represents a family environment), acceptance (a feeling of belonging to a group), music (musical enjoyment), and time (the temporal beliefs of the group through the season). While connections, family, acceptance, and music remained constant throughout the season, the students' views on time commitment related to marching band decreased during the middle of the season.

Non-Music Majors

Continuing to Play: Music Participation in the University Years is a study to examine issues surrounding whether non-music majors continue to play in college marching bands. Many people have learned to play wind and percussion instruments in American schools due to the accessibility of students participating in wind bands (concert, marching, jazz). While many have learned an instrument, music educators frequently question why students cease participating after high school. Students with a higher intensity of involvement (practicing, private lessons, out-of-school music-making) during high school are predictors of whether a student will continue playing. Another notable factor why a student continues to play an instrument in college is the enjoyment of music-making and social interactions. Studies have consistently found that students' decisions to continue making music in college/university were made while still in high school, with perceived lack of time and academic course load cited as reasons for non-participation. Stewart stated, "burnout from high school band was a factor in non-participation."⁴²

⁴² Mantic, Roger. *Continuing to Play: Music Participation in the University Years*. *International Journal of Community Music* 11, no. 3, 2018: 313.

Roger Mantie answered the following questions throughout his study:

(1) What reasons do informants provide to explain their current musical involvement? (2) What are informants' self-reported musical backgrounds? (3) What are informants' perceptions about how current participation compares with their formative high school musical experiences? (4) What are informants' intentions or desires for learning and improvement? (5) What are informants' perceptions and projections about music participation beyond the college (university) years?⁴³

Responses to question one showed that well-being and continuity, time commitment, and social aspects are why students chose to participate or not. Research questions two and three focused on past and present relationships. The following categories became clear from the informants' responses: family influence, high school experiences, high school/ university comparisons, and marching vs. concert band. Question four showed that students desired self-improvement through personal practice at home, at a music camp, or through technology and the internet. Research question five responses were categorized into three general groupings: (1) those who saw themselves continuing in some fashion and could name possibilities; (2) those who desired to be musically active beyond graduation but lacked knowledge of future possibilities; (3) those who believed that their music-making lives would end upon graduation.

Factors Related to Non-music Majors' Intentions to Continue Participating in Ensembles: The Theory of Planned Behavior (TPB) focused on variables associated with non-music majors' participation in ensembles. These variables include attitude, subjective norms, perceived behavioral control, and the value of music. Yoo stated, "Despite the importance of

⁴³ Ibid 314.

music as a lifelong activity, numerous researchers have discovered that many students who had joined an ensemble did not participate in a collegiate performing ensemble after high school graduation.”⁴⁴ The TPB was used as a theoretical framework to predict behaviors in decision-making in various contexts. Although there have been previous studies in music education that were not based on the TPB, many music educators believe that attitude, subjective norms, and perceived behavior control are important factors that influence non-music majors' decisions to continue their musical journey after high school.

Yoo sought to answer the following research questions:

(1) Considering the variables (i.e., attitude, subjective norms, perceived behavioral control, and value of music) proposed by the extended TBD, what predictor variable(s) contribute to non-music majors' intentions to continue participating in ensembles?; (2) When dividing groups of students by their year in school (freshmen, sophomores, etc.), what predictor variable(s) contribute to non-music majors' intentions to continue participating in ensembles?; and (3) To what extent do predictor variables (i.e., attitude, subjective norms, perceived behavioral control, and value of music) relate to one another?⁴⁵

Results from research question one showed that attitude was the strongest predictor indicating the participants' intentions to continue participating in ensembles, followed by the value of music, perceived behavioral control, and subjective norms. The data collected for research question two indicated that all four variables (attitude, value of music, controllability, and

⁴⁴ Yoo, Hyesoo. *Factors Related to Non-Music Majors' Intentions to Continue Participating in Ensembles: The Theory of Planned Behavior (TPB)*. Contributions to Music Education, Ohio Music Education Association, November 30, 2020: 2.

⁴⁵ Yoo, Hyesoo. *Factors Related to Non-Music Majors' Intentions to Continue Participating in Ensembles: The Theory of Planned Behavior (TPB)*. Contributions to Music Education, Ohio Music Education Association, November 30, 2020: 4-5.

subjective norms) were strong indicators of students' intentions to participate in college ensembles. Research question three suggested that the strongest correlation between predictor variables was attitude and value of music, and the weakest was between subjective norms and perceived behavioral control. Yoo concluded, "The results of this study indicated that favorable attitudes toward musical participation and value of music were crucial sources of influence on non-music majors' intentions to continue participating in ensembles."⁴⁶

In her article, *Factors Influencing Non-Music Majors' Decisions to Participate in Collegiate Bands*, Dr. Moder stated that there had been extensive research on why a student initially decides to participate in their school band as well as retention efforts through the transition between middle and high school. Moder then wrote, "There have been very few studies conducted that have focused on factors influential to a college student's decision to continue or discontinue participation in their collegiate bands."⁴⁷ Four research questions were answered through data collected in this study:

- (1) What was the primary factor reported by non-music majors that influenced their decision to participate in their collegiate band(s)?
- (2) What was the overall hierarchy of factors which influenced non-music majors' decision to participate in a collegiate band?
- (3) Did the participant's instrumentation, college/university region and size, gender, and year in school play a role in the decision to participate in the college band?
- (4) Was participation in the college band influenced by the type of ensemble in which the non-music major performed?⁴⁸

⁴⁶ Ibid. 13.

⁴⁷ Moder, Jennifer. *Factors Influencing Non-Music Majors' Decisions to Participate in Collegiate Bands*. Troy 54, no. 1 2018: 2.

⁴⁸ Ibid 2.

A survey was sent out through the Collegiate Band Directors National Association list serve to college band directors to disperse to students who were non-music majors in their respective ensembles. Responses to research question one were collected and resulted in ten emerging categories:

(1) Love/enjoyment for music, (2) desire to continue playing (would miss playing if they didn't participate), (3) personal influences (parents, family members, peers, directors), (4) college-specific reasons (the particular college band, the experience of participating in a college band, college football/athletics), (5) high school band experience, (6) social factors, (7) improving musical skills, musical growth, (8) fun (a hobby outside of required courses), (9) scholarship/financial reasons, (10) other reasons.

A hierarchy of fourteen different factor influences were found in reference to research question two. These factors in order included:

Love/enjoyment for playing a musical instrument; overall high school band experience; self-pride of being a member of college band; social aspects involved with the collegiate band; quality/reputation of college band; hearing/seeing a college band while in high school; high school band director; participating in activities outside of the high school band; friends; reputation of college band director; parents; other family members; grade school band director; receiving college credit.⁴⁹

Research question three: did large differences between factors influencing participation exist based on participants' instrumentation, college/university region and size, gender, and year in school? Moder wrote, "Data analysis, mean and standard deviation scores, of all five areas of participant demographic information revealed no large differences between mean scores of

⁴⁹ Ibid 5.

factors leading to participation in their collegiate band.”⁵⁰ A large difference was defined as a mean score the more or less than another mean score by more than one point.

For research question four, participants were coded by three ensemble types: (1) concert ensembles-concert band only, jazz band only, both concert and jazz band; (2) athletic ensembles-marching band only, athletic band only, both marching and athletic band; (3) combination ensembles-those participating in ensembles found in both categories one and two. Moder noted:

Data revealed that participants enrolled in the concert ensembles rated the level of influence for participating in activities outside the high school band and their love/enjoyment for playing a musical instrument higher than those involved with athletic ensembles. These two influences could be categorized as directly related to musical aspects of continued performance. Conversely, the following factors seemed to have had more influence on athletic band participants than those on concert ensembles: influence of friends, hearing/seeing a college band while in high school, the quality and reputation of a college band, the social aspects associated with membership in a college band, and the self-pride involved with being a member of the collegiate band. These factors could be categorized as being directly related to the social aspects of music ensemble membership.⁵¹

A Study of Factors that Influence First-Year Non-Music Majors' Decision to Participate in Music Ensembles at Small Liberal Arts Colleges in Indiana by Adris Faber investigated factors that influence first-year, non-music majors' decisions regarding participation in music ensembles at small liberal arts colleges in Indiana. Faber identified three trends that led to the study: (1) a decline in non-music majors' participation; (2) students are not generally encouraged by college advisors to participate in ensembles on the college campus; (3) the motivation for student participation in musical activities appears to be more extrinsic than intrinsic. The main

⁵⁰ Ibid 8.

⁵¹ Ibid 8.

research question Faber intended to answer was: “What factors influence first-year, non-music majors’ decisions regarding participation in music ensembles at small liberal arts colleges in Indiana?”⁵² The following were sub-questions to help guide the main research question:

1. Does the status of instrument ownership affect the college ensemble participation decision?
2. Are there relationships between academic majors and participation in college ensembles?
3. Does one gender participate in ensembles at the college level at a higher rate than the other?
4. Does the size of the student's high school affect the college ensemble participation decision?
5. Do students’ attitudes toward their high school experience affect the college ensemble participation decision?
6. Is there a relationship between the students’ time of decision-making and the college ensemble participation decision?
7. Do students’ perceptions of the social aspects of an ensemble affect the college ensemble participation decision?
8. Is there a relationship between the strength of a student’s musical background and participation in college ensembles?
9. Is there a relationship between the amount of high school performance activity and participation in college ensembles?
10. Do students’ perceptions of their musical skills and abilities affect the college ensemble participation decision?
11. Do students’ perceptions of the musical aspects of the college ensemble affect the college ensemble participation decision?
12. Does the advice of significant people in students’ lives affect the college ensemble participation decision?
13. Does the amount of involvement in other activities affect the college ensemble participation decision?
14. Do students’ perceptions of the college ensemble affect the college ensemble participation decision?
15. Do students’ perceived expectations of the ensemble affect the college ensemble participation decision?
16. Do students’ perceptions of the style of the repertoire performed by the ensemble affect the college ensemble participation decision?

⁵² Faber, Ardis R. *A Study of Factors That Influence First-Year Nonmusic Majors' Decisions to Participate in Music Ensembles at Small Liberal Arts Colleges in Indiana*. Dissertation, Ball State University, 2010: 7.

17. Do students' perceived visibility of the ensemble affect the college ensemble participation decision?
18. Do students' perceptions of the extrinsic or intrinsic value of music affect the college ensemble participation decision?
19. Do the students' desires to serve others in an ensemble affect the college ensemble participation decision?⁵³

Sub-question one found that ownership of an instrument was not a factor that appears to affect the participation decisions of students to participate in a college band. In contrast, the ability to locate an instrument may affect their decision to participate. Sub-question two found a relationship between the student's major and the decision to participate in college ensembles. Sub-question three found that gender did not play a role in the decision to participate in a college ensemble. Sub-question four also found no correlation between the student's high school size and their decision to participate in music in college. In sub-question five, it was discovered that many students enjoyed the intense schedules of their high school ensembles and hoped to continue that in college. Sub-question six showed that participation decisions were made between junior year and when the student stepped foot on the college campus. Sub-question seven identified the following factors that may influence a student's decision to participate in a musical ensemble in college: "Social fulfillment by their high school ensembles, opportunities to build relations through involvement with friends and others in an ensemble setting, and having considered dropping out of the high school ensemble."⁵⁴ Sub-question nine revealed that there might be relationships between students involved in music activities outside the music classroom and their decision to participate in music in college. Responses from sub-question ten showed that students who decided to participate in college ensembles tended to be in the top third of their section in

⁵³ Ibid 8-9.

⁵⁴ Ibid 137.

high school. Question ten correlates with sub-question 11, as students who are more confident in their musical ability will more likely participate in music in college. Sub-question twelve showed that outside influence from others (friends, parents, high school directors) played a part in whether a student participated in college musical ensembles. Sub-question thirteen showed that students' involvement in other activities was unrelated to their decision to participate in a collegiate ensemble. Sub-questions fourteen and fifteen showed that students do participate to receive credit. The data also indicated that students believed the expectations of the ensembles were fair and that time commitments were not an issue. No conclusions were possible for sub-question sixteen. Data from sub-question seventeen indicated that the quality of the ensemble was a factor in the student's decision to participate. For sub-question eighteen, the data revealed four intrinsic and one extrinsic value that may affect a student's decision to participate in a college ensemble. The intrinsic values were related to the student's enjoyment of music and being able to share that with others in the ensemble. The extrinsic value was the time the student had already invested in learning the art of music in grade school. Sub-question nineteen presented evidence that a student's high school experience may be the most influential component of their desire to participate in a college music ensemble, due mainly to the teamwork needed for an ensemble to function.

In the thesis, *Examining Music Ensemble Recruitment and Retention through Student Persistence into College Performing Ensembles*, Elise Daigle believes that student motivation for participation in an instrumental ensemble can be categorized into two broad reasons: musical and social. Musical reasons a student chooses to participate in an instrumental ensemble include wanting to play a specific instrument, a passion for performing, learning challenging music, personal expression, and belief in personal ability. Social reasons include fun, friends, and a

sense of community. Daigle wrote, "Positive musical or social reasons motivate students to continue to participate in musical ensembles."⁵⁵

The Rationale for Daigle's study of instrumental ensembles continuing participation was to determine why students currently participating in collegiate instrumental ensembles chose to join initially, why they continued, and why they continued dropping out. The students surveyed in this study were participants of the Ohio State University Band Program. Specific survey questions were as follows:

- (1a) What are the reasons students initially participated in instrumental ensembles?
- (1b) Do music and non-music majors give different reasons for initially participating in instrumental music ensembles?
- (1c) Do reasons students give for initially participating in instrumental music ensembles differ based on the college ensemble in which they are currently enrolled?
- (2a) What are the reasons students participated in instrumental ensembles in middle school and high school?
- (2b) Do music and non-music majors give different reasons for participating in instrumental music ensembles in middle and high school?
- (2c) Do reasons students give for participating in instrumental music ensembles in middle and high school differ based on the college ensemble in which they are currently enrolled?
- (3a) What are the reasons students participated in collegiate instrumental ensembles?
- (3b) Do music and non-music majors give different reasons for participating in collegiate instrumental music ensembles?
- (3c) Do reasons students give for participating in collegiate instrumental music ensembles differ based on the college ensemble in which they are currently enrolled?
- (4a) What reasons lead students to consider dropping out of instrumental music ensembles?
- (4b) Do music and non-music majors give different reasons for considering dropping out of instrumental music ensembles?
- (4c) Do reasons students give for considering dropping out of instrumental music ensembles differ based on the college ensemble in which they are currently enrolled?

⁵⁵ Daigle, Elise. *Examining Music Ensemble Recruitment and Retention through Student Persistence into College Performing Ensembles*, 2018: 4.

(5) What is the importance of musical or social reasons to participate in instrumental ensembles?⁵⁶

Below are the findings from the survey questions based on responses from both music and non-majors.

(1a) What are the reasons students initially participated in instrumental ensembles?

The survey revealed that the respondents' initial motivation for participating in an instrumental ensemble was because they liked the look and sound of the instrument they chose, believed they had musical talent, and their friends were also joining band. Daigle stated, "Both musical and social reasons were important to students when they began their instrumental study."⁵⁷

(1b) Do music and non-music majors give different reasons for initially participating in instrumental music ensembles?

Data from the survey showed that the most important reasons for music majors' initial participation in instrumental music ensembles were because they liked their instrument, their friends were joining band, and they wanted to meet new people. Non-music majors chose to participate also because they liked their instruments but were different in their other factors. Non-music majors believed they had musical talent and the initial recruiting event as to why they participated in band. Daigle wrote, "It is intriguing here that music majors' top reasons for

⁵⁶ Ibid 7-8.

⁵⁷ Ibid 76.

initially joining ensembles contained more social-oriented justification than non-music majors."⁵⁸

(1c) Do reasons students give for initially participating in instrumental music ensembles differ based on the college ensemble in which they are currently enrolled?

Students' reasons for their initial participation in instrumental music ensembles differed based on their current college ensemble. All reporting students, regardless of their ensemble, deemed liking their instrument, believing they had musical talent, and that their friends were joining, as important deciding factors. All ensembles rated that liking their instrument was the most important.

(2a) What are the reasons students participated in instrumental ensembles in middle school and high school?

Findings related to why students participate in middle school included that their families supported their musical activities, they liked their instruments, and their friends were in band. Students continued to participate in instrumental ensembles in high school because they liked their instruments, their families supported their musical activities, and they liked to express themselves through music. While social aspects of belonging to a musical ensemble were relevant in middle and high school, musical reasoning for continuing to participate became relevant in high school.

(2b) Do music and non-music majors give different reasons for participating in instrumental music ensembles in middle and high school?

⁵⁸ Ibid 77.

Both music majors and non-music majors had the same reasons for participating in middle school instrumental ensembles: their family supported their musical activities, they liked their instruments, and their friends were in band. Daigle noted, "This suggests that there was not a large difference within the top reasons for participation between future music and non-music majors when they participated in middle school."⁵⁹ Music majors continued to participate in high school because they liked their instruments, their family supported their music activities, and they liked expressing themselves through music. Non-music majors shared common responses for the first two reasons but reported that their third most important factor was their friends. Daigle wrote, "This suggests that music majors' reasons for persisting in ensembles may begin to become more musically motivated over time, whereas non-music majors become more socially motivated."⁶⁰

(2c) Do reasons students give for participating in instrumental music ensembles in middle and high school differ based on the college ensemble in which they are currently enrolled?

Findings related to middle school showed that some responses were important in all ensembles: students reported that they liked their instrument, their family supported their musical activities, and their friends were in band as important.

Buckeye Philharmonic participants responded, "I wanted to be part of a musical community," while Symphonic Band, University Band, and Marching Band responded with, "My friends were joining band." Both responses are related to social questions, supporting the importance of social reasons in middle school.⁶¹

⁵⁹ Ibid 84.

⁶⁰ Ibid 85.

⁶¹ Ibid 87.

High school findings differed slightly based on their current college ensemble. While all ensembles agreed that they liked their instrument and that their families supported their musical activities, there was ensemble-specific distinction on the third most important. Marching Band members found it important that their friends were in band. In contrast, Symphonic Band, University Band, and Buckeye Philharmonic all found it important that they were able to express themselves through music.

(3a) What are the reasons students participated in collegiate instrumental ensembles?

Data showed that the top three reasons students participated in instrumental ensembles in college were because they wanted to perform high-quality music, they enjoyed playing in high school and wanted to continue, and they liked to express themselves through music. Students continuing to participate in college ensembles because they want to perform high-quality music and enjoy playing in high school is linked to a positive experience in high school. Daigle stated, "This supports that past high school band experiences were the most important reason for participants' original decision to continue to play in a college band."⁶²

(3b) Do music and non-music majors give different reasons for participating in collegiate instrumental music ensembles?

⁶² Ibid 89.

Music majors reported they participated in college because they wanted to pursue music as a career, they liked to express themselves through music, and they enjoyed playing in high school and wanted to continue. Non-music majors reported they participated in college because they wanted to perform high-quality music, they enjoyed playing in high school and wanted to continue playing, and they liked to express themselves through music.⁶³

(3c) Do reasons students give for participating in collegiate instrumental music ensembles differ based on the college ensemble in which they are currently enrolled?

Responses that were important to all students, regardless of the ensemble in which they participated, include: they enjoyed playing in high school and wanted to continue in college, perform high-quality music, and express themselves through music. Marching Band responses showed an ensemble-specific response: students wanted to be part of a musical community.

(4a) What reasons lead students to consider dropping out of instrumental music ensembles?

Findings related to middle school showed that students continued dropping out of instrumental ensembles because they lost interest, their friends quit, and they believed they were not as talented as others. High school findings showed that students considered dropping out of instrumental ensembles because they wanted to focus on other extracurricular activities, they lost interest, and their friends quit.

(4b) Do music and non-music majors give different reasons for considering dropping out of instrumental music ensembles?

Findings related to when music and non-majors were in middle school showed that both groups considered dropping out of instrumental ensembles for the same reasons: they lost

⁶³ Ibid 91.

interest, their friends quit, and they believed they were not as talented as other players. Findings related to when music and non-majors were in high school showed that music majors considered dropping out of instrumental ensembles because they wanted to focus on other extracurricular activities, needed to focus on academics, and lost interest. Non-music majors when they were in high school reported that they considered dropping out because they lost interest, wanted to focus on other extracurricular activities, and had a schedule conflict with other academic classes. Findings related to college showed that music majors considered dropping out of instrumental ensembles because they had a schedule conflict, needed to focus on their major, and believed they were not as talented as other players. Non-music majors considered dropping out because they needed to focus on classes for their major, had a scheduling conflict, and wanted to focus on work.

(4c) Do reasons students give for considering dropping out of instrumental music ensembles differ based on the college ensemble in which they are currently enrolled?

College students enrolled in an instrumental ensemble reported considered dropping out of middle school instrumental ensembles because they lost interest, their friends quit, and they believed they were not as talented as other players. Findings related to college students enrolled in an instrumental ensemble while in high school showed that lost interest and wanting to focus on extracurricular activities or academics were reasons for dropping out regardless of the respondent's current college ensemble. There were two ensemble-specific responses: Buckeye Philharmonic participants were most concerned that they were not as talented as their peers. Marching Band participants considered dropping out of musical ensembles because their friends quit. Shared findings related to why college students drop out of musical ensembles are that students had to focus on their major, focus on academics, and had schedule conflicts. There were

two ensemble-specific responses: Symphonic Band participants were concerned that they were not as talented as their peers, and Marching Band participants considered dropping out because they did not make the ensemble the first time.

(5) What is the importance of musical or social reasons to participate in instrumental ensembles?

Daigle stated, “Findings showed that music majors reported both musical and social reasoning higher than non-music majors.”⁶⁴ This suggests that musical and social factors influencing the initial participation and persistence in ensembles resonate more with music majors than non-majors. Non-music majors may be meeting those needs outside of the ensemble in other activities.

In *Characteristics of Motivation for Music and Musical Aptitude of Undergraduate Non-Music Majors*, authors Edward Asmus and Carole Harrison believe that music educators have long recognized musical aptitude and motivation for music as important factors in the learning process. This study focused on two contributors to musical achievement: motivation for music and musical aptitude. The research questions addressed were:

- (1) Do differences exist in motivation and aptitude of undergraduate non-music majors due to academic level or sex?
- (2) What relationship exists between motivation for music and musical aptitude?
- (3) What is the pattern of relationships between the major motivating factors for music and three magnitude-of-motivation measures for music of non-music majors?⁶⁵

⁶⁴ Ibid 102.

⁶⁵ Asmus, Edward P., and Carole S. Harrison. *Characteristics of Motivation for Music and Musical Aptitude of Undergraduate Nonmusic Majors*. *Journal of Research in Music Education* 38, no. 4 (1990): 259.

The subjects of this study were 187 non-music majors enrolled in three sections of a music appreciation class. Students ranged from freshmen to seniors taking the class to complete a general education requirement for their degree. Two different motivation measures were used during the study. The first measure assessed five major factors that motivate students to achieve in music. Asmus and Harrison stated, "The motivating factors were: effort (practicing a lot), background (having musical parents), classroom environment (being with your friends in music class), and affect for music (being able to feel the emotion in music)."⁶⁶ Asmus and Harrison also wrote, "The second measure assessed the magnitude of motivation in three areas: personal commitment (music is a very important part of my life), school music (music class is my favorite class of the day), and music compared to other activities (attending a musical class is more important to me than attending a sports activity)."⁶⁷

Research question one showed no significant differences due to academic level or sex.

Research question two showed that the classroom environment assesses unique characteristics of motivation for non-music majors. Asmus and Harrison wrote:

The analysis produced three components: (1) motivating factors, comprising efforts, musical ability, family background, and affect for music; (2) magnitude-of-motivation measures, comprising personal commitment, school music, and music compared with other activities; and (3) classroom environment.⁶⁸

⁶⁶ Ibid 261.

⁶⁷ Ibid 261.

⁶⁸ Ibid 266.

The purpose of *Strategies for the Recruitment and Retention of Band Students in Low Socioeconomic School District* by Daniel Albert was to examine instrumental music teachers' recruitment and retention strategies in an instrumental music program in a low socioeconomic status (SES) district. The study also collects the examined music teachers' suggestions on recruitment and retention to provide every student with the opportunity to learn music. The specific research questions included:

- (1) What strategies do the teachers employ to recruit students?
- (2) What strategies do the teachers employ to retain students?
- (3) Which of the strategies, as identified in Research Questions 1 and 2, are suggested for teachers in similar low SES districts?⁶⁹

Research question one yielded multiple recruitment strategies: the first was exposure to the band program. Exposing students to the band program can give future members an idea of what the program is about; this can range from traditional performances in elementary schools to "instrument petting zoos" (a time where future students can touch, hear, and play band instruments). Albert wrote, "Exposure also included performing for the surrounding community, and creating publicity through local media outlets and advertising techniques such as compact disc recordings and band apparel."⁷⁰ Another strategy was to create ensembles that are culturally relevant to the school's culture or music that is popular with the students at the time. Albert gave the example of a marching band and executing it in the style of the HBCU bands. Student

⁶⁹ Albert, Daniel. *Strategies for the Recruitment and Retention of Band Students in Low Socioeconomic School District*. Contributions to Music Education 33, no. 2 (2006): 55

⁷⁰ Ibid 60.

perception is also a recruitment factor. The three teachers surveyed mentioned that it is important to maintain a positive perception of the program. Albert gave the example of playing popular marching band tunes and drum line cadences at school events.

Research question two produced several examples of how to retain students. Albert stated, "The teacher participants believed that establishing a rapport, fostering positive relationships with students, and showing that one is dedicated to students and the profession helps to keep students in instrumental music programs."⁷¹ Another way to retain students may be to create a family atmosphere and a safe space for students. The last example given is based on activities. Albert believes it is important to have goals for students to work towards, such as concerts and festival trips. Such events can be used as motivating factors for students to rehearse and perform at a high level.

Research question three produced four categories: teacher quality and practice, classroom management and student expectations, stereotypes, and positive personal contact/visibility. Teacher qualities and practice revolve around the idea that good teachers can teach anywhere. Albert believes that teachers in low SES districts need to be proactive, hardworking, dedicated, persevering, patient, and passionate. Albert wrote the following on classroom management and student expectations:

The teacher participants believed that one should have a firm hand in classroom management and clearly outline their expectations for student behavior. A teacher in a low SES district needs to be very firm with classroom management, not tolerate misbehavior, and give students clear expectations of how they should act in their classroom.⁷²

⁷¹ Ibid 62.

⁷² Ibid 65.

Two of the teachers surveyed stated that some in-service and preservice teachers have negative stereotypes of low SES districts, which caused them to not teach in those schools. Both teachers believe that a teacher who may eventually teach in a low SES district does not enter that school with those stereotypes in mind. Albert stated the following on positive personal contact/visibility, "Positive personal contact and visibility at the elementary schools, including assemblies and teaching general music classes, can heighten awareness and anticipation of an instrumental music program."⁷³

Conclusion

The literature reviewed sought to identify themes related to student participation in collegiate instrumental ensembles: recruitment, retention, and the participation of the non-music major were themes that emerged. Collegiate ensembles are made up of music and non-major students. Although music students are there for their degree programs, both music and non-majors share some of the same reasons to continue playing. The love of making music was a shared intrinsic motivator across all three themes, and social interaction was a shared extrinsic motivator for all themes. Visibility of the collegiate ensemble was noted as a strong recruitment factor for both music and non-majors. Through the literature reviewed, it will now be possible to compare findings in the next few chapters related to non-music major participation in collegiate marching bands.

⁷³ Ibid 65.

CHAPTER 3: METHODOLOGY

Introduction

The purpose of this study is to determine what attracts non-music majors to participate in the collegiate marching band and what collegiate marching band directors do to recruit and retain these students. Data is intended to show why students participate in the collegiate marching band and what some directors are doing to attract them; it will be a useful source for other collegiate marching band directors as they maintain and grow their marching programs. This chapter explains the study's methodology, including research design, participants, procedures, and data analysis methods to provide relevant research to the study.

Design

A survey was sent out to collegiate marching band directors. The survey consisted of two parts: Part one was a survey that collegiate marching band directors would distribute to their students in the marching band to confirm what influences caused them to participate in Marching band during their college years. Students also were asked to share their majors to identify non-music majors. Part two consisted of a survey for collegiate marching band directors regarding what recruitment and strategies they use to attract and retain non-music majors in their ensemble. Survey data was submitted to the researcher online for convenience and universal access.

Research Question and Hypothesis

The research questions for this study were:

RQ 1: What factors influence non-music majors' participation in collegiate marching bands?

RQ 2: What recruitment tools do collegiate marching band directors use to

attract and retain non-music major students in their ensemble?

The hypotheses for this study were:

H1: Factors that influence the participation of non-music majors in the collegiate marching band are the musical experience, a sense of community, and social experience.

H2: Collegiate marching band directors use family atmosphere, ensemble visibility, scholarships, and student ownership as recruitment tools to recruit and retain non-music major students in their ensemble.

The student questionnaire that went out to non-music majors who participate in collegiate marching bands asked the following questions:

1. What was the primary reason you chose to participate in your collegiate marching band?
2. What is your primary band instrument? (Please be specific: alto saxophone, bass clarinet, etc.)
3. Did you take private lessons on your primary instrument at any point in your high school experience? (Yes or no)
4. Did you receive scholarship/ financial assistance for participating in the collegiate marching band? (Yes or no)
5. To what extent did each of the following influence your decision to participate in a college marching band? Please check the response as it applies to the extent of influence each area had on your decision. (1 = no influence and 7 = strong influence)
6. Please rank the following reasons as to why you chose to participate in a collegiate marching band (1 = least important reason, 5 = most important reason).
7. What is your current level in school? (freshman, sophomore, junior, senior, graduate student)
8. What is your major? (please only list your primary major if completing a double major or minor)
9. What is your gender?
10. How would you classify your race?

The questionnaire that went out to collegiate marching band directors asked the following questions:

1. What position do you currently hold at your college/ university?
2. How would you classify the size of the institution that you teach at?
3. Who sets the recruitment policies and strategies for the marching band program?

4. What recruitment tools do you see to be the most valuable to your marching band program? (please select all that apply)
5. What percentage of your marching band is made up of non-music majors?
6. What do you feel motivates students to continue in your program? (please select all that apply)

The student questionnaire is designed to collect data for research questions one and two, while the director questionnaire is designed to collect data for research question two.

Participants

The data was collected from a focused group of collegiate marching band directors and their students. Collegiate marching band director participants must be members of the Collegiate Band Directors National Association (CBDNA) and currently teach a collegiate marching band ensemble. Student participants must be a member of a collegiate marching band, non-music major, and 18 years of age or older.

To reach the perspective group of collegiate marching band directors, the process was one-fold: asking directors to participate through an email sent through the CBDNA listserv. The recruitment document was approved by the Institutional Review Board (IRB) of Liberty University. Recruitment Letter 3.1 is the recruitment wording used in the email to directors.

Recruitment Letter 3.1:

Dear fellow CBDNA members:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a doctoral degree. The purpose of my research is to better understand the approaches used to recruit and retain non-music majors in college and university marching bands, and I am writing to invite eligible participants to join my study.

To participate, you must be a current college or university band director that teaches a marching band ensemble and a current member of the College Band Directors National Association (CBDNA). Participants, if willing, will be asked to complete an anonymous online survey, which should take about 5 minutes. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, and the above criteria is met, please click here:
<https://forms.gle/d15ksdSYNSegdMwF9>

A consent document will be provided on the first page of the survey. Please review this page, and if you agree to participate, click the “proceed to survey” button at the end. The consent document contains additional information about my research. After you have read the consent form, please click the button to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.

The process was two-fold to reach the perspective group of collegiate marching band students: sending an email to collegiate band directors through the CBDNA listserv. The directors then would forward the email with survey information to members of their collegiate marching bands. The recruitment document was approved by the Institutional Review Board (IRB) of Liberty University. Recruitment Letter 3.2 is the recruitment wording used in the email to directors.

Recruitment Letter 3.2:

Dear fellow CBDNA members:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a doctoral degree. The purpose of my research is to better understand the approaches used to recruit and retain non-music majors in college and university marching bands, and I am writing to invite eligible participants to join my study. If you teach a collegiate marching ensemble, I would greatly appreciate it if you would forward this email to members of your marching band to gain further knowledge on this topic.

Dear Collegiate Marching Band Members:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a doctoral degree. The purpose of my research is to better understand the approaches used to recruit and retain non-music majors in college and university marching bands, and I am writing to invite eligible participants to join my study.

Participants must be 18 years of age or older, be enrolled in a collegiate marching ensemble, and be a non-music major. Participants, if willing, will be asked to complete an anonymous online survey, which should take about 5 minutes. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, and the above criteria is met, please click here:

<https://forms.gle/hWo2qMSiLykz5QoK6>

A consent document will be provided on the first page of the survey. Please review this page, and if you agree to participate, click the “proceed to survey” button at the end. The consent document contains additional information about my research. After you have read the consent form, please click the button to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.

Setting

Once the link was selected, participants were shown the research title with the IRB approval number and institution, followed by the consent information about the study and the surveyor’s agreement to participate. The details additionally served for protection afforded by

the researcher and the institution. This information gave the participant the information needed to contact the researcher and/or institution with questions or concerns about the study.

Instrumentation

Survey to Students:

The researcher developed two surveys and used the Google Forms platform. The first survey was distributed to non-music majors participating in collegiate marching bands, and the second was distributed to collegiate marching band directors. The result was a professional presentation, with good data collection to address the findings. The first question in the student survey was asked so that the participants could state in their own words why they chose to continue participating in marching band while in college. The second question in the survey was to find out the student's primary instrument. Participants were prompted to choose their instrument from a drop-down list.

Question 3.1:

What was the primary reason you chose to participate in your collegiate marching band?

Question 3.2:

Please select your primary band instrument.

Question three addressed gathering information to better understand if students who participated in private lessons while in high school would have a higher matriculation rate into continuing to play while in college. This question was asked to show if there was a correlation between if a student took private lessons in high school and if they continued to participate after graduation. The participants have the option of choosing yes or no on the survey.

Question 3.3:

Did you take private lessons on your primary instrument at any point in your high school experience?

- Yes
- No

Question four of the student survey was to find whether the participants received financial assistance for their participation in the collegiate marching band. Participating in a collegiate marching band requires many rehearsals and outside-of-class performances. Collecting data on whether students received financial scholarships may show if it affects their decision to participate. Participants are asked to select yes or no.

Question 3.4:

Did you receive a scholarship/ financial assistance for your participation in the collegiate marching band?

- Yes
- No

Questions six and seven are intended to determine what influences and factors affected the participant's reason to continue participating in a collegiate marching band. Examining these factors may provide data that allows collegiate marching band directors to focus their recruitment efforts.

To what extent did each of the following influence your decision to participate in a college marching band? Please check the response as it applies to the extent of influence each area had on your decision. (1 = no influence and 6 = strong influence)

	1	2	3	4	5	6
Advice/influence from friends						
Advice/influence from parents						
Advice/influence from other family members (siblings/grandparents/etc.)						
Advice/influence from high school band director						
Overall high school band experience						
Hearing/seeing a college band while in high school						
Quality/reputation of the college band program						
Reputation of the college band director						
Receiving college credit/humanities requirement credit for being a member of a band						
Social aspects of being a member of the collegiate band						
Self-pride/motivation for being a member of the collegiate band						
Love/enjoyment for playing my instrument						

Figure 3.1

Please rank the following reasons as to why you chose to participate in a collegiate marching band. Please avoid using a number more than once (1 = least important reason, 5 = most important reason).

	1	2	3	4	5
Personal Factors					
Musical Factors					
High School Factors					
Collegiate Factors					
Financial Factors					

Figure 3.2

Questions seven through ten are asked to collect demographic information. Collecting data on a participant's year in school, major area of study, gender, and race may show any trends in the demographic of non-music majors who participate in a collegiate marching band.

Question 3.5:

What is your current level in school (choose one)?

- Freshman
- Sophomore
- Junior
- Senior
- Graduate Student

Question 3.6:

What is your major? (please only list your primary major if completing a double major or minor)

Question 3.7:

Please select your gender.

- Male
- Female

Question 3.8:

How would you describe your race?

- African American/ Black
- Asian/ Pacific Islander
- Caucasian/ White
- Hispanic
- Multi-Racial
- Other

Survey to Directors:

The survey sent to collegiate marching band directors will collect data on the director's recruitment and retention efforts used to grow and maintain their program. The first two questions were to collect data on the job title of the participant and the type of institution at which they are employed. Collecting this data will allow collegiate marching band directors to see what recruitment and retention efforts work at different institutions.

Question 3.9:

What position do you currently hold at your college/ university?

- Director of Bands
- Assistant Director of Bands
- Director of Athletic Bands
- Assistant Director of Athletic Bands
- Marching Band Director
- Assistant Marching Band Director
- Graduate Assistant
- Other

Question 3.10:

How would you classify the size of the institution that you teach at?

- Small private institution - less than 5,000 students
- Large private institution - more than 5,000 students
- Small public institution - up to 10,000 students - Small public institution
- Medium public institution - 10,000 – 15,000 students
- Large public institution - 15,000 students and above

Question three of the director survey is to collect data on which part of the institution is responsible for setting recruitment initiatives for the marching band program. Recruitment activities may come from multiple departments, such as the admissions office or the music department chair. Question four is used to collect data on which recruitment tools the director sees as most valuable to the marching band program.

Question 3.11:

Who sets the recruitment policies and strategies for the marching band program?

- Music Department
- Director of Bands
- Director of Athletic Bands
- Admissions
- Other

Question 3.12:

What recruitment tools do you see to be the most valuable to your marching band program? (please select all that apply)

- Personal visits to schools
- Follow-up communication (phone, text, or email)
- Program highlights on social media (i.e., Facebook, Instagram, Tick-Tock, etc.)
- Hosting an on-campus marching band festival or band day
- Recruiting booths at various events
- Contact with high school directors
- Information package to give/ send to recruits
- Other

Question five of the director survey is used to collect information on what percentage of the collegiate marching band are non-music majors. If the majority of the ensemble are non-majors, then an increased recruitment effort may be needed to attract this demographic of students. The purpose of question six shown in Figure 3.3, was to collect data from the participating band directors on why students continued to be motivated to participate in a collegiate marching band.

Question 3.13:

What percentage of your marching band is made up of non-music majors?

Please rank the following motivators as to why students continue to participate in collegiate marching bands from 1-6, with 1 being the highest motivator and 6 being the lowest. Please avoid using a number more than once.

	1	2	3	4	5	6
Marching band has a positive culture						
Students have quality musical experiences						
Students have quality social experiences						
Directors are aware of the time commitment they are expecting from students						
Student pride in the program						
Financial scholarship						

Figure 3.3

Procedures

The survey administration included procedures to validate its findings, appeal to the population of respondents, and provide security to maintain the confidentiality of each respondent's information. The validation of data will be paramount to give credence to the study. Therefore, members of CBDNA must be currently working as a collegiate marching band director and students must be non-music majors who participate in a collegiate marching band, To provide the most current information, retirees were excluded. To ensure confidentiality, data and questions were worded to protect each respondent's identity and stored on a password protected computer only accessible to the researcher. These data will be maintained, per Liberty

University IRB requirements, for seven years, at which time, all data will be deleted with no copies saved to prevent misuse.

Summary of Method

The data analysis was gathered into a Google Forms document that will be presented in the next chapter. The data will be used to discover what factors influence non-music majors to participate in collegiate marching bands and what recruitment tools collegiate marching band directors use to attract and retain non-music major students in their ensemble. Each question has a corresponding graph that illustrates the data collected. As each question is examined, a correlation with each respondent may emerge. The culmination of data will give a summative overview of the data collected, which may aid in developing a better systematic approach that answers the questions of the hypothesis in this study.

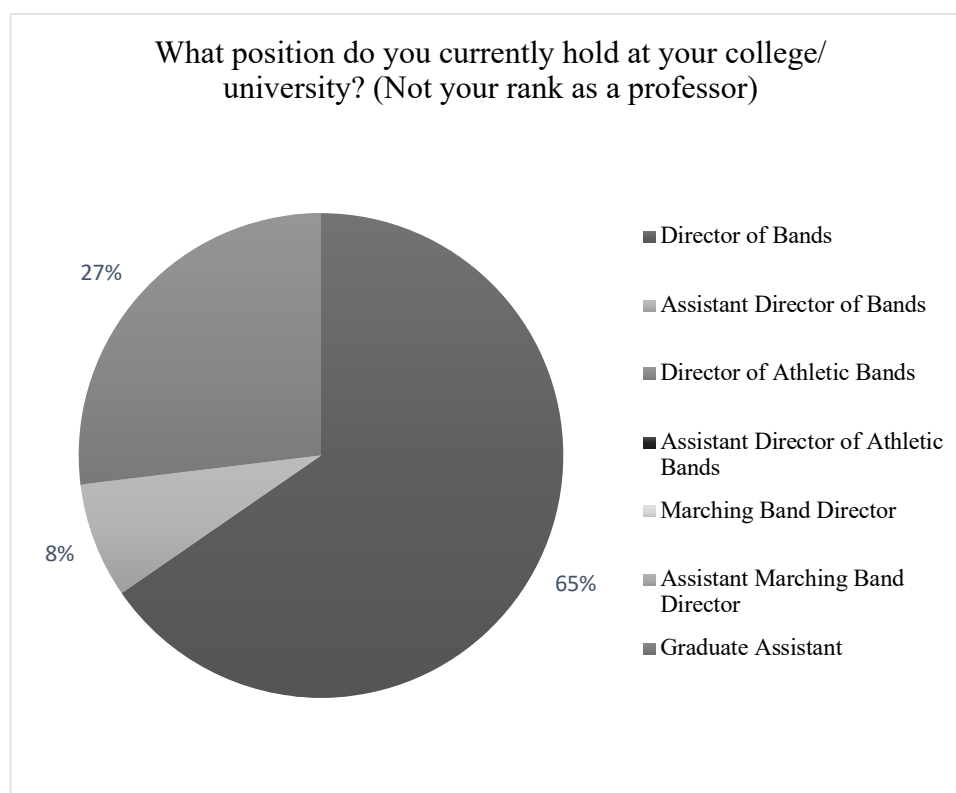
CHAPTER 4: RESEARCH FINDINGS

Introduction

This study surveyed current collegiate band directors and their current recruitment and retention efforts. The study also surveyed non-music majors currently enrolled in a collegiate marching band and their motivators on why they continue to participate. The results of the surveys may provide information for collegiate marching band directors on the recruitment and retention of non-music majors.

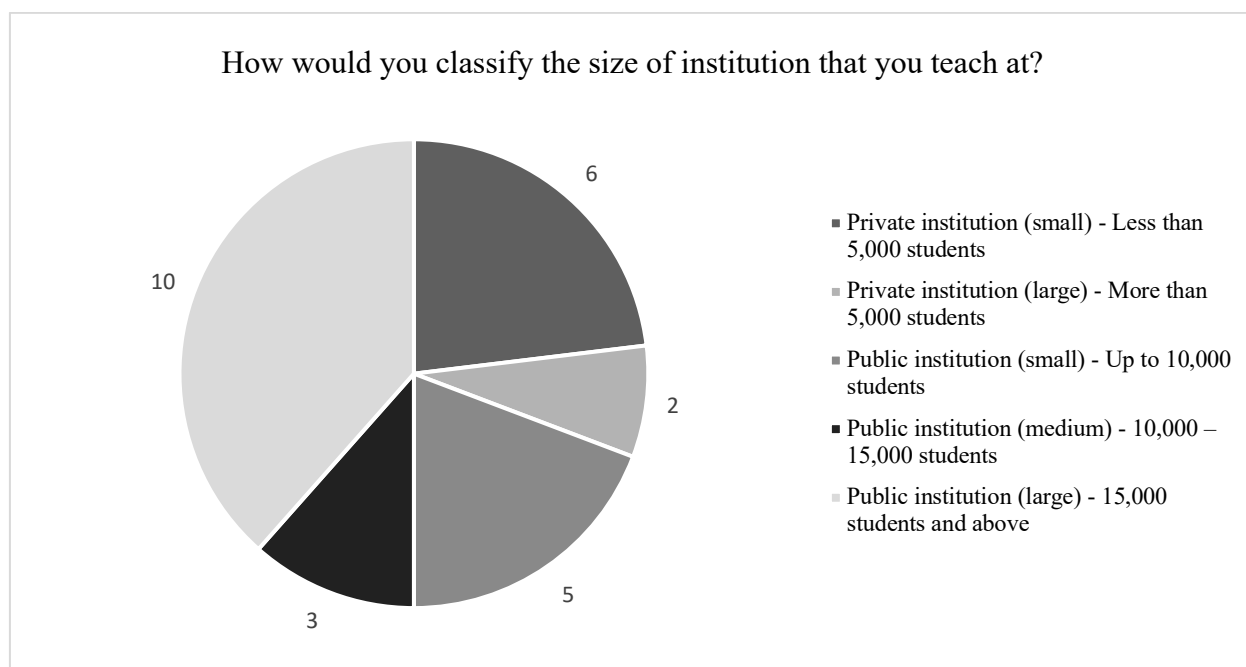
New Findings: Director Survey

Figure 4.1 Current Job Title



Participants are 65.4% Directors of Bands, 26.9% Directors of Athletic Bands, and 7.7% Assistant Directors of Bands. No participants held the title of Assistant Director of Athletic Bands, Marching Band Director, Assistant Marching Band Director, or Graduate Assistant. The mix of responsibilities that are part of each role provided perspective on answers from participants in the survey. The variety in size of the institutions at which participants are employed provided a broader view that supported the validity of this study. Below are the respondents' answers regarding the size of the institution they are employed at.

Figure 4.2 Institution Size



The majority of participants, at 38.5%, indicated that they work at a large public institution with 15,000 or more students. The second largest demographic of participants work at small private institutions with less than 5,000 students. This group made up 23.1% of the participants. The third largest category of participants, at 19.2%, work in small public institutions with no more than 10,000 students. The data showed that 11.5% of participants work at medium public

institutions, and 7.6% at large private institutions. Analysis of the data may provide a perspective from all institution sizes, both public and private.

Figure 4.3

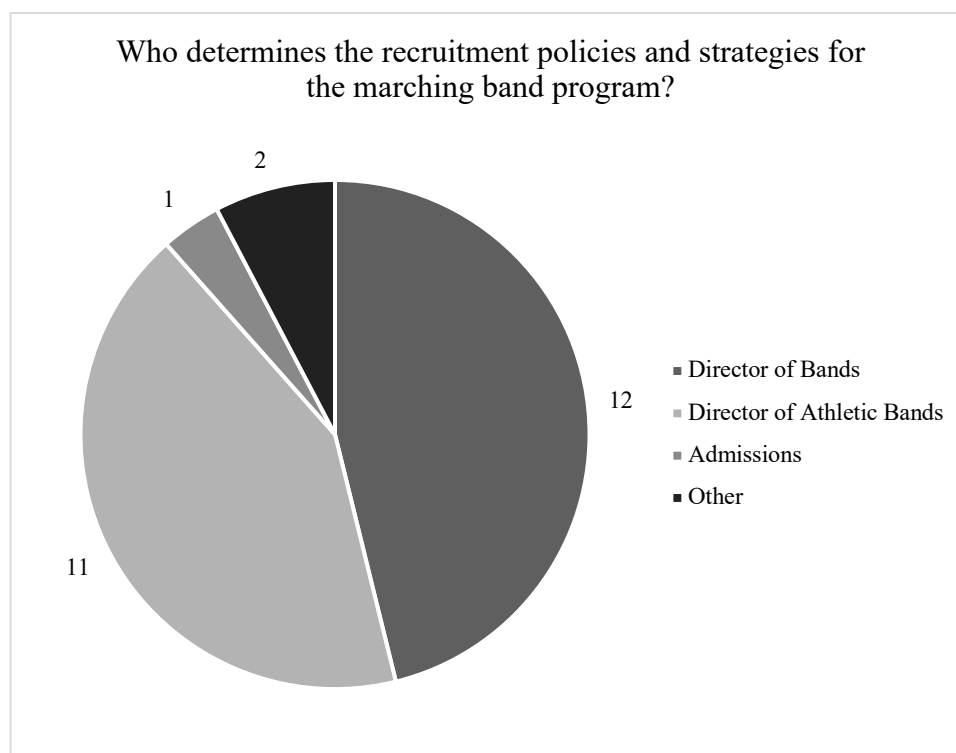
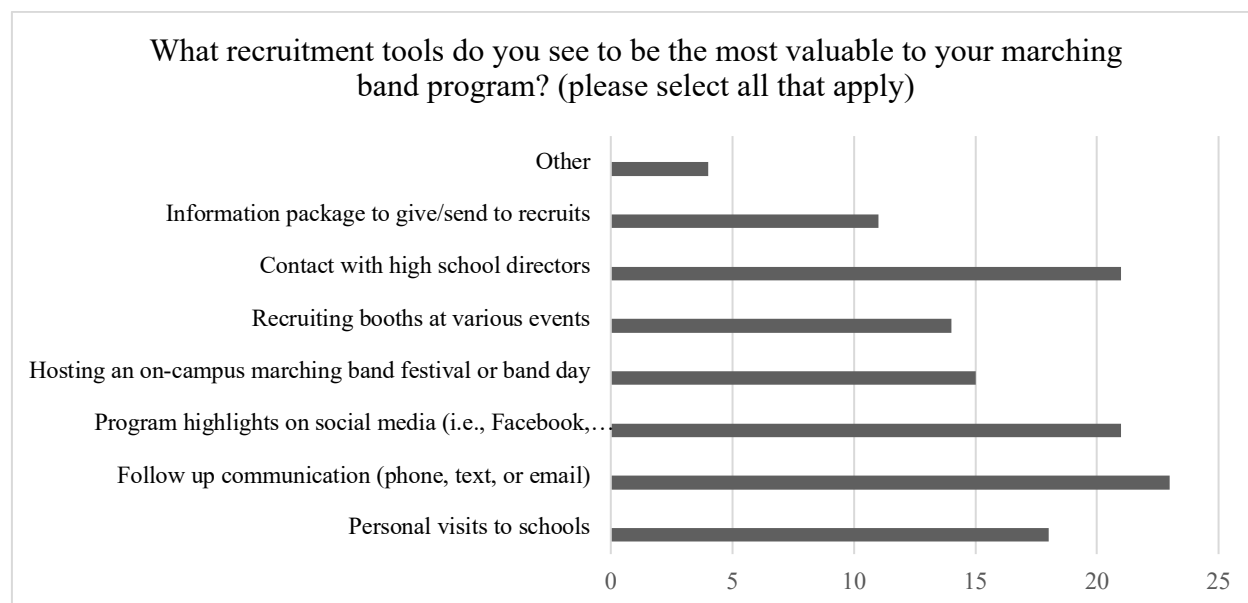


Figure 4.3 illustrates that the Director of Athletic Bands is responsible for setting and implementing recruitment policies and strategies for the marching band program 46.2% of the time. The Director of Bands controls the second highest at 42.3%, and at third, and last, is Admissions and Department of Student Affairs at 3.8 percent. One response that was not relevant to the question. Respondents were asked which recruitment tools they viewed as most valuable. The breakdown of the responses is below.

Figure 4.4 Most Valuable Recruitment Tools



The recruitment tool participants view as most valuable is Follow-Up Communication (phone, text, email) at 88.5%. Next is contact with high school directors at 80.8%, and at 76.9% is program highlights on social media (i.e., Facebook, Instagram, Tick-Tock, etc.). The data illustrates that 2 out of the top 3 recruitment tools participants value the most involve reaching students through technology. Also, bringing students to campus is viewed as not valuable since both campus visits and hosting an on-campus marching competition or band day are in the last, at 3.8%.

Figure 4.5 Percentage of Non-Music Majors

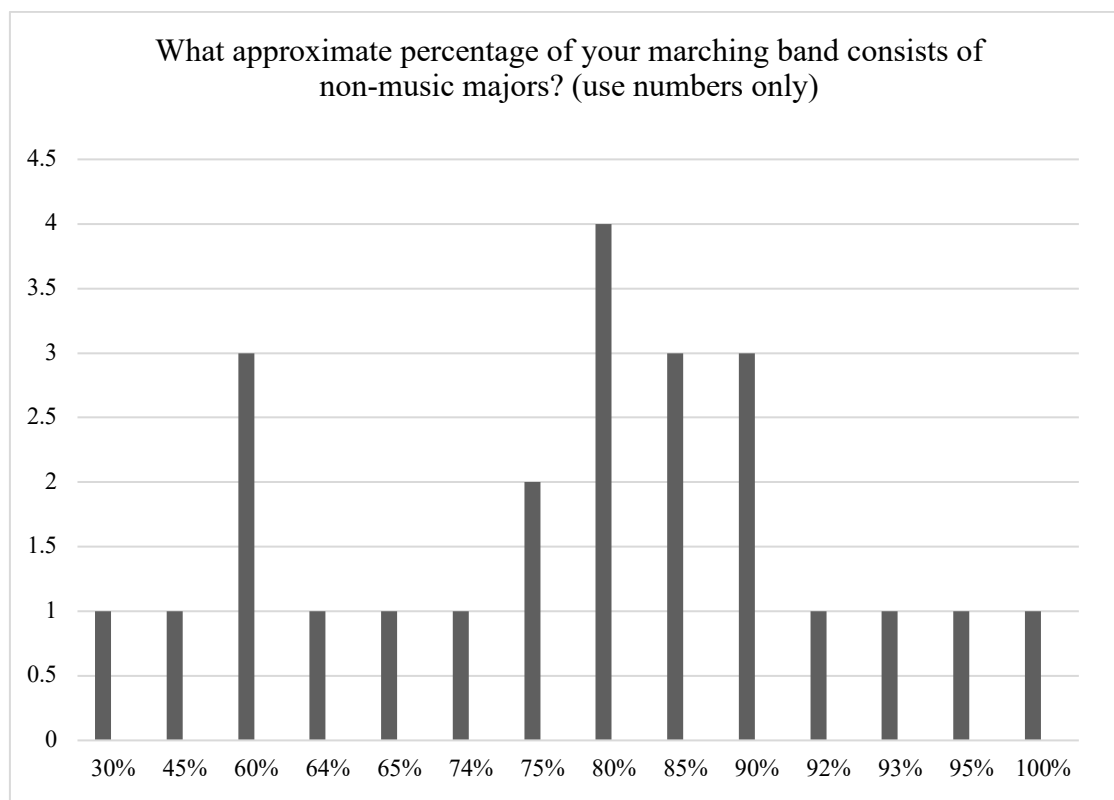


Figure 4.5 shows the percentage of non-music majors in the participants' collegiate marching bands. The data shows that a majority of participants shared that a majority of their marching ensembles were primarily non-music majors. Twenty-two participants stated that over 50% of their collegiate marching ensembles were non-music majors.

Figure 4.6 Why Students Continue to Participate in Collegiate Marching Bands

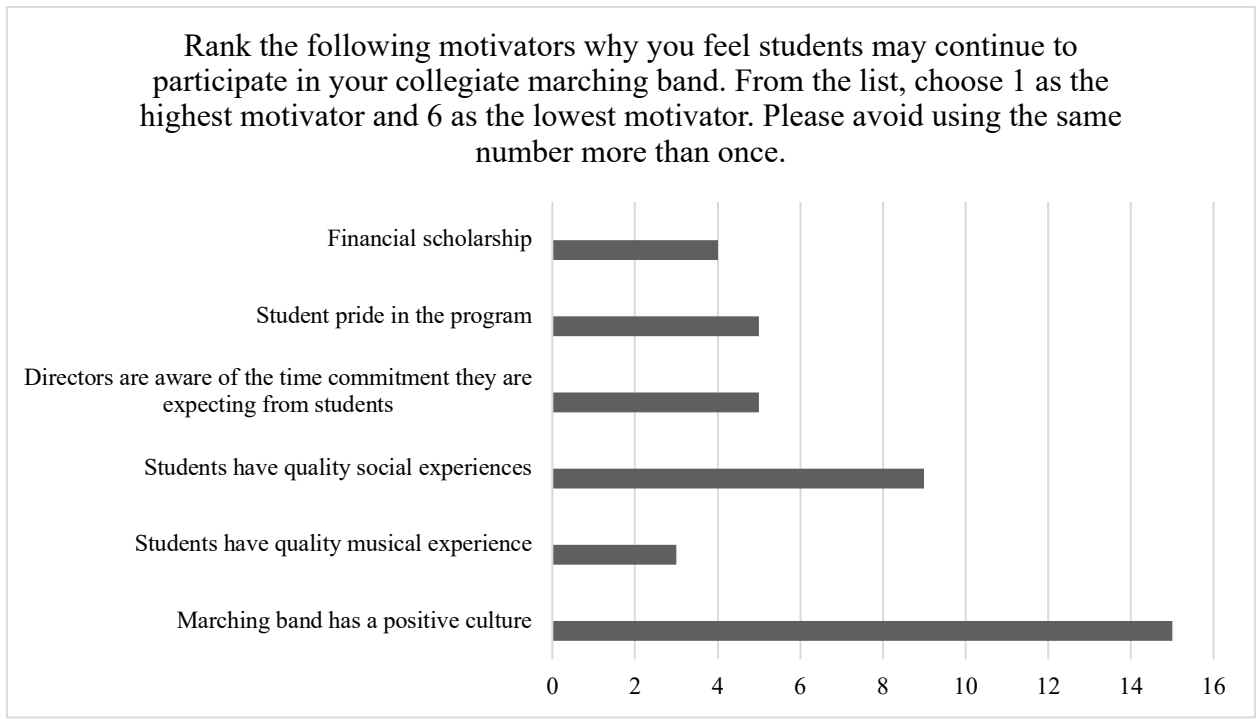


Figure 4.6 shows the motivators participants feel for why students continue participating in their collegiate marching bands. The top motivator is that the marching band has a positive culture. Second is that students have a quality social experience followed by student pride in the program.

New Findings: Student Survey

The first section of the student survey asked participants why they chose to participate in a collegiate marching band. Some of the reasons received included:

“I loved marching band in high school and wanted to continue doing it. Also, I knew it would be a great way to make friends.”

“I enjoyed marching band in high school. I also thought it would be a good way to meet people from all years; as a freshman, you tend to take classes with many other freshmen. I wanted to meet a variety of people early on.”

“I wanted to continue my musical experience without committing to music as a major.”

“I participated in band and marching band throughout high school. I also was going to school in a new state during covid, so I saw marching band as an opportunity to meet people and get involved with the university.”

“I was in marching band in high school and enjoyed it. I wanted to see what collegiate marching band was like and meet new people along the way.”

“I wanted to continue playing my instrument beyond high school even though I had no interest in majoring or minoring in music. I was an all-state player, drum major, high performing student and enjoyed playing my instrument/making music with others.”

“I could not do marching band in high school (only did concert band) due to being a competitive dancer, so I wanted to pursue the opportunity in college.”

While these are just a few of the responses received, most were focused on the enjoyment of playing in an ensemble/their musical instrument and the social experience that marching band provides.

Figure 4.7 Primary Band Instrument

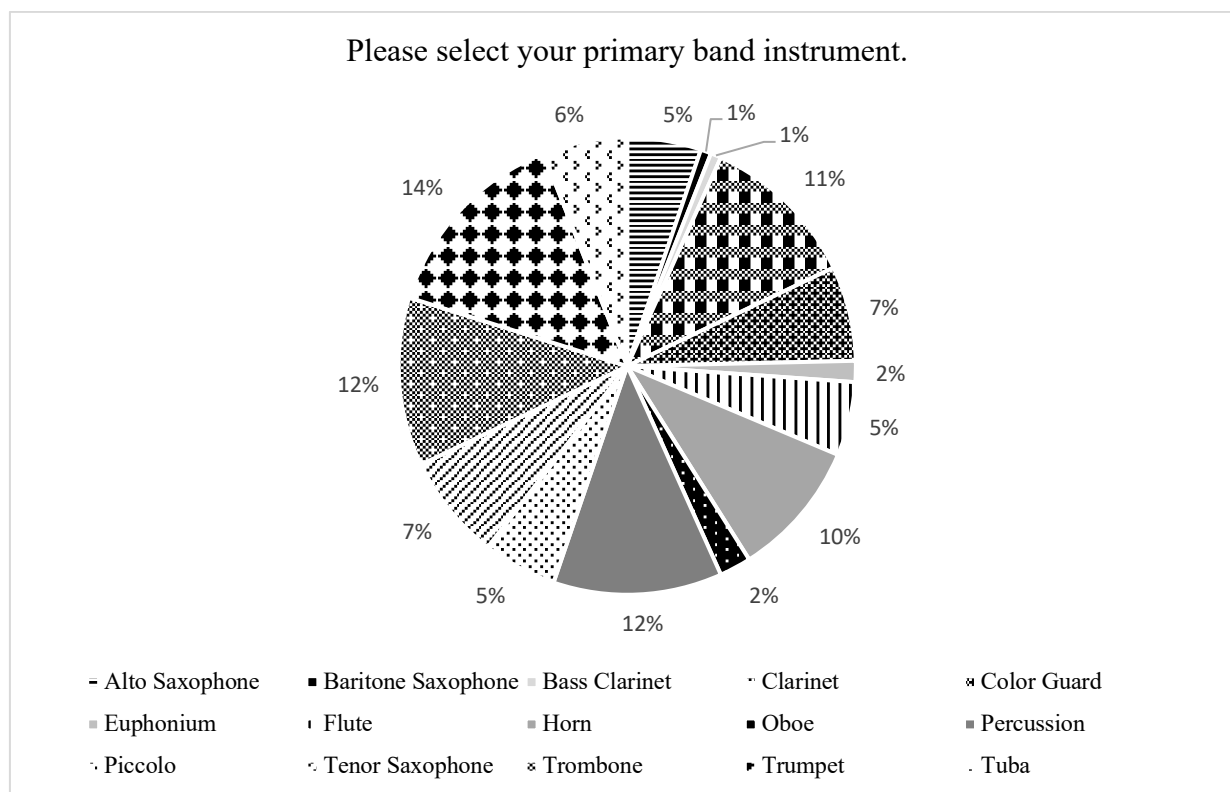


Figure 4.7 shows the participants' primary band instrument. The most common instrument, at 14.2%, is the trumpet. The second most common instrument is a tie for percussion and trombone at 11.9%, and in third is the clarinet at 11.2%. The least common instruments that participants play are the bass clarinet and baritone saxophone at 0.7%.

Figure 4.8 Private Lessons in High School

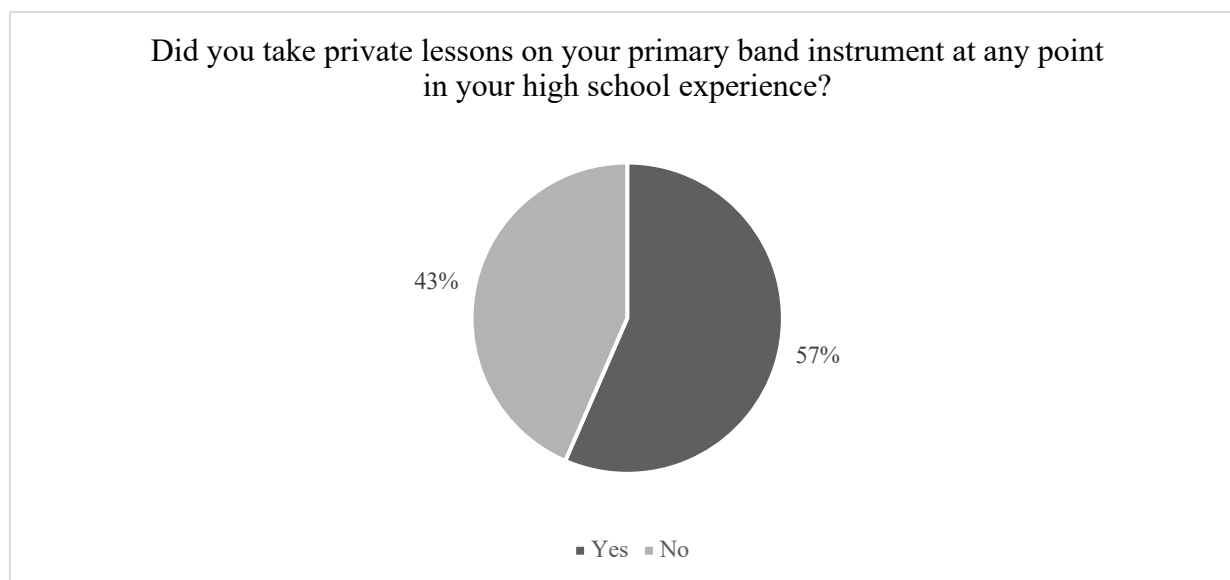


Figure 4.8 shows that 57% of participants took private lessons at some point during their high school experience, whereas 43% did not. Although there were more students who took the survey that did take private lessons at some point during their high school experience, there is still good representation from both demographics when looking at if the financial investment was a cause for them to continue to participate.

Figure 4.9 Scholarship or Financial Assistance for Collegiate Marching Band Participation

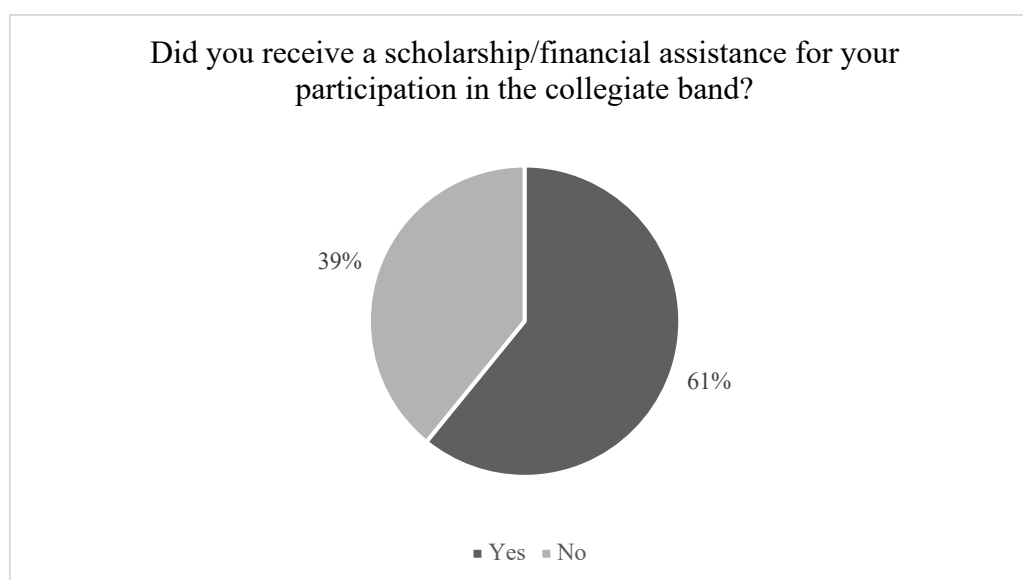
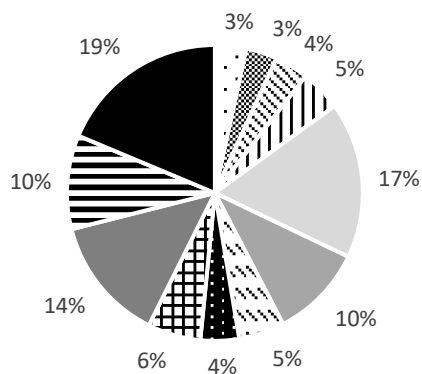


Figure 4.9 depicts that 61% of respondents received a scholarship or financial assistance for participating in a collegiate marching band, whereas 39% did not. This number only represents students receiving scholarships or financial assistance for their participation a collegiate marching band. It does not take into account if they are receiving a scholarship or financial assistance from other departments at their college or university.

Figure 4.10 Influences to Participate

To what extent did each of the following influence your decision to participate in a college band? Please check the response as it applies to the extent of influence each area had on your decision (1 = strong influence and 6 = no influence).



Advice/influence from friends

× Advice/influence from parents

∴ Advice/influence from other family members (siblings/grandparents/etc.)

┆ Advice/influence from high school band director

■ Overall high school band experience

■ Hearing/seeing a college band while in high school

∴ Quality/reputation of the college band program

■ Reputation of the college band director

┆ Receiving college credit/humanities requirement credit for being a member of a band

■ Social aspects of being a member of the collegiate band

■ Self-pride/motivation for being a member of the collegiate band

■ Love/enjoyment for playing my instrument

In figure 4.10, the data shows that the main influence on why students participate in a collegiate band is their love/enjoyment for playing their instrument. The second strongest influence was their overall high school band experience, and the third strongest influence was the social aspects of being members of the collegiate band.

4.11 Reasons to Participate

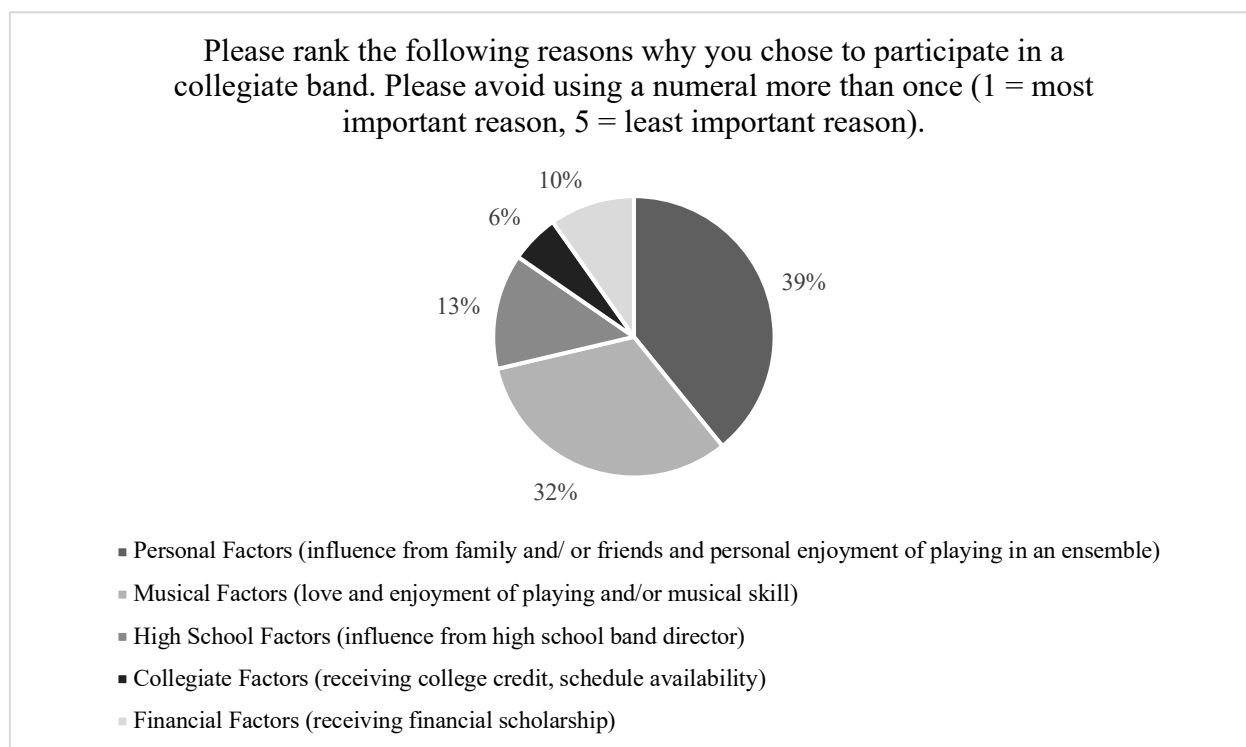
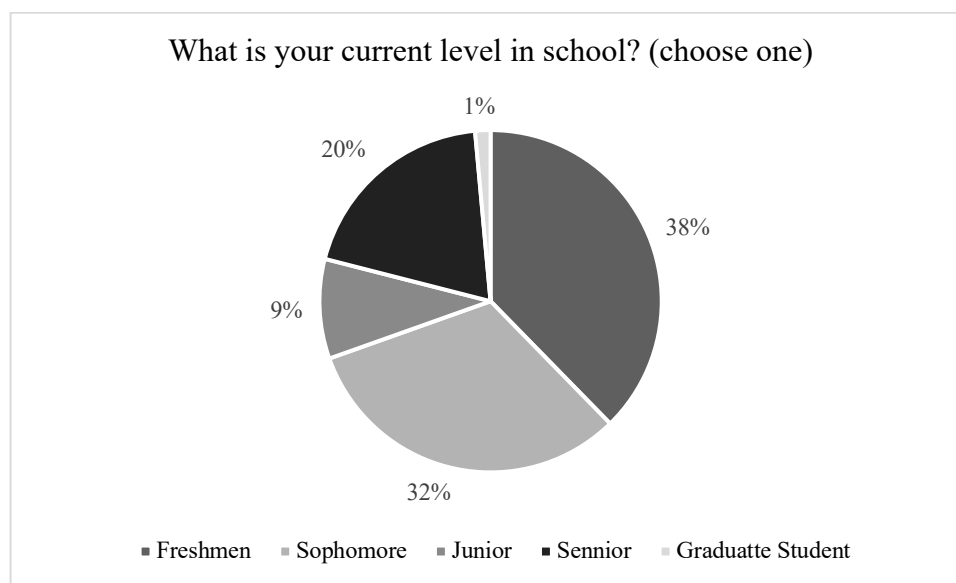


Figure 4.11 illustrates that personal factors (influence from family/or friends and personal enjoyment of playing in an ensemble) are the main reasons participants chose to participate in a collegiate band. The second most popular response is musical factors (love and enjoyment of playing and/ or musical skill), and the third reason is high school factors (influence from high school band director) as to why participants chose to participate in a collegiate band.

4.12 Current School Level



In figure 4.12, the data shows that the largest group of respondents were freshmen at 37.7%. Next were sophomores at 31.9%, followed by seniors at 19.9%, juniors at 9.4%, and graduate students at 1.4%.

The next section of the survey sent to collegiate marching band members, asked the participants to identify their major. This was an open-ended question that allowed students to write their answers. While many different majors were provided, several repeated answers were given. These majors included: biology (multiple disciplines), engineering (multiple disciplines), nursing, and psychology.

Figure 4.13 Gender

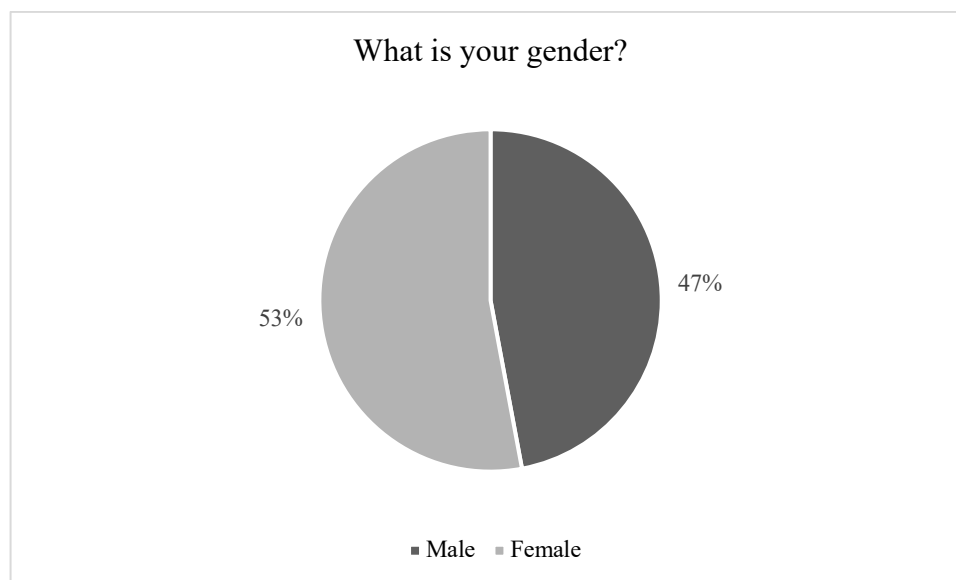


Figure 4.13 depicts that 52.9% of respondents are female and 47.1% are male. While there were slightly more female students that participated than males, there is a good representation of both sexes.

Summary of Findings

The data collected from the director and student surveys focused on director recruitment and retention processes and student motivators on why they chose to participate in a collegiate marching band. This data may be helpful for collegiate marching band directors to better understand and implement the recruitment and retention process of non-music majors in a collegiate marching band.

CHAPTER 5: CONCLUSION

Summary of Study

The purpose of this qualitative study was to identify some reasons non-music majors choose to participate in collegiate marching bands, and what recruitment and retention tools collegiate band directors use. This chapter includes a discussion on findings related to internal and external motivators that influence non-music majors to participate in collegiate marching bands, recruitment tools that collegiate directors deem valuable, and some reasons directors believe students continue to participate in the collegiate marching band. The chapter concludes with a discussion of the limitations of the study, recommendations for future research, and a brief summary.

This chapter contains discussion and future research possibilities to help answer the research questions:

RQ 1: What factors influence non-music majors' participation in collegiate marching bands?

RQ 2: What recruitment tools do collegiate marching band directors use to attract and retain non-music major students in their ensemble?

Influences of non-music majors' participation in collegiate marching bands consist of: (a) enjoyment of playing in an ensemble/their musical instrument, (b) social experiences that marching band provides, and (c) a college band member's overall high school band experience. Recruitment tools that collegiate marching band directors view as most valuable consist of: (a) follow-up communication (phone, text, email), (b) contact with high school directors, and (c) program highlights on social media (i.e., Facebook, Instagram, Tick-Tock, etc.). All of these

factors have been found to contribute to non-music major participation in a collegiate marching band.

Summary of Findings

This study was conducted to investigate factors that influence non-music majors to participate in collegiate marching bands and what recruitment and retention tools collegiate directors use for members of their ensembles. Collected data were supplied by a diverse population of institutions where the director in charge of the marching band is a member of the Collegiate Band Directors National Association. Survey respondees provided support in an attempt to prove or disprove the hypotheses.

Hypothesis One: Factors that influence the participation of non-music majors in the collegiate marching band are the musical experience, a sense of community, and social experience.

Hypothesis one proved to be true. The main factors for students to continue participating beyond their high school years in collegiate marching bands consisted of the enjoyment of playing in an ensemble/their musical instrument. Students who participated also wrote that they continued marching band in college to help meet new people in response to the first question in the survey. The social experiences provided through marching band create a community for its members. Knowing that the majority of collegiate marching bands are non-music majors, it is important to work with others related to the program, such as a department chair, admissions, and marketing, to ensure that the factors that attract these students are present in materials that are sent home to prospective students and in social media campaigns.

Hypothesis Two: Collegiate marching band directors use family atmosphere, ensemble visibility, scholarships, and student ownership as recruitment tools to recruit and retain non-music major students in their ensemble.

Hypothesis two was inconclusive. In the survey of directors, participants chose that contact with high school directors was their most valuable recruitment tool. Keeping in contact with high school directors can lead to clinics with bands and the time to talk about the collegiate program, but no data was collected on what was shared with the high school directors. To summarize the additional findings of this study, it is important to understand that perspective is needed. Directors must understand their band programs' needs, resources, and limitations. In the survey sent to directors, figure 4.6 addresses why directors think students continue to participate in a collegiate marching band, and the fact that marching band has a positive culture and can provide a quality social experience were the top choices by directors. A positive culture and quality social experience may lead to a family atmosphere, but this is not always true. Student pride in the program was another popular choice by directors. If students are proud to be in the program and what they accomplish, then there is a chance that they want others to see the work they have done; this could be labeled as ensemble visibility and/or student ownership. Scholarships are another factor, and institutions have their way of awarding scholarship monies to students. Several factors may impact why this was not a popular choice. Of participants who completed the survey, these factors include: Does the institution award scholarships for ensemble participation? Does the institution allow music scholarships to stack on academic or other participation scholarships? How demanding is the scholarship audition process? These reasons may ultimately affect if a director views this as a valuable recruitment and retention tool and can change with each institution and individual student based on their need.

Recruitment of the Non-Music Major

After looking at the data from both the survey sent to directors and the survey sent to students, patterns emerge from past relevant studies and new findings. One important piece of data is the percentage of non-music majors that are part of a collegiate marching band. Figure 4.5 of the director survey illustrates that 22 participating directors indicated that over 50% of their marching bands are comprised of non-music majors. Of those 22, 12 participants indicated that their marching bands comprise 75% or more non-music majors. The data shows that non-music majors are a significant percentage of collegiate marching band members and that it is important that directors understand why they choose to participate.

Thirty-nine percent of student participants indicated in the survey that they mainly chose to participate in a collegiate marching band because of personal factors. These personal factors included influence from family and friends and a love of playing in an ensemble. Thirty-two percent indicated that musical factors were the reason they chose to participate in marching band in college. Musical factors included love and enjoyment of playing a musical instrument and musical skill. In figure 4.10, student participants also indicated that the love/enjoyment of playing their instrument strongly influenced why they chose to continue participating. Participants indicated reasons they continued to participate is consistent with Dr. Moder's research in *Factors Influencing Non-Music Majors' Decisions to Participate in Collegiate Bands*. Dr. Moder's data showed that love and enjoyment for playing a musical instrument and influence from family and friends were among the top three trends in her research. These numbers are important because they allow directors to focus their recruitment efforts.

In the survey sent to collegiate marching band directors, figure 4.4 shows the recruitment tools participants view as most valuable are follow-up communication (phone, text, email),

contact with high school directors, and program highlights on social media (i.e., Facebook, Instagram, Tick-Tock, etc.). Rutter mentioned, "Colleges and universities are using interactive technology to attract prospective college students."⁷⁴ Interactive technology can be used for follow-up communication with students and for highlighting the program on social media. Many institutions use a CRM or customer relationship management program to interact with and keep track of prospective students as they filter through the admissions pipeline. Directors can use a CRM to communicate with students and see when the student clicks on or engages with the communication sent. The CRM helps identify those prospects who are engaged and to be able to up communication. Marching bands are also using social media as a way to reach prospective students. Often, prospective students can follow certain bands on various platforms to understand what it is like to be at game day, rehearsal or see what goes on behind the scenes. Social media can be a great tool for those who cannot make it to campus as easily.

Keeping in contact with high school directors is important because, many times, they have a large influence over their students and their decision to continue to participate in college, much like a family member or friend. Connections between high school and collegiate marching band directors may lead to invitations to the collegiate director to attend and clinic high school ensembles. High school clinics are a time for collegiate directors to connect with students to share their love of music-making. These clinics may also be a time for the students to understand what it would be like to participate in the collegiate band director's ensemble.

⁷⁴ Cumberledge, Jason P. *The Perceived Influence of Social Media on High School Band Students' Decision to Participate in a College Marching Band*. (Update: Applications of Research in Music Education 38, no. 3 2020), 38–47.

Significance

This research seeks to provide collegiate marching band directors insight into what factors influence non-music majors to participate in a collegiate marching band. The research also provided directors with current viable recruitment tools that may be implemented at their institutions. Directors may examine the recruitment tools and the factors that influence non-music majors to continue participating in a collegiate marching band and develop an effective recruitment strategy for this demographic of students.

The Limitations

This study reviewed qualitative data from Collegiate Band Directors National Association members and their students. Although valuable data was collected, there were limitations to this study. One limitation was the sample size. A survey was sent to athletic band directors through the CBDNA listserv; out of the 150 members, 24 responded. That provided 16% of the population. A second survey was sent to athletic band directors through the *CBDNA Listserv* to forward to members of their collegiate marching bands. While it would be difficult to represent all collegiate marching band members accurately, only 139 students responded.

The timing in which the surveys were sent out could be a factor for the low number of responses. Surveys were sent at the end of most programs' marching seasons. The timing could have affected the overall number of participants due to the busyness in their schedules. While most of the marching season proves to be busy for both directors and students, sending the survey multiple times throughout the entirety of the season could have gathered more responses.

Recommendations for Future Studies

Data was collected through a survey sent to collegiate band directors to seek why they thought students continued participating in collegiate marching bands. The top two reasons directors felt students continued participating were that marching band has a positive culture and students had a quality social experience. A future study could collect data on whether there is a drop-off in enrollment for non-music majors who participate in collegiate marching bands as those students get farther into their degree program.

Another study stemming from this research may be different recruitment strategies between music majors and non-majors for collegiate ensembles. Each group of students participates in different ensembles for various reasons, some to meet degree requirements and some to enjoy music making. These two groups can require different information to recruit them to the institution and ensembles. Data from this research could alter recruitment strategies by collegiate marching band directors already in place.

Students will base their continuation of marching band in the collegiate marching band on their high school experience. Another study may focus on tools high school band directors use to retain ensemble members. This study could be viewed by high school and collegiate directors so that directors may base their retention tools at the collegiate level around the members' high school experience.

Another research topic may be scholarships and how that is affected by the institution's tuition. This study may examine data on the average music scholarship awarded compared with the tuition at various institutions to find the average discount rate students receive. By examining discount rates from various institutions and comparing them, an average discount rate may be created. Directors may then look at this data compared to their institution and see if they are

below, even with, or above the average discount rate. If directors are below the average discount rate, this data may be a tool for requesting more scholarship money to compete with other institutions.

Many different types of institutions, such as state schools, private, and religious institutions, range in various sizes. Future research may focus on recruitment budgets and the number of students brought in. Research would explore if institutions with a larger recruitment budget can bring in a larger recruiting class. This data may be separated by school size and classification.

A future research topic could be a racial breakdown of collegiate marching bands based on their geographic location. Collegiate marching bands vary based on the style of music performed, marching technique, and traditions based on their geographic location. There are colleges in the Big Ten conference that wear spats and high step, such as Wisconsin vs. the University of Missouri which utilizes corps-style marching. While these institutions are geographically close, many differences in the ensembles attract a variety of student preferences.

A final recommendation for a future study may be on parents' impact on the decision for students to continue participating in a marching band after high school. Parents can greatly influence whether or not their child will continue to participate in band after high school, and specific research questions to students may be: Did your parents pay for private lessons at any point before graduating from high school? How often did your parents attend your concerts? Were your parents involved with your high school's band booster organization? These questions seek to find out how invested and involved the students' parents were involved through their musical careers.

Implications of Practice

This study provided several benefits to collegiate marching band directors. Data from the student survey gives insight into what attracts non-music majors to participate in a collegiate marching band. The director survey allows other collegiate marching band directors to see what their colleagues view as valuable recruitment tools and why members continue participating. Depending on the institution's current recruitment strategies, information from both the students and director survey may alter the recruitment methods.

Summary

This study sought to provide collegiate marching band directors insight into what factors influence non-music majors to participate in a collegiate marching band. The results show that the main factors for students to continue participating beyond their high school years in collegiate marching bands are the enjoyment of playing in an ensemble/musical instrument. Students who participated also wrote that they continued marching band in college to help meet new people. By reviewing this data, directors may alter recruitment strategies to reach this group of students. Directors must continue to sustain and grow their programs. Non-music majors tend to make up the largest demographic of students in a collegiate marching band.

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APPENDICES

Appendix B: Director Consent Form

Consent

Final Date of Survey Submission: January 20th, 2023

Principal Investigator: Alex Kirby, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be a current college or university band director that teaches a marching band ensemble and a current member of the College Band Directors National Association (CBDNA).

What is the study about and why is it being done?

This study looks at previous data in other research to examine factors that influence student participation in collegiate instrumental ensembles and what recruitment/ retention tools collegiate ensemble directors use. While this is helpful to gain a broad understanding of why students continue to participate in collegiate instrumental ensembles, too little current research exists as to why non-music majors continue to participate in collegiate marching bands. The collection of data from this survey may help develop a further understanding of why non-music majors continue to participate in a collegiate marching band, and what strategies their directors use to recruit and retain these students.

What will happen if you agree to participate in this study?

If you agree to be in this study, you will answer the 5-minute survey questions to the best of your ability.

How could you or others benefit from this study?

Participants may elect to receive the data from the survey.

Benefits to society include a knowledge of factors that influence non-music majors to participate in a collegiate marching band.

What risks might you experience from being in this study?

This is a low-risk survey, with all personal data anonymous, and the option to include non-university email addresses held confidentially.

How will personal information be protected?

The records of this study will be kept private.

Participant responses will be anonymous.

Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.

How will you be compensated for being part of the study?

Participants will not be compensated for participating in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Alex Kirby. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED] or [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Stephen Kerr, at [REDACTED]

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@libert.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent: If you agree to be part of the research, please be sure that you understand what the study is about. If you have any questions about the study later, you can contact the researcher using the information provided above.

Appendix C: Student Consent Form

Consent

Final Date of Survey Submission: January 20th, 2022

Principal Investigator: Alex Kirby, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate you must be 18 years of age or older, be enrolled in a collegiate marching ensemble, and be a non-music major.

What is the study about and why is it being done?

This study looks at previous data in other research to examine factors that influence student participation in collegiate instrumental ensembles and what recruitment/ retention tools collegiate ensemble directors use. While this is helpful to gain a broad understanding of why students continue to participate in collegiate instrumental ensembles, too little current research exists as to why non-music majors continue to participate in collegiate marching bands. The collection of data from this survey may help develop a further understanding of why non-music majors continue to participate in a collegiate marching band, and what strategies their directors use to recruit and retain these students.

What will happen if you agree to participate in this study?

If you agree to be in this study, you will answer the 5-minute survey questions to the best of your ability.

How could you or others benefit from this study?

Participants may elect to receive the data from the survey.

Benefits to society include a knowledge of factors that influence non-music majors to participate in a collegiate marching band.

What risks might you experience from being in this study?

This is a low-risk survey, with all personal data anonymous, and the option to include non-university email addresses held confidentially.

How will personal information be protected?

The records of this study will be kept private.

Participant responses will be anonymous.

Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.

How will you be compensated for being part of the study?

Participants will not be compensated for participating in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Alex Kirby. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED] or [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Stephen Kerr, at [REDACTED].

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Your Consent: If you agree to be part of the research, please be sure that you understand what the study is about. If you have any questions about the study later, you can contact the researcher using the information provided above.