

Liberty University

**Fear of Failure in High School Band Sight-Reading:
Effects on Student and Teacher Experiences**

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in Candidacy for the degree of
Doctor of Music Education

by
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Abstract

Students' fear of failure among social, cultural, experiential, and internal pressures influence sight-reading abilities in the high school band classroom. Investigating the error culture in band sight-reading skills can affect the learning and teaching methods found in current practice, emphasizing the need to understand the experiences of both students and teachers. Band teachers may refine their teaching and learning methods to address student fears while enhancing sight-reading skills implied throughout the study. Although copious research exists on high school sight-reading methodology and rehearsal strategies to help music educators provide an all-encompassing musical experience, students may need help applying the concepts amidst their fear of failure. This failure may inhibit their desire to participate in the educational, social, and intellectual risks required during sight-reading. In addition, the creative musical environment of the band can produce a fear of failure among players if teachers and students need more understanding of error responses. Finally, social pressures, high-stakes testing, and pre-existing conceptions of failure may lead students to avoid situations where they appear physically, socially, or emotionally imperfect. This qualitative hermeneutic phenomenological study explored the fear of failure culture in high school bands utilizing interviews and observations. Empowering students to take advantage of all the benefits of confident sight-reading, regardless of mistakes, suggested that teachers anticipate future classroom tactics and approaches, resulting in a more successful musical experience.

Keywords: fear, failure, error, sight-reading, band, mindset, self-efficacy.

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Dedication

This research project is dedicated first to God, without whom none of this is possible. Second, to my supportive family, thank you for being a backbone and motivator as I finish such an endeavor. I love you more than words can express. Third, to my colleagues and students, may this project show my immense appreciation for everything you have taught me in the journey to educate others (and myself). God's blessing has been on my life, and you are the key figures he placed nearby for such a time.

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Chapter I: Introduction

In the high school band classroom, students' fear of failure (FF) manifests as a complex interplay of social, cultural, experiential, and internal pressures that can significantly influence their sight-reading abilities. The skill to sight-read music is a fundamental concept for musicians, requiring the simultaneous processing of musical notation and translation to sound in real time.¹ Sight-reading in the classroom can cause emotions and anxiety to thwart great teaching models. The FF experienced by students in this context poses a formidable barrier to their engagement and proficiency in sight-reading activities, especially when their previous skills of chunking and read-ahead are in question.² Cyr and Anderson observe classroom teachers overemphasizing what is right, expressing disappointment in what is wrong, and moving on too quickly from incorrect answers.³ Failure to assess teaching methods may have a detrimental effect on the academic advancement of students. To maximize the effectiveness of musical lessons, high school band teachers should identify and differentiate between fear and failure to benefit student comprehension.

Understanding the influence of the classroom FF in the band setting is crucial for informing effective teaching and learning methods while connecting with and relating to students.⁴ The researcher explored factors that contributed to students' FF and how it affected

¹ Jacqueline Smith, "The Effect of Sight-Reading Instruction on Performance Achievement of Wind Players in a High School Band," *Visions of Research in Music Education* 26, no. 1 (July 2015), 2. DOI: 10.122407658

² *Ibid.*, 4.

³ Anne-Aurore Cyr, and Nicole Anderson, "Trial-and-Error Learning Improves Source Memory among Young and Older Adults," *Psychology and Aging* 27, no. 1 (2012), 429–439. <https://doi.org/10.1037/a0025115>.

⁴ *Ibid.*, 430.

their ability to sight-read by understanding the experiences of students and their perspective of teaching methods.⁵ All observations offered unique perspectives on the FF phenomenon. However, the students' direct experiences may draw deeper connections since they actively participate in sight-reading exercises. Ramsey states, "Researchers employing phenomenological methods are interested in exploring and trying to comprehend the nature of lived experience."⁶ The lived experience becomes the primary factor in question. At the same time, teacher experiences may enlighten classroom practice.

Incorporating research findings into instructional practices allows students and teachers to address fears and improve their sight-reading skills based on extensive experiences. Developing students' ability to read and perform music freely relies heavily on implementing effective sight-reading methods and classroom teaching strategies.⁷ To understand the effect of students' FF on their sight-reading skills, the researcher investigated their challenges in applying sight-reading concepts by understanding the components of a well-designed sight-reading curriculum and the classroom qualities necessary for student learning.⁸

Hernandez urges, "Irrespective of the cause of the fear, students tend to desire to protect their self-esteem should their performance not reach expectations, and the long-term effect of this type of fear is for the individual to experience diminished intrinsic motivation."⁹

⁵ Mark Vagle, *Crafting Phenomenological Research* (New York: Routledge, 2018), 32.

⁶ Nicole Ramsey, "Finding My Voice: A Phenomenology of the Leadership Identity Development of Teacher-Leaders in Music Education," Ph.D. diss., The University of North Carolina at Greensboro, Greensboro, 2022, 24. ProQuest Dissertations and Thesis Global.

⁷ You Jin Kim, Moo Song, and Rebecca Atkins, "What is your thought process during sight-reading? Advanced sight-readers' strategies across different tonal environments," *Psychology of Music* 49, no. 5 (September 2021): 1070. DOI: <https://doi.org/10.1177/0305735620942596>

⁸ Smith, "Sight-Reading Instruction," 14.

⁹ Elisa Hernandez, "Teachers' Interpersonal Styles and FF from the Perspective of Physical Education Students," *PLoS One* 15, no. 6 (2015): 2. DOI: <https://doi.org/10.1371/journal.pone.0235011>

Recognizing individuals' varying levels of self-esteem is also instrumental in determining appropriate interventions for addressing fear and failure. In an interview with Burnison, Mckissick stated, “(losing) is necessary to learn life lessons and to improve.”¹⁰ The juxtaposition of these two viewpoints makes for an excellent study of the student experience on FF. Because students want to protect their self-esteem and avoid shame, enjoying failure as a learning tool becomes burdensome. However, students and teachers should recognize failure and errors as opportunities. The lessons can be limited if students opt for a cautious approach, play it safe, or choose more straightforward processes.¹¹ Caution in this context converts the learning journey into a slower and less meaningful process. This fear-induced reluctance can also limit students' exposure to challenging material, impeding their educational growth.¹²

Sight-reading involves quickly deciphering notations, understanding rhythmic patterns, interpreting key signatures, and making real-time decisions about tempo and dynamics.¹³ However, students may become overwhelmed by the fear of making mistakes, leading to decreased focus, heightened anxiety and compromised cognitive processing during sight-reading tasks.¹⁴ As a result, their ability to confidently execute sight-reading becomes compromised. In addition to exploring students' FF and sight-reading skills, the researcher delved into the existing

¹⁰ Gary Burnison, *No Fear of Failure: Real Stories of How Leaders Deal with Risk and Change* (San Francisco: Jossey-Bass, 2011), 86.

¹¹ Jagow, *Teaching Music*, 375.

¹² Jane Kuehne, “A Survey of Sight-Singing Instructional Practices in Florida Middle-School Choral Programs,” *Journal of Research in Music Education* 55, no. 2 (2007), 117.

¹³ Ibid.

¹⁴ Christine Henschel and Benjamin Iffland, “Measuring Fear of Failure: Validation of a German Version of the Performance Failure Appraisal Inventory,” *Psychological Test Adaptations and Development* 2, no. 1 (December 2021): 136-137. DOI: <https://doi.org/10.1027/2698-1866/a000018>

failure culture surrounding sight-reading in the band context. For example, teachers' reactions to mistakes may influence students' FF, whether they provide constructive feedback or respond with criticism and negative reinforcement.¹⁵

If students perceive harsh judgment, punishment, or ridicule await mistakes during sight-reading, their FF can intensify. Conversely, suppose teachers create a supportive and nurturing environment where mistakes become learning opportunities; in that case, students are more likely to feel encouraged to take risks while developing their sight-reading skills. The inquiry's findings provided recommendations for teaching and learning practices in the band classroom. Band teachers can refine their pedagogical approaches to address students' FF while enhancing their sight-reading and teaching skills. Teachers can implement strategies to create a positive and growth-oriented learning environment wherein students feel safe to take risks and learn from their mistakes.¹⁶ Using student interviews and classroom observations, the researcher found ways to affect the classroom culture surrounding sight-reading, the FF, and beyond.

Confident sight-reading skills can bring students various educational, social, and intellectual benefits.¹⁷ To understand the factors contributing to students' FF and the potential positive outcomes of confident sight-reading, the researcher explored various influences, including social, cultural, experiential, and internal pressures. Social influences shape students' FF. For example, peer pressure and the desire to meet societal expectations of achievement may create a sense of anxiety and fear around sight-reading in some students. Students may worry about being judged or criticized by their peers, leading to a reluctance to accept risks and make

¹⁵ Henschel, "Measuring Fear of Failure," 136-137.

¹⁶ Carol Dweck, *Mindset: The New Psychology of Success* (New York: Random House, 2006): 20.

¹⁷ Smith, "Sight-Reading Instruction," 4.

mistakes. Understanding these social dynamics offered valuable insights into creating a nurturing and cooperative atmosphere that promotes the growth of students' confidence in their sight-reading abilities. Cultural expectations also contribute to students' FF. In some cultural contexts, there is a significant emphasis on perfectionism and a fear of making mistakes. These cultural pressures can lead students to view failure as a personal flaw rather than a natural part of the learning process.¹⁸ Investigating these cultural factors made it possible to transition from a FF mindset to one that appreciates the value of learning from mistakes.¹⁹

Students' past experiential factors, such as negative encounters with sight-reading, can intensify their FF. Students who have previously faced harsh criticism or punitive responses to mistakes may develop a deep-seated fear of repeating those errors.²⁰ By understanding these experiences, educators can take steps to create a safe and supportive learning environment that fosters resilience and growth. Internal pressures, such as self-imposed expectations and negative self-talk, can also affect students' FF.²¹ Some students set unrealistically high standards for themselves or engage in negative self-comparisons with their peers. These internal thoughts and emotions can undermine their confidence and hinder their sight-reading progress. The researcher explored strategies to help students develop self-compassion, positive self-talk, and a growth mindset, empowering them to embrace mistakes as learning opportunities.²²

¹⁸ Dweck, *Mindset*, 20.

¹⁹ Ibid.

²⁰ Henschel, "Measuring Fear of Failure," 136-137.

²¹ Dweck, *Mindset*, 46.

²² Antonis Hatzigeorgiadis, Nikos Zourbanos, Sofia Mpoumpaki, and Yannis Theodorakis, "Mechanisms underlying the self-talk–performance relationship: The effects of motivational self-talk on self-confidence and anxiety," *Psychology of Sport and Exercise* 10, no. 1 (January 2009): 186-187. DOI: <https://doi.org/10.1016/j.psychsport.2008.07.009>

On the other hand, when students are empowered to embrace confident sight-reading, even in the presence of mistakes, they can achieve several positive outcomes. Active participation can enhance their musical experiences, fostering a sense of ownership and pride in their musical abilities.²³ Furthermore, confident sight-reading enables students to adapt and respond to unfamiliar musical challenges more effectively. They develop the capacity to make quick decisions, adjust to different musical styles, and collaborate seamlessly with their peers. These skills are transferable to other aspects of their musical education and beyond, such as improvisation, composition, and other extra-musical endeavors.²⁴

Teachers help shape students' responses to errors. They can create or suspend supportive environments where mistakes are viewed as valuable learning opportunities, encouraging/discouraging students from analyzing and reflecting on their mistakes.²⁵ Additionally, some teachers help students develop resilience and adjust their accepted approach to sight-reading by emphasizing a growth mindset.²⁶ The teacher and student work together to grow and learn in each circumstance. Understanding how students internalize their mistakes and perceive their teachers' and peers' expectations and reactions can provide valuable insights into developing their FF.

²³ Smith, "Sight-Reading Instruction," 7.

²⁴ Jagow, *Teaching Music*, 375.

²⁵ Tullis, "Error Management," 2.

²⁶ Dweck, *Mindset*, 134.

Problem Statement

A comprehensive understanding of students' self-perception and FF is crucial in the high school band classroom, as it can significantly influence their sight-reading abilities. Despite much research on high school band sight-reading methodology and rehearsal strategies, many students still need assistance overcoming their FF, which impedes their engagement in educational risk-taking activities and the sight-reading process.²⁷ Research highlights the importance of fostering teaching cultures that embrace failure and utilize the process of making errors as valuable learning tools.²⁸ It is evident that mindset and grit significantly influence learning and productivity.^{29,30} However, the literature needs to sufficiently address the student perspective of FF on high school band sight-reading.³¹

Briggs's work illustrates how professionals and students employ strategies such as removal, lack of participation, heightened anxiety, and low self-image when confronted with failure.³² Mera Et al.'s work on errorful learning identified methods, messaging, and modeling that discouraged risk-taking and error-making. Secondary schools maintain a singular path to success that can prevent risk, promote inequity, and stifle learning and growth.³³ By

²⁷ Henschel, "Measuring Fear of Failure," 138.

²⁸ Yeray Mera, Gabriel Rodríguez, and Eugenia Marin-Garcia, "Unraveling the benefits of experiencing errors during learning: Definition, modulating factors, and explanatory theories," *The Psychonomic Society* 29, no. 1 (2022), 754. DOI: 10.3758/s13423-021-02022-8

²⁹ Dweck, *Mindset*, 142.

³⁰ Logan Stout and Barbara Corcoran, *Grit Factor: 15 Attributes to Doing Life Better* (New York: Morgan James Publishing, 2021), 14.

³¹ Mera, "Benefits of Errors," 754.

³² Briggs, J.R. *Fail: Finding Hope and Grace amid Ministry Failure* (Downers Grove: Intervarsity Press, 2014): 132.

³³ Mera, "Benefits of Errors," 754.

understanding students' experiences and perspectives, the study addresses the gap in the literature addressing student FF and sight-reading skills.

Purpose Statement

This qualitative hermeneutic phenomenological study explored the influence of students' FF on their sight-reading abilities in the high school band classroom. By investigating students' and teachers' experiences and perspectives, the researcher addressed the gap in the literature about student FF experiences influencing teaching and learning methods in the band classroom. Various external and internal factors affect the FF culture among high school band students. Social pressures, the school culture surrounding high-stakes testing, and pre-existing conceptions of failure lead students to avoid situations where they appear physically, socially, or emotionally imperfect.

The study involved mandated IRB approvals, a robust literature review, and many classroom observations leading to a purposive³⁴ sample of high school band students (grades nine through twelve) from diverse backgrounds and levels of experience in sight-reading. Central to the study were high school band students comprised of two concert band students, one male and one female, two symphonic band students, one male and one female, and two wind ensemble students, one male and one female. Students were selected based on experience levels, classroom observations, and previous sight-reading proficiency to understand FF across diverse student groups.³⁵ The researcher selected band teachers/classes based on their experience teaching high school students, conducting sight-reading assessments, and their commitment to maintaining

³⁴ Tarun Kumar Roy, Rajib Acharya, and Arun Roy, *Statistical Survey Design and Evaluating Impact* (Delhi: Cambridge University Press, 2016): 4.

³⁵ Ibid.

accessibility. Access to classrooms required school district approvals (Appendix A) and local director participation agreement garnered through conversational methods.

Research Questions and Hypotheses

The negative experience of making errors during individual sight-reading assessments has broader implications beyond the immediate task.³⁶ It may be evident that perceived risks stemming from these errors have the potential to impede future engagement in creative or educational pursuits.³⁷ The researcher explored the experiences and perspectives of the participants through the following questions and hypotheses:

RQ1: What perceived risks might inhibit the desire to participate in future creative or educational endeavors according to the experience of high school band students during individual sight-reading errors?

H1: According to the experience of high school band students during individual sight-reading errors, perceived risks that might inhibit the desire to participate in future creative or educational endeavors include risks of academic, social, and intellectual pressures.

RQ2: What strategies can teachers implement when errors occur during students' sight-reading assessments?

H2: Strategies teachers can implement to address students' FF during individual sight-singing assessments include positive classroom error culture/relationships, daily mindset exercises, and a well-developed spiral/scaffold curriculum.

RQ3: What elements can influence some high school band students' concept of personal failure during individual sight-reading assessments?

³⁶ Dweck, *Mindset*, 142.

³⁷ Briggs, *Fail*, 136.

H3: Elements that can influence some high school band students' behavior during individual sight-reading assessments include high-stakes tests, social pressures, and pre-existing conceptions of failure.

Conceptual Framework

Understanding the experiences of both students and teachers was crucial to investigating the FF in sight-reading. To gain comprehensive insights into their perspectives, perceptions, and experiences, the researcher employed qualitative research processes such as interviews and observations. Crawford justifies the value of open-ended, qualitative inquiries to gain experience insight.³⁸ Examining how teachers and students handled mistakes and errors during sight-reading was essential. The inquiry focused on the experiences and attitudes of participants around the sight-reading process, fear and anxiety, classroom relationships, mindsets/motivation, and recommendations for implementing positive results in the classroom.

The study explored students' FF, which could influence the implementation of specific strategies and interventions to build students' self-efficacy and resilience. Hatzigeorgiadis promotes the effects of self-talk on outcomes in the classroom.³⁹ For example, teachers can incorporate individualized practice sessions, where students receive targeted feedback and gradually develop their skills and confidence in sight-reading.⁴⁰ The way students talk to themselves during sight-reading impacted their desired outcomes.

³⁸ Renee Crawford, "Using Interpretative Phenomenological Analysis in Music Education Research: An Authentic Analysis System for Investigating Authentic Learning and Teaching Practice," *International Society for Music Education* 37, no. 3 (May, 2019), 460. <https://doi.org/10.1177/0255761419830151>

³⁹ Hatzigeorgiadis, "Self-talk," 190.

⁴⁰ Smith, "Sight-Reading Instruction," 3.

Peer support and collaborative learning activities also contributed to a sense of empowerment and shared growth.⁴¹ The communal effects of learning established by Guajardo fit well into the processes of Smith and Hatzigeorgiadis. Moreover, the researcher investigated the effect of empowerment and confidence-building on students' overall musical experience. Outcomes align well with previous research. For example, when students feel empowered and confident in their sight-reading abilities, they are more likely to engage actively in rehearsals, performances, and other musical activities.⁴² The teacher community may have an impact on classroom culture. Battersby looked into educational environments, including these components, leading to a more prosperous and fulfilling musical journey where students are willing to take on challenges and explore new musical opportunities.⁴³

Through hermeneutic phenomenological research, the researcher captured students' rich experiences, emotions, and insights. Interviews provided in-depth perspectives on their experiences with sight-reading and the FF.⁴⁴ Observations helped gather broader data on the prevalence and severity of this fear within the band context. By considering the experiences of both students and teachers and investigating the importance of a forward-oriented attitude, empowerment, and confidence-building, the study provided valuable insights and recommendations for educators and practitioners in music education.⁴⁵

⁴¹ Guajardo, *Community Partnerships*, 22.

⁴² Tullis, "Error Management," 57.

⁴³ Sharyn Battersby, "Reimagining Music Teacher Collaboration: The Culture of Professional Learning Communities as Professional Development Within Schools and Districts," *Journal of General Music Education* 33, no. 1 (April 2019), 15. DOI: 10.1177/1048371319840653

⁴⁴ Max van Manen, *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy* (New York: Routledge, 1997), 42.

⁴⁵ Mera, "Benefits of Errors," 762.

Significance of the Study

Despite the wealth of existing research on high school sight-reading methodology and rehearsal strategies, many students need help applying these concepts due to personal fear factors.⁴⁶ This fear inhibits their willingness to assume the educational, social, and intellectual risks necessary for successful sight-reading.⁴⁷ The significance encompasses the theoretical, empirical, and practical realms.

The researcher further recognized the need for additional support to help students overcome their FF and apply these concepts effectively.⁴⁸ Moreover, this study elucidated the influence of the band's innovative musical environment on individuals' FF and highlighted the significance of educators and learners comprehending and effectively addressing mistakes. Societal pressures, high-stakes testing, and pre-existing notions of failure can deter students from engaging in activities that might expose their imperfections.⁴⁹ This research addressed the complex interconnection between social, cultural, experiential, and internal pressures that influence students' learning experiences by investigating the failure culture and its impact on high school students.⁵⁰ The researcher highlighted the importance of acknowledging and addressing the effects of participation in educational, social, and intellectual risks.⁵¹

⁴⁶ Shelley Jagow, *Teaching Instrumental Music: Developing the Complete Band Program* (Galesville: Meredith Music Publications, 2020), 21.

⁴⁷ Mera, "Benefits of Errors," 756.

⁴⁸ Ibid.

⁴⁹ Henschel, "Measuring Fear of Failure," 137.

⁵⁰ Douglas Orzolek, "Effective and Engaged Followership: Assessing Student Participation in Ensembles," *Music Educators Journal* 106, no. 3 (March 2020): 48-49. DOI: <https://doi.org/10.1177/0027432119892057>

⁵¹ Ibid.

Via interviews and observations, this qualitative hermeneutic phenomenological study provided empirical evidence regarding students' and teachers' experiences and perspectives concerning FF and sight-reading. The observations created contextual information and enhanced the understanding of participants' experiences within the band setting.⁵² These empirical insights inform music educators and researchers about students' specific challenges in the band classroom and provided a foundation for developing interventions and instructional approaches that promote a supportive and inclusive learning environment.⁵³

The practical significance of this study lies in its implications for music educators and high school band teachers. By highlighting the influence of students' FF on their sight-reading abilities, this research provided valuable insights into students' challenges in the band classroom.⁵⁴ The findings emphasized the need for teachers to refine their teaching and learning methods to address and alleviate student fears while enhancing sight-reading skills.⁵⁵ Although Hattie lists anxiety and fear as relatively low influencers on educational effects, some research shows how fear and anxiety can deter the application of learned processes.⁵⁶ Based on the study's results, practical strategies can be developed, such as creating a supportive and inclusive classroom environment that encourages risk-taking and learning from mistakes. With this knowledge, educators can proactively mitigate the impact of social pressures, high-stakes testing, and pre-existing conceptions of failure on students' musical participation.

⁵² Van Manen, *Lived Experience*, 44.

⁵³ Mera, "Benefits of Errors," 762.

⁵⁴ Smith, "Sight-Reading Instruction," 23.

⁵⁵ Smith, "Sight-Reading Instruction," 23.

⁵⁶ John Hattie, *Visible Learning Guide to Student Achievement* (New York: Taylor and Francis, 2020), 6.

This study encompassed several interconnected aspects related to students' FF, sight-reading abilities, and the influence of the band's musical environment. It recognized the need for additional support in helping students overcome FF and effectively apply sight-reading concepts. The researcher also illuminated the experiences of high school band students in terms of societal pressures, high-stakes testing, pre-existing notions of failure, and student engagement. The findings emphasized the importance of addressing FF to enhance confidence and self-esteem.

Definition of Terms

Dispositional Fear of Failure: A self-evaluation of an individual's perceived achievement based on internal set structures. FF encompasses a reflective framework that shapes individuals' perceptions, approaches, and interpretations of failure in achievement situations. Dispositional FF can manifest as internal and external pressures, anxiety, stressors, or reactions.⁵⁷

Shame: Shame is an intensely unpleasant emotional experience closely tied to avoidance and withdrawal tendencies. Some individuals who feel shame express a solid inclination to conceal themselves or retreat from the situation that triggered it. They may physically demonstrate this by slumping their shoulders and averting their gaze downward, seemingly attempting to evade the attention of others. Consequently, both self-reported accounts and observations align in associating shame with a solid urge to distance oneself from, or at the very least visually avoid, the context that gave rise to the feeling of shame.⁵⁸

Self-Efficacy: The belief that one can successfully engage with and complete a specific task.⁵⁹

⁵⁷ Henschel, "Measuring Fear of Failure," 137.

⁵⁸ Holly McGregor, "The Shame of Failure: Examining the Link Between Fear of Failure and Shame," *Personality and Social Psychology Bulletin* 31, no. 2 (2005): 219. DOI: <https://doi.org/10.1177/0146167204271420>

⁵⁹ Hattie, *Student Achievement*, 9.

Error Culture: The attitudes and orientations teachers utilize in the classroom to address errors while considering mindset, strategy, tone, responsiveness, and energy.⁶⁰

Achievement Motives: An individual's underlying psychological inclination or drive to pursue and succeed in their endeavors. It represents a fundamental motivational construct influencing goal-directed behavior, persistence, and response to challenges and setbacks. The achievement motive encompasses a person's desire to excel, achieve mastery, and accomplish meaningful goals. It closely tracks the individual's beliefs and attitudes toward success, failure, and abilities. Individuals with a high achievement motive tend to set challenging goals, exhibit a strong work ethic, and actively seek opportunities for personal growth and accomplishment.⁶¹

Social Pressures: External influences and expectations exerted by individuals or groups within the social environment that change one's thoughts, beliefs, attitudes, and behaviors related to achievement and FF. Social pressures can arise from various sources, including family, peers, teachers, societal norms, cultural values, and media portrayals. These pressures may manifest in explicit or implicit messages, explicit expectations, comparisons, evaluations, or perceived judgments regarding success, achievement, and the consequences of failure. They can significantly shape individuals' beliefs about their abilities, the importance of success, and the potential adverse outcomes of failure.⁶²

Cultural Pressures: Cultural pressures encompass the broader social and cultural systems, including beliefs, practices, traditions, and socialization processes, that exist within a particular society or cultural group. Various channels, such as family, education systems, media, and

⁶⁰ Tullis, "Error Management," 56.

⁶¹ McGregor, "Shame of Failure," 218.

⁶² Henschel, "Measuring Fear of Failure," 140.

cultural narratives, transmit these pressures. They can significantly affect individuals' perceptions of success, failure, and associated consequences.⁶³

Experiential Pressures: The personal and individual experiences, past events, and specific circumstances that contribute to an individual's beliefs, attitudes, and behaviors. Experiential pressures encompass a range of firsthand experiences and encounters that shape an individual's perceptions and responses to achievement-related situations. Positive experiences, like achieving desired outcomes, receiving recognition or praise, or overcoming challenges, can enhance confidence, strengthen a growth mindset, and alleviate the FF. These experiences may provide individuals with a sense of competence, resilience, and belief in their ability to navigate future challenges. Adverse experiences like repeated failures, receiving harsh criticism, or facing significant setbacks can contribute to a heightened FF and the development of a fixed mindset. Individuals who have encountered substantial losses or negative evaluations may internalize these experiences, leading to self-doubt, diminished confidence, and an aversion to taking risks or engaging in challenging tasks. Experiential pressures also encompass indirect experiences, such as observing others' successes or failures, witnessing the consequences of failure, or receiving vicarious feedback through social comparison. These experiences can influence individuals' beliefs and attitudes, shaping their perceptions of the risks and potential outcomes of failure.⁶⁴

Internal Pressures: an individual's thoughts, interpretations, and self-perceptions regarding success, failure, and abilities. Personal standards, perfectionism, self-critical thoughts, and the longing for approval or validation often influence these pressures. Internal stresses manifest as

⁶³ Ibid.

⁶⁴ Henschel, "Measuring Fear of Failure," 138.

high self-expectations, an intense drive for success, and an aversion to failure. Individuals experiencing internal pressures may set excessively high standards for themselves and perceive any deviation from those standards as a failure. Internal pressures can increase anxiety, fear of judgment, and FF.⁶⁵

Sight-reading: The ability of a musician to perform a piece of music accurately and fluently, which they have yet to encounter, primarily relying on the visual representation of the musical notation. It involves the real-time processing and interpretation of musical symbols, such as pitch, rhythm, dynamics, articulations, and other expressive indications, without prior familiarity or extensive rehearsal. Proficient sight-reading involves integrating multiple cognitive processes, including visual perception, auditory perception, working memory, attention, and motor coordination. Musicians with consistent sight-reading skills demonstrate the capacity to process and comprehend complex musical scores rapidly, anticipate upcoming musical events, and execute accurate and expressive performances in real time, often with minimal errors or hesitations.⁶⁶

Chunking: A cognitive strategy that helps musicians overcome the limitations of working memory by reducing the cognitive load associated with processing individual elements of a musical score. By grouping related or interconnected musical elements, musicians can process and retain larger chunks of information as a single entity, enabling faster and more efficient decoding and interpretation.⁶⁷

⁶⁵ Ibid.

⁶⁶ Smith, "Sight-Reading Instruction," 13.

⁶⁷ Smith, "Sight-Reading Instruction," 13.

Read-ahead: In music sight reading, musicians employ the cognitive process of "read-ahead" to anticipate and process upcoming musical information before encountering it in real time during the performance. It involves visually scanning and comprehending musical notation, predicting subsequent pitches, rhythms, and other expressive elements, and preparing appropriate motor responses.⁶⁸

High-Stakes Tests: Assessments or examinations that have significant consequences for students, educators, and educational institutions. Educators typically administer these tests at specific grade levels or at the end of a particular course or program to evaluate students' knowledge, skills, and academic proficiency.⁶⁹

Musical Experience: The subjective and multidimensional encounter individuals have with music, encompassing their perceptions, emotions, cognitions, and behaviors concerning musical stimuli. The musical experience involves the holistic integration of sensory, cognitive, emotional, and social aspects and various factors, including personal background, cultural context, musical training, and individual preferences. Cognitive processes, including memory, attention, and perception of melodic patterns, highly influence musical experiences. Emotions significantly affect musical experiences, as individuals can encounter various affective responses while engaging with music, including pleasure, joy, sadness, nostalgia, or awe.⁷⁰

Mindset: An individual's implicit beliefs and cognitive framework that shape their attitudes, behaviors, and interpretations of success and failure. The fixed mindset characterizes the idea that personal qualities, such as intelligence, talents, or abilities, are fixed traits that cannot

⁶⁸ Ibid.

⁶⁹ Ronna Flippo et al., *Studying and Learning in a High-Stakes World: Making Tests Work for Teachers* (New York: Roman and Littlefield, 2015): 16.

⁷⁰ Jagow, *Teaching Music*, 130.

undergo significant change or development. Individuals with a fixed mindset tend to perceive failure as evidence of inherent limitations, leading to avoidance of challenges, low effort, and a focus on maintaining a positive self-image. They may view mistakes or setbacks as personal deficiencies, avoiding situations that might expose their perceived limitations. Promoting a growth mindset involves cultivating individuals' belief in their capacity for growth and improvement, encouraging effort and learning strategies, providing constructive feedback, and fostering an environment that supports challenges, risk-taking, and resilience.⁷¹

Grit: a construct that refers to an individual's perseverance and passion for long-term goals, particularly in the face of adversity or setbacks. Grit encompasses the combination of persistence, determination, resilience, and a steadfast commitment to achieving challenging objectives. Grit entails maintaining effort and interest in pursuing goals over extended periods, even when faced with difficulties, obstacles, or failures. It involves deep motivation and willingness to exert sustained effort, often requiring individuals to overcome personal doubts, setbacks, or external barriers.⁷²

Summary

Students' FF among social, cultural, experiential, and internal pressures influence sight-reading abilities in the high school band classroom. Investigating the failure culture in band sight-reading skills can affect the learning and teaching methods found in current practice, emphasizing the need to understand the experiences of both students and teachers. Band teachers may refine their teaching and learning methods to address student fears while enhancing sight-reading skills implied throughout the project.

⁷¹ Dweck, *Mindset*, 24.

⁷² Angela Duckworth, *Grit: The Power of Passion and Perseverance* (New York: Simon and Schuster, 2016): 24.

Although copious research exists on high school sight-reading methodology and rehearsal strategies to help music educators provide an all-encompassing musical experience,⁷³ many students need help applying the concepts amidst their FF. This failure may inhibit their desire to participate in the educational, social, and intellectual risks required during sight-reading. In addition, the creative musical environment of the band can produce a FF among players if teachers and students need more understanding of error responses.⁷⁴

The project utilized hermeneutic phenomenological study to facilitate authentic conversations between students and teachers, enabling them to share their experiences. The rich narratives from these experiences serve as valuable material for conducting a thorough thematic analysis, which can drive meaningful changes in the high school band classroom.⁷⁵ This change centers around student FF and teacher application processes.

Teachers can provide targeted feedback that focuses on improvement rather than solely pointing out errors.⁷⁶ They can introduce sight-reading exercises gradually, starting with more straightforward musical passages and progressively increasing the difficulty level.⁷⁷ Students can develop confidence and progressively overcome their FF by scaffolding the learning process.⁷⁸ Furthermore, teachers can incorporate ensemble-based sight-reading activities to foster a collaborative environment where students view mistakes as shared challenges to overcome

⁷³ Jagow, *Teaching Music*, 4.

⁷⁴ Mera, "Benefits of Errors," 760.

⁷⁵ Van Manen, *Lived Experience*, 54.

⁷⁶ Maria Tullis, "Error Management Behavior in Classrooms: Teachers' Responses to Student Mistakes," *Teaching and Teacher Education* 33, (2013), 23. DOI/10.1016/j.tate.2013.02.003

⁷⁷ Smith, "Sight-Reading Instruction," 14.

⁷⁸ Ibid.

together.⁷⁹ Peer support and constructive feedback can help students develop resilience and a growth mindset toward sight-reading. Overall, the researcher provided valuable insights to inform pedagogical practices by exploring the effect of students' FF on their sight-reading abilities and understanding the existing failure culture in the band context. The study's findings can guide band teachers in creating supportive learning environments that cultivate students' confidence, resilience, and proficiency in sight-reading.

Finally, social pressures, high-stakes testing, and pre-existing conceptions of failure lead students to avoid situations where they appear physically, socially, or emotionally imperfect. This qualitative hermeneutic phenomenological study explored the FF culture in high school bands utilizing interviews and observations. Empowering students to take advantage of all the benefits of confident sight-reading, even in the face of mistakes, suggests that teachers can anticipate future classroom tactics and approaches, resulting in a more successful musical experience.

⁷⁹ Guajardo, *Community Partnerships*, 46.

Chapter II: Literature Review

Introduction

Exploring the fear of failure (FF) in the context of high school band sight reading necessitates a comprehensive research approach to engage with the various dimensions of this phenomenon. While employing a systematic literature review, the researcher established five distinct categories that underpin an all-encompassing FF investigation. These categories are delineated as follows: Hermeneutic Phenomenological Foundation, serving as the philosophical underpinning of the study; Cognitive Mindsets and Psychological Origins of Fear, delving into the cognitive and psychological factors contributing to the FF; Band Sight Reading, encompassing the specific challenges and intricacies of the sight reading process within the context of school bands; Classroom Culture and Self-Efficacy, which explores the classroom dynamics, pedagogical approaches, and socio-emotional climate influencing fear responses or personal confidences; and finally, Cross-Content Applications, examining potential insights from adjacent fields that can inform strategies to mitigate FF in band sight reading scenarios. This systematic categorization provided a comprehensive framework for investigating and discussing the multifaceted aspects of FF in high school band sight reading, offering a structured approach to understanding and addressing this critical issue.

Hermeneutic Phenomenological Foundation

Vagle extensively examined historical and contemporary research methodologies within the phenomenological framework. By exploring Husserl's foundational contributions, Vagle delineates the fundamental principles and methodological paradigms inherent to phenomenology. Furthermore, Vagle illustrates the phenomenological research process through concrete examples, enabling the reader to gain a deeper understanding while embracing an intentional

contemplation in the research design. Ultimately, Vagle integrated insights drawn from the author's experiential knowledge and perspectives of prominent phenomenological scholars spanning various academic domains.⁸⁰ Vagle further stated, “Whatever understanding is opened up through an investigation will always move with and through the researcher’s intentional relationships with the phenomenon... in the dynamic intentional relationships that tie participants, the researcher, the context, broader social issues and matters, the produced text, and their positionalities together.”⁸¹

Ramsey explored how teacher-leaders in music education develop their leadership identities. The study adopted a phenomenological approach to understand their lived experiences. Through interviews and observations, Ramsey identified critical themes, including the importance of mentorship, personal and professional values, challenges in balancing teaching and leadership roles, and the transformative impact of leadership on personal growth. The research highlighted the unique nature of leadership identity development and emphasized the need to understand and support teacher-leaders in the field.⁸² “In qualitative research, the participants or phenomena being studied should always be considered within their natural environments.”⁸³ Ramsey's research was a valuable framework and design for current research. In particular, the hermeneutic phenomenological study offered valuable insights for examining the topic of FF. The methods section of Ramsey's study provided practical guidance for structuring interview questions, coding processes, and cyclical follow-up procedures in the

⁸⁰ Mark Vagle, *Crafting Phenomenological Research* (New York: Routledge, 2018), 17-23.

⁸¹ *Ibid.*, 32.

⁸² Nicole Ramsey and Brett Nolker, “Changing Perspectives of Music Education Leaders from Boomers to Gen Z,” *Visions of Research in Music Education* 35, no. 1 (2020), 4. <http://www.rider.edu/~vrme>

⁸³ *Ibid.*, 42.

context of experiential research.⁸⁴ By adopting a similar approach, the study delved into the experiences of music students regarding FF concerning sight-reading within a band context, thereby contributing to a better understanding of this phenomenon.

Creswell posited that a researcher's constructivist perspective endeavors to interpret and derive significance from others' world perspectives.⁸⁵ The researcher employed a constructivist methodology to expound the meaning of the participants' experiences. Moreover, the phenomenological approach, harmonious with the constructivist worldview, helped address the influence of FF on high school band sight-reading.⁸⁶ However, the application of hermeneutic phenomenology depends on the research context, and researchers must tailor the approach to the specific characteristics of the phenomenon under study. The methodology emphasized understanding experiences within their cultural and historical context.⁸⁷ In the case of band sight-reading, researchers explored how cultural, educational, and individual factors contributed to the FF in this musical context.

Creswell further recommended utilizing a qualitative, exploratory methodology for investigating and comprehending a concept or phenomenon, primarily with minimal research conducted in the given domain.⁸⁸ The rationale behind this preference lies in the inherent characteristics of qualitative research, which facilitates a nuanced and contextually rich

⁸⁴ Ramsey, "Changing Perspectives," 7.

⁸⁵ John Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (New York: SAGE Publications, Inc., 2018), 45.

⁸⁶ *Ibid.*, 22.

⁸⁷ *Ibid.*

⁸⁸ Creswell, *Research Design*, 64.

investigation. By opting for an exploratory approach, researchers navigated uncharted territory, allowing for the identification of unique aspects and intricate nuances associated with the FF.

Cognitive Mindsets and Psychological Origins of Fear

Studies have investigated the consequences of apprehension regarding failure in behavior and attainment. Nevertheless, few efforts have pinpointed this phenomenon within educational endeavors.⁸⁹ Choi discussed FF as "one's emotional and motivational trait to avoid failing situations in the achievement domain." They further insisted that "FF increases with age... indicating that this attribute is... an environmental determinant greatly influenced by one's experience and interaction with the external environment."⁹⁰ Fortunately, optimizing environmental interventions can reduce the FF.⁹¹ Human cognition, encompassing emotions, thoughts, and actions, is inherently tied to situational factors and relational processes, making the experience of FF in everyday life potentially distinct from its manifestation in specific contextual settings.⁹² Choi's instrument for determining FF levels includes four main dimensions: Performance avoidance (PA), feeling of shame (FS), self-handicapping (SH), and learned helplessness (LH).⁹³

Briggs' work in *Fail* is not a candidate for education research literature. However, the concepts within this profound text exposed misguided truths in the current society obsessed with

⁸⁹ Beomkyu Choi, "I am Afraid of not Succeeding in Learning: Introducing an Instrument to Measure Higher Education Students' Fear of Failure in Learning," *Studies in Higher Education* 46, no. 11 (January 2020), 2107. DOI: <https://doi.org/10.1080/03075079.2020.1712691>

⁹⁰ *Ibid.*, 2108.

⁹¹ *Ibid.*

⁹² Choi, "I am Afraid," 2109.

⁹³ *Ibid.*

success and perfection.⁹⁴ As a people prone to failure, humans need to be well versed in the gift God offers through learning to stumble and the difficult stages of life. Briggs states, “Failure is a beautiful gift wrapped in an ugly package.”⁹⁵ As educators seeking community openness in the classroom, music teachers must know the truth of people’s sameness in God. Discussion in America often involves individuality and uniqueness; however, the key to understanding a relationship with God is knowing Him and His creation well.⁹⁶ Briggs finishes his work with a call to lean toward God and love people. This call is the ultimate purpose for collaborative educators and practitioners in the classroom.

Briggs explored the transformative power of failure in human lives. Briggs challenged the notion of FF and encouraged readers to embrace it as a growth and personal development catalyst. He shared personal stories of his failures and the lessons he learned from them, demonstrating how failure can be a valuable teacher. Briggs presented a refreshing perspective on failure, highlighting its potential to shape our character, deepen our faith, and foster resilience.⁹⁷ Briggs offered practical strategies for reframing failure, cultivating a healthy relationship with it, and leveraging it for future success. Ultimately, *Fail* inspired readers to reframe their understanding of failure and embrace it as an essential part of the human experience.⁹⁸

⁹⁴ J.R. Briggs, *Fail: Finding Hope and Grace amid Ministry Failure* (Downers Grove: InterVarsity Press, 2014), 24.

⁹⁵ Briggs, *Fail*, 111.

⁹⁶ *Ibid.*, 171.

⁹⁷ Briggs, *Fail*, 98.

⁹⁸ Briggs, *Fail*, 23.

Briggs' exploration of the emotional, psychological, and spiritual dimensions of failure provided insights into how individuals in ministry navigate their failures and challenges, thereby contributing to the philosophical underpinning of the FF. By exploring how ministers grappled with fear and failure, researchers can apply the concepts presented to deepen the understanding of cognitive mindsets and psychological dynamics. While Briggs does not directly address band sight-reading, he provided insights into skill development challenges and the FF in a different context. Researchers could draw parallels between the experiences of ministry failure discussed in the book and the challenges students face during band sight-reading. Educators and researchers can draw from these concepts to develop interdisciplinary approaches that encourage a growth mindset, emphasize the value of mistakes, and cultivate a sense of hope and perseverance among students as they tackle the challenges of band sight reading.⁹⁹

Carol Dweck explored the concept of perseverance and passion as essential components of achieving long-term goals. Dweck's research on the growth mindset, which emphasized the belief in one's ability to develop skills through effort and learning, is highly relevant to the FF in high school band sight reading.¹⁰⁰ Dweck's insights offered a valuable perspective for addressing the FF in this context by emphasizing the value of continuous effort and the view of challenges as opportunities for growth. Integrating her ideas into discussions around fostering a growth mindset within high school band programs could prove instrumental in helping students approach sight-reading with resilience and a positive attitude, ultimately leading to improved outcomes and reduced FF.¹⁰¹ Dweck discussed two contrasting modes of thinking that often go

⁹⁹ Briggs, *Fail*, 119.

¹⁰⁰ Carol Dweck, *Mindset: The New Psychology of Success* (New York: Random House, 2006), 50.

¹⁰¹ Dweck, *Mindset*, 56.

unnoticed in our daily lives: the fixed and growth mindsets. A fixed mindset is the belief that an individual's abilities, intelligence, and talents are static and cannot be significantly changed. Individuals with a fixed mindset tend to believe their qualities are inherent and cannot adjust them through effort, learning, or practice.¹⁰²

Dweck further defined a growth mindset as the conviction that an individual's abilities, cognitive aptitude, and talents are subject to enhancement and refinement over time through diligent effort, continual learning, and unwavering determination. Individuals harboring a growth mindset perceive their inherent attributes as responsive to change and firmly believe they can elevate their competencies and capacities through steadfast commitment and rigorous effort.¹⁰³ These mindsets significantly influence how one handles fear, anxiety, and challenges, shaping our perception of self-worth. By adopting a growth-oriented approach to learning, individuals can redirect their focus from external comparisons to personal progress, making their learning goals more manageable. Dweck provided practical techniques for shifting mindsets in various contexts, such as business, education, and community. Applying anonymized real-world examples, Dweck's illustrations of mindset transformation offered inspiring opportunities for personal growth and development to all individuals.¹⁰⁴

Mindset research delved into how individuals' thought processes shape their perceptions, behaviors, and responses to challenges. Exploring how individuals with a fixed mindset tend to avoid challenges and feel threatened by failure, while those with a growth mindset see failure as an opportunity for learning and growth provided a comprehensive understanding of fear's

¹⁰² Dweck, *Mindset*, 56.

¹⁰³ Ibid.

¹⁰⁴ Dweck, *Mindset*, 132.

cognitive and psychological underpinnings.¹⁰⁵ *Mindset* by Carol Dweck significantly affected this project by providing valuable insights and perspectives on how mindset influences individuals' responses to failure. By discussing these mindsets and their impact on beliefs about intelligence, abilities, and personal worth, the book provided a framework for analyzing the FF from a mindset perspective. Dweck further explored how different mindsets shape individuals' responses to failure. It served as a theoretical foundation to examine how having a fixed mindset, characterized by a belief in fixed abilities, can contribute to a heightened FF. In contrast, a growth mindset, characterized by believing in the potential for growth and learning, can mitigate that fear.¹⁰⁶

In educational research, the exploration of student achievement and the nuanced understanding of individuals' perceptions of success and failure have seen continual growth within the body of work produced by John Hattie and his contemporaries. In his contributions to this domain, Hattie asserted, "the relation between academic self-concept and achievement is reciprocal."¹⁰⁷ This statement underscored the complex interrelationship between a student's self-perceived academic competence and their actual academic performance, uncovering a crucial facet of the educational landscape.¹⁰⁸ Hattie's research suggested that emotional support from teachers can positively impact student self-esteem and self-confidence. When students feel emotionally supported and valued by their teachers, they are more likely to believe in their ability to succeed (self-efficacy). While Hattie's work does not explicitly apply the term "self-

¹⁰⁵ Dweck, *Mindset*, 132.

¹⁰⁶ *Ibid.*, 152.

¹⁰⁷ Hattie, *Student Achievement*, 32.

¹⁰⁸ Hattie, *Student Achievement*, 67.

efficacy" in the context of student-teacher relationships, the evidence and findings from his research suggested that positive teacher-student relationships play a crucial role in shaping students' beliefs about their capabilities and can contribute to the development of classroom and real-world confidence. These relationships create a supportive environment where students are more likely to believe in their abilities, take risks, and persist in facing challenges.¹⁰⁹

Brené Brown's work on quality of life led to many adventures with fear, failure, and imperfection. Her work encouraged leaning into imperfection and the value of falling short. Stressors, like failure, could be a great learning tool. However, she states, "Regardless of how strongly our body responds to stress, our emotional reaction is more tied to our cognitive assessment of whether we can cope."¹¹⁰

Band Sight Reading

Musicians encounter diverse physical and mental challenges while advancing toward their educational objectives. These challenges encompass a broad spectrum of issues, such as precision in music performance (including pitch and rhythm), sound production concerns (consistency and quality), nuances in musical interpretation (articulation and dynamic qualities), physical attributes (tension and breathing), coordination of bodily movements, cognitive processes (multitasking), and emotional states (motivation). Musicians employ various skills and behaviors to address and overcome these challenges during their musical practice.¹¹¹ These

¹⁰⁹ Hattie, *Student Achievement*, 93-94.

¹¹⁰ Brené Brown, *Atlas of the Heart: Mapping Meaningful Connection and the Language of Human Experience* (New York: Random House, 2021), 28.

¹¹¹ Timothy McMurray, "Development of a Measure of Musicians' Self-Efficacy for Error Identification and Remediation in Music Practice," PhD diss., University of Utah, 2023, 5-6. In ProQuest Dissertations and Thesis.

components of music practice affect the student musician in many ways, including during the sight-reading process.

Edwin E. Gordon embarked on a mission to formulate a pedagogical framework for music education that accommodates diverse instructional techniques and strategies. His lifelong dedication revolved around empowering students to cultivate a lasting appreciation and comprehension of music.¹¹² Gordon's music learning theory (GMLT) centered around the belief that effective learning occurs when systematically deconstructing complex concepts into organized, sequential components. As Schumacher expounded in general learning theories, students are responsible for owning their learning journey but simultaneously necessitate external guidance in the form of teachers.¹¹³ GMLT serves as the conduit through which educators can facilitate this dynamic.

Within the GMLT framework, educators introduced students to the world of music through the foundational steps of listening and comprehension.¹¹⁴ Only once students have firmly grasped rudimentary concepts are they encouraged to delve into more advanced musical resources. Audiation, which signifies the mental capacity to perceive and comprehend music, constitutes the bedrock of music education. Gordon underscored that mere sound does not inherently equate to music; music arises through audiation when individuals, akin to language comprehension, translate sounds in their mental faculties, thereby imbuing them with meaning.

¹¹² Edwin Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory* (Chicago: GIA Publications, 2012), 9.

¹¹³ Daniel Schumacher, Robert Englander, and Carol Carraccio, "Developing the Master Learner." *Academic Medicine* 88, no. 11 (2013): 1640. doi:10.1097/ACM.0b013e3182a6e8f8.

¹¹⁴ Gordon, *Learning in Music*, 18.

Audiation is the cognitive process of assimilating and comprehending music that has been either briefly encountered or previously heard.¹¹⁵

Gordon meticulously dissected his theory into distinct sections and subsections, encompassing the skill learning sequence, tonal learning sequence, rhythm learning sequence, pattern learning sequence, and the culmination of these skills in the combining sequence.¹¹⁶ Educators can choose specific curricular resources as they develop these skills through various learning modalities and models. Rita and Kenneth Dunn's research on individual learning styles reinforced the notion that diverse teaching methodologies are required to accommodate the multifaceted nature of learners.¹¹⁷ A cohesive sight-reading curriculum would include multiple modalities and diversity of delivery when factoring issues of psychological impacts like the FF. Although Gordon's work assisted educators in understanding music learning, its delivery can be hard to comprehend because of the advanced level of Gordon's written prose. This barrier can create a sense of FF in educators wanting to digest his work. Once educators translate an application for GMLT into classroom practicality, they can appreciate the details and nuances that contribute to creating an advanced cyclical curriculum.

Within GMLT, a cyclical concept is aptly employed, with Gordon harnessing various modalities encompassing auditory, kinesthetic, and visual learning elements. By integrating Gordon's theories into the sight-reading process and addressing the FF, educators can create a more inclusive, supportive, and effective learning environment for students.¹¹⁸ Gordon

¹¹⁵ Gordon, *Learning in Music*, 29

¹¹⁶ *Ibid.*, 29.

¹¹⁷ *Ibid.*, 125.

¹¹⁸ *Ibid.*

emphasized the importance of sequential learning, audiation, and flexible teaching methods to nurture students' musical growth, which can reduce the anxiety associated with sight-reading.

Hayward and Gromko investigated the connections between cognitive skills and music performance abilities. They explored how sight-reading skills, technical proficiency in playing a musical instrument, spatial visualization abilities, and aural discrimination aptitude are interrelated. There are significant correlations between these cognitive and musical skills.¹¹⁹ Understanding these relationships might have implications for music education, helping educators develop more effective teaching methods and strategies to enhance students' music learning experiences. These substructures offer methods for overcoming FF through systemic and cyclical learning processes.¹²⁰

Russell examined how pitch and rhythm-priming tasks impacted musicians' performance in band sight-reading. The study investigated whether these tasks can improve accuracy and fluency in sight-reading. Musicians with different levels of sight-reading experience participated in the experiment, and researchers assigned them to various groups for pitch or rhythm priming tasks. The results demonstrated that pitch and rhythm priming tasks have little influence on musicians' accuracy and fluency during sight-reading, except when reading the material a second time. These findings illuminate potential intervention and training programs in band sight-reading that enhance musicians' overall skills.¹²¹

¹¹⁹ Carol Hayward and Joyce Gromko, "Relationships Among Music Sight-Reading and Technical Proficiency, Spatial Visualization, and Aural Discrimination," *Journal of Research in Music Education* 57, no. 1 (April 2009), 26-29. DOI: 10.1177/0022429409332677

¹²⁰ Hayward, "Relationships," 27.

¹²¹ Christine Russell, "Effects of Pitch and Rhythm Priming Tasks on Accuracy and Fluency During Sight-Reading," *Journal of Research in Music Education* 67, no. 3 (2019), 262-264. DOI:10.177002249419851112

Jennifer Mishra performed a meta-analysis on sight-reading accuracy. She found that musical sight-reading abilities are as diverse as there are musicians. However, a student's literature reading abilities and spatial and cognitive reasoning skills can correlate with music reading.¹²² Hodges also notes, "In music, no theory is devoted to an explanation of music reading."¹²³ The lack of music reading theory increases educators' difficulty finding effective sight-reading teaching practice.¹²⁴ Mishra determined that the current research evidence regarding sight-reading performance limitations and factors such as attitude, perception, early exposure to music, and personality was inconclusive.¹²⁵ However, future research must investigate the FF and potential sight-reading practices in the high school band classroom.

Smith explained music reading as a series of skills and integrations, including listening, perception (decoding patterns), kinesthetics (playing the instrument), memory (recognizing patterns), and problem-solving skills (improvising and guessing).¹²⁶ Teaching and learning these skills in an increasing spiral curriculum (which increases experience, memory patterns, and rules from which to access) is vital to comprehension. Deeper comprehension and experience can lead to decreased FF in many facets in and out of music sight-reading.¹²⁷ Smith continued by adding to the music learning process. Students must give meaning to notation rather than taking meaning from the notation. She stated, "The difference between deriving meaning from symbols

¹²² Jennifer Mishra, "Factors Related to Sight-Reading: A Meta-Analysis," *Journal of Research in Music Education* 61, no. 4 (October 2014), 453. DOI: 10.1177/0022429413508585

¹²³ David Hodges, "The Acquisition of Music Reading Skills," *Handbook of Research on Music Teaching and Learning* 1, no. 1 (1992), 466.

¹²⁴ Mishra, "Factors," 454.

¹²⁵ Mishra, "Factors," 461.

¹²⁶ Smith, "Sight-Reading Instruction," 6.

¹²⁷ Hattie, *Learning in Music*, 98-99.

as opposed to giving sound and meaning to symbols involves applying kinesthetic or aural action. A person can respond mechanically to produce a notated sound and give meaning to that symbol by hearing it inwardly before a kinesthetic response."¹²⁸ Hearing inside one's head implies a connection to Gordon's MLT work, where students audiate to comprehend higher musical learning orders.¹²⁹

Arthur Et al. found a correlation between working memory capacity (WMC), rapid automatized naming (RAN), and sight-reading ability. The ability to intelligently name notes, rhythmic figures, and musical devices aloud significantly determines sight-reading proficiency.¹³⁰ Research could be conducted to associate WMC and RAN with FF and sight-reading performance. The sight-reading difficulty greatly affected RAN abilities, which could affect FF in band students.¹³¹ Fan Et al. found similar results in visual processing skills. They stated, "At the computational level, models of word recognition often include fundamental basic visual processes before orthographic, phonological, and semantic processes/visual deficits have been highlighted in models."¹³²

Sight-reading in a band setting demands rapid assimilation of various musical elements, including accuracy in pitch and rhythm, sound production quality, nuanced interpretation, and effective coordination among ensemble members. Students engaging in sight-reading may

¹²⁸ Smith, "Sight-Reading Instruction," 2.

¹²⁹ Gordon, *Learning in Music*, 57.

¹³⁰ Patricia Arthur, Sieu Khuu, and Diana Blom, "Visual Processing Abilities Associated with Piano Music Sight-Reading Expertise," *Psychology of Music* 49, no. 4 (June 2020), 1006-1007. DOI: <https://doi.org/10.1177/0305735620920370>open_in_new

¹³¹ Arthur, "Visual Processing Abilities," 1006-1007.

¹³² Pu Fan, Alan Wong, and Yetta Kwailing Wong, "Visual and Visual Association Abilities Predict Skilled Reading Performance: The Case of Music Sight-Reading," *Journal of Experimental Psychology* 151, no. 11 (November 2022), 2683. DOI: <https://doi.org/10.1037/xge0001217>

grapple with maintaining precision, managing physical traits like tension and breathing, and navigating cognitive processes. The pressure associated with sight-reading and the potential for public performance intensifies the emotional states—anxiety, self-doubt, and fear of making mistakes affect students' confidence in their musical abilities. A student's performance in band sight-reading is not reliant solely on technical proficiency, but also on their ability to manage the multifaceted challenges inherent in music practice. The interplay between the identified obstacles and students' emotional and psychological states can significantly influence their confidence and competence as musicians during band sight-reading sessions. Understanding and addressing these connections was crucial for educators and practitioners aiming to enhance students' musical development in ensemble and individual settings.

Classroom Culture and Self-Efficacy

Nilson characterized humanity as an assembly of perpetual learners. From birth, individuals embark on a journey of acquiring copious amounts of information, subsequently organizing it in alignment with their pre-existing knowledge. As humans heighten their awareness of the learning process, they refine their skills to discern and retain beneficial, significant, personally pertinent, and socially influential content.¹³³ Nilson's exceptional aptitude in pedagogy and scholarship equips educators across all levels with valuable insights into the routes for engaging with individuals. While her work primarily focused on higher education, the theoretical framework and skill sets clarified therein are universally applicable as people continually assimilate information and context throughout their daily lives. Adhering to elevated teaching and learning standards distinguished robust educational environments. Nevertheless, it

¹³³ Linda Nilson, *Teaching at its Best: A Research-Based Resource for College Instructors* (San Francisco: Jossey-Bass, 2010), 46-47.

was imperative to underscore that the measure for quality extended beyond the confines of the instructor's perspective.

Effective learning emanated from aspirations that transcend the conventional, encompassing broader societal and global ramifications. Concurrently, exemplary classrooms exhibit a capacity to meet students at their current level of proficiency and scaffold their development from that point forward.¹³⁴ Fear or inattentiveness can be significant impediments when students' enthusiasm and cognitive engagement decline. A profound comprehension of the dynamics inherent to the classroom dynamic can offer valuable insights into any educational enterprise, particularly one underscored by a student-centered aspiration for future success.¹³⁵

Tullis explored how teachers handle student mistakes. The study identified three approaches: avoidance, correction, and facilitation. The avoidance approach involved teachers overlooking or ignoring errors, potentially hindering student learning. The correction approach directly pointed out and corrected mistakes, but excessive correction may lead to adverse emotional reactions. The facilitation approach guided students to recognize and correct mistakes, fostering independent learning skills and a growth mindset. In general, creating a supportive learning environment that views mistakes as valuable opportunities for growth results from effective error management behaviors.¹³⁶ Tullis stated, "Teachers' concepts and beliefs of how to deal with students' mistakes should be examined in future research."¹³⁷

¹³⁴ Nilson, *Teaching at its Best*, 48.

¹³⁵ *Ibid.*, 50.

¹³⁶ Tullis, Maria. "Error Management Behavior in Classrooms: Teachers' Responses to Student Mistakes." *Teaching and Teacher Education* 33, 2013, 56–67. doi.org/10.1016/j.tate.2013.02.003

¹³⁷ *Ibid.*, 67.

The flipped classroom model is an expanding concept in the world of education. It is effective for student success and allows students to think deeply about the concepts taught and learned. Assini stated, "Students working together to create and share their learning is a critical skill that prepares young people for workplaces of the future."¹³⁸ Assini's classroom constantly shifted from a teacher-led model to a student-led model as students helped teach music and musical content. Small group breakout sessions continued to show significant effects on ensemble and individual success. Barbe urged educators to utilize as many learning situations and teaching strategies as possible because individual students learn uniquely. Each method or system will only be effective in reaching some students. In this manner, the classroom is a perfect place to affect multiple strategies, student-led and student-centered activities, and learning modes.¹³⁹ Peters advocated for a student-centered music curriculum by focusing on diverse literature that reflects the student population. She urged, "Greater diversity and inclusivity in music curricula are goals that permeate discussions in education. Achieving these goals, however, is complex and presents inherent difficulties as music not only values tradition but also promotes the past."¹⁴⁰ It is ultimately up to the individual educators to advocate for their student's voice in the classroom. This voice can be a determining factor in a student's FF and their willingness to fail as a tool for learning.¹⁴¹

¹³⁸ Kathleen Assini, "High School Teachers' Motivation and Strategies for Effectively Implementing Cooperative Learning." EDD diss., Walden University, 2018. In ProQuest Dissertations and Thesis.

¹³⁹ Walter Barbe and Michael Mileone, "What We Know about Modality Strengths." *Educational Leadership* 38, no. 5 (1981): 378–380. DOI: 10.11227755454

¹⁴⁰ Gretchen Peters, "Do Students See Themselves in the Music Curriculum? A Project to Encourage Inclusion." *Music Educators Journal* 102, no. 4 (2016): 22–29. <http://www.jstor.org/stable/24755677>.

¹⁴¹ Briggs, *Fail*, 98.

Researchers may utilize error management concepts, such as avoidance, correction, and facilitation approaches, to investigate how teachers' responses to mistakes during sight reading affect students' perceived FF.¹⁴² The study explored whether teachers' avoidance of addressing errors contributed to increased anxiety among band students, as well as the potential negative impact of excessive correction on students' motivation and confidence. Additionally, the study highlighted the facilitation approach as a possible strategy to reduce the fear of error-making. By incorporating these findings, researchers can propose effective techniques for teachers to manage errors and enhance student confidence, motivation, and growth in the context of music.¹⁴³ Moreover, research conducted on error-culture, abuse, and avoidance can significantly influence the perceived fears of both students and teachers.

Niles highlighted the tendency among musicians to want to control every aspect of a performance, often leading to a lack of collaboration and stifling the creativity of others. She stressed the importance of trusting fellow musicians and allowing them the freedom to express themselves. Niles explained that stepping back and giving others space to shine can enhance the overall performance and create a more dynamic and engaging experience for the musicians and the audience.¹⁴⁴ Niles urged, "Part of a teacher's job is to make that job obsolete eventually. That is, to teach a student to teach themselves."¹⁴⁵ Although the process of getting out of the way can be complex in a music classroom where every student has a noisemaker, Niles further stated, "[students] sometimes, in trying to comply, can take himself or herself out of the equation and

¹⁴² Briggs, *Fail*, 57.

¹⁴³ Tullis, "Error Management," 69.

¹⁴⁴ Laurie Niles, "When to get out of the Way." *Strings* 32, no.11 (June 2018), 57-59.

¹⁴⁵ Niles, "Out of the Way," 58.

stop thinking, experimenting, or taking responsibility."¹⁴⁶ Removing creative and experimental opportunities from students could significantly increase fear or hold students back from future potential.¹⁴⁷

Dawkins et al. described the learning process as a way to take in the world and make it personally usable.¹⁴⁸ DiDonato furthered this concept by including self-regulation and self-awareness skills as central to the learning process.¹⁴⁹ Teachers can sway classroom learning through the environment or teaching methods. DiDonato stated, "Schools and classrooms have the potential to foster the development of students using explicit and implicit pedagogies."¹⁵⁰ Empirical data indicated a positive correlation between the capacity for self-assessment and heightened academic achievement. Studies have demonstrated that the performance of middle school students significantly improved when they were allowed to assess their learning after completing a mathematical task. Generally, self-evaluations were most conducive to the learning process when they occurred regularly, aligned with mastery-oriented objectives, and conveyed information that students might not have otherwise acquired autonomously.¹⁵¹ Evidence suggests that the ability to self-evaluate is positively associated with enhanced performance in academic subjects and creative and skill-based domains such as music.¹⁵²

¹⁴⁶ Niles, "Out of the Way," 59.

¹⁴⁷ *Ibid.*, 57.

¹⁴⁸ Bonnie Dawkins et al., *Intentional Teaching: The Let Me Learn Classroom in Action* (Thousand Oaks: Corwin, 2010), 6.

¹⁴⁹ Nicole DiDonato, "Effective self- and co-regulation in collaborative learning groups: An analysis of how students regulate problem-solving of authentic interdisciplinary tasks," *Instructional Science* 41, no. 1 (January 2013), 26. DOI: 10.1007/s11251-012-9206-9

¹⁵⁰ DiDonato, "Self- and co-regulation," 27.

¹⁵¹ DiDonato, "Self- and co-regulation," 26–30.

¹⁵² Smith, "Sight-Reading Instruction," 6.

Bonshor further represented a collaborative classroom environment featuring the amateur choir as a community of practice that promised an objective realization of self-assurance and peak performance. This method could enhance students' confidence and proficiency, positively affecting their performance. Moreover, for the conductor, an approach based on community, collaboration, and social learning could cultivate a facilitative and empowering leadership style. Furthermore, this methodology could establish the origins of all participants' proficient, self-assured, and artistically gratifying performances.¹⁵³

Regier defined self-efficacy as "belief in the ability to produce a certain outcome."¹⁵⁴ Due to the varying requirements of different situations, self-efficacy beliefs are specific to the context rather than being universal traits. An individual's experiences shape these beliefs, encompassing multiple dimensions: level, generality, and strength. Engaging successfully in a task enhanced self-efficacy beliefs, while unfavorable experiences produced the opposite effect. These positive and negative encounters contributed to the emergence of four recognized sources of self-efficacy ideas: mastery experience, vicarious experience, verbal/social persuasion, and physiological state.¹⁵⁵ Professional educators' efficacy can change students' experiences and perceptions within the classroom context. As individuals attain successful mastery experiences, they can develop self-efficacy beliefs, and these experiences can, in turn, influence students' experiences and self-efficacy.¹⁵⁶

¹⁵³ Michael Bonshor, "Collaborative learning and choral confidence: the role of peer interactions in building confident amateur choirs," *Music Performance Research* 10, no. 1 (2020), 54-56. DOI: 10.1755-9219

¹⁵⁴ Bradley Regier, "A Measurement of Self-Efficacy Among Oklahoma Secondary Band Directors in Concert, Marching, and Jazz Ensemble Pedagogy," *Update: Applications of Research in Music Education* 37, no. 3 (November 2018), 58. DOI: 10.1177/8755123318808246

¹⁵⁵ Regier, "Measurement of Self-Efficacy," 59-60.

¹⁵⁶ Regier, "Measurement of Self-Efficacy," 61.

Zelenak stated, “Self-efficacy mediates the relationship between cognition and behavior and affects human functioning on many levels. It influenced actions, the level of effort put forth, the amount of time that individuals persevere, the degree of resiliency to recover from setbacks, the direction of thought patterns, the magnitude of stress and anxiety, and the level of achievement.”¹⁵⁷ As a mirror to FF, Zelenak’s self-efficacy model could transform FF study and redirect educational efforts on both topics.¹⁵⁸ A centerpiece of Zelenak’s research was a reciprocal social cognitive model Bandura made famous.¹⁵⁹ In this construct, behavior, environment, and cognition all work in tandem with one’s self-efficacy to manipulate the outcomes or interests of the individual.

Administering a self-made (valid and reliable) assessment, Zelenak measured musical self-efficacy in middle and high school musicians. The most significant influence on music achievement was students’ musical concept mastery.¹⁶⁰ According to Zelenak’s findings, “self-efficacy had a greater influence on music performance achievement than did intrinsic value, general self-efficacy, or self-regulation.”¹⁶¹ Applying the four pillars of self-efficacy in Zelenak’s model, the current research includes an observation rubric (Appendix G) to determine if a connection between self-efficacy and FF exists. Zelenak’s concepts expounded the sight-reading process within the FF context as an extension of these previous studies.

¹⁵⁷ Michael Zelenak, “Self-Efficacy in Music Performance: Measuring the Sources among Secondary School Music Students,” PhD diss., University of South Florida, 2011, 3. In ProQuest Dissertations and Thesis.

¹⁵⁸ Ibid., 4–7.

¹⁵⁹ Zelenak, “Self-Efficacy,” 5.

¹⁶⁰ Ibid., 43.

¹⁶¹ Zelenak, “Self-Efficacy,” 9.

Schatt studied a student-led music ensemble rehearsal strategy that allowed students to recognize mistakes, stop rehearsal, and correct the issue on their terms. The outcomes increased autonomy and perceived self-efficacy among music students.¹⁶² Although the model focused on concert music rehearsals, adapting the process to sight-reading assessments and ensemble sight-reading could have wide-ranging benefits. Schatt stated, “Decisions to cease music instrument instruction or even playing an instrument altogether are often associated with diminished feelings of competence, relatedness, and autonomy.”¹⁶³ Increasing autonomy may significantly affect student retention/experience and refinement of FF. However, maintaining authority within the classroom is imperative, albeit only sometimes synonymous with optimizing educational achievements.¹⁶⁴ Optimizing classroom learning requires rapport between student and teacher while increasing student autonomy and decreasing FF.¹⁶⁵

Cooper suggested that researchers have conducted self-efficacy studies to demonstrate how the four identified sources influence an individual's self-perception and behavior, either fostering or hindering personal development. Within this conceptual framework, self-efficacy significantly influenced self-regulated behavior in educational settings, encompassing goal setting and motivation. Elevated self-efficacy beliefs are associated with increased resilience in experiencing challenges and obstacles. For instance, an individual with significant self-efficacy may derive inspiration from setbacks. In contrast, someone with low self-efficacy might

¹⁶² Matthew Schatt, “Passing the Baton: Building Student Autonomy and Democracy in the Large Ensemble Setting,” *Update: Applications of Research in Music Education* 40, no. 3 (September 2021), 49-50. DOI: 10.87551233211041693

¹⁶³ Schatt, “Passing the Baton,” 50.

¹⁶⁴ *Ibid.*, 51.

¹⁶⁵ *Ibid.*, 58.

succumb to discouragement, abstaining from efforts to enhance performance due to a conviction that increased effort will yield minimal improvement based on past experiences.¹⁶⁶

As noted in Dweck's work, individuals with significant self-efficacy persist despite experiencing challenges and setbacks, parallel those with a growth mindset. Both groups believe that improvement and success can result from effort and perseverance. Conversely, individuals who maintain inadequate self-efficacy may surrender quickly due to a perceived lack of improving performance, like individuals with a fixed mindset. In both cases, there is a tendency to perceive abilities as static and resistant to change through effort. However, Dweck's mindset theory also addressed broader attitudes toward learning and intelligence.¹⁶⁷

McPherson and McCormick found a significant correlation between music achievement and self-efficacy. Students with greater self-efficacy achieved substantial task performance, including sight-reading. They also urged researchers to examine self-efficacy within music education. Only some studies have applied this theoretical framework in music, an area of learning that exerts excellent physical, mental, and emotional demands on musicians.¹⁶⁸ FF leads to a need for more confidence in academic endeavors across multiple content areas while decreasing self-efficacy.¹⁶⁹ McCormick and McPherson state, "Educational practices should be gauged not only by the skills and knowledge they impart for present application but also by what

¹⁶⁶ Zelenak, "Self-Efficacy," 5.

¹⁶⁷ Dweck, *Mindset*, 147.

¹⁶⁸ Gary McPherson and James McCormick, "Self-Efficacy and Music Performance," *Psychology of Music* 34, no. 3 (2006), 322-336. DOI:

¹⁶⁹ McPherson, "Music Performance," 327.

they do to children's beliefs about their capabilities, which affects how they approach the future.”¹⁷⁰

Carey's emphasis on spaced repetition became paramount in cultivating sight-reading skills.¹⁷¹ Rather than adopting a concentrated and time-bound approach to practice, students engaged in consistent, spaced sessions, fostering a more enduring retention of musical patterns.¹⁷² The concept of interleaving, advocating for the intentional mix of various musical pieces,¹⁷³ was seamlessly applied, exposing students to diverse musical elements and fortifying their adaptability to the unpredictability inherent in sight-reading performances.

Carey stressed the significance of regular testing and retrieval practice in tandem with these principles. By simulating performance conditions during practice, students experienced a process of active recall that reinforced their sight-reading abilities and progressively bolstered their confidence. The convergence of these cognitive strategies served as the foundation for refining sight-reading skills deliberately and sustainably.¹⁷⁴ Acknowledgment and celebration of incremental successes in sight-reading were motivational catalysts, propelling students towards greater musical fluency. The narrative posited that this affirmative approach contributed to skill enhancement and constructing a resilient mindset conducive to overcoming the challenges inherent in sight-reading.¹⁷⁵

¹⁷⁰ McPherson, “Music Performance,” 334.

¹⁷¹ Carey Benedict, *How We Learn: The Surprising Truth About When, Where, and Why It Happens* (New York: Random House, 2014), 20.

¹⁷² Carey, *How We Learn*, 46.

¹⁷³ *Ibid.*, 83.

¹⁷⁴ *Ibid.*

¹⁷⁵ *Ibid.*

Furthermore, Carey underscored the metacognitive dimension of learning, urging educators to instill reflective practices among students. By engaging in metacognition, students gained a heightened awareness of their individualized learning strategies, enabling them to regulate their learning effectively. This metacognitive approach cultivated a sense of autonomy and self-efficacy, empowering students to navigate the intricate terrain of sight-reading with more excellent proficiency.¹⁷⁶

Cross-Content Applications

Research on the FF encompasses a wide range of subjects, activities, and sports, highlighting its multifaceted nature as a complex psychological phenomenon that can manifest in various situations. In the realm of academic performance, studies delved into the impact of the FF on students' academic achievements, motivation, and overall success. This area of inquiry was particularly prominent within the field of educational psychology.¹⁷⁷ Sports psychology also extensively examined the FF, probing into how it affects athletes' performance, confidence levels, and overall well-being.¹⁷⁸

The FF can influence decision-making processes, risk-taking behaviors, and entrepreneurial endeavors within the business world. Research in this domain targeted its ramifications on business success and innovation.¹⁷⁹ The FF was a significant impediment to

¹⁷⁶ Carey, *How We Learn*, 22–24.

¹⁷⁷ Alberto Chong, “Feeling the Heat? Fear of Failure and Performance,” *Kyklos* 76, no. 1 (January 2023), 4. DOI: <https://doi.org/10.1111/kykl.12316>

¹⁷⁸ Luis Marin et al., “Coaches' Motivational Style and Athletes' Fear of Failure,” *International Journal of Environmental Research and Public Health* 16, no. 9 (May 2019), 2–3. DOI: 10.3390/ijerph16091563

¹⁷⁹ Sophie Pomet and Jean Sattin, “How Well Do Owner–Managers Forecast Potential Future Bankruptcy? Assessing Fear of Failure Using Employment Insurance for SMEs,” *Canadian Journal of Administrative Sciences* 36, no. 1 (March 2019), 20–21. DOI: <https://doi.org/10.1002/cjas.1480>

adopting healthy lifestyles, such as exercise and diet. Studies in this category investigated how it influenced behavioral change and adherence to health-related goals.

The FF assumed a crucial role in clinical psychology and therapy, with researchers exploring its involvement in various mental health conditions, including anxiety disorders and depression. Parents and educators may inadvertently exacerbate or mitigate children's FF, and research endeavors investigated the influence of different parenting styles and educational approaches in this context. The FF impeded innovation and creativity in the technological and scientific fields. Researchers scrutinized its effects on technological advancements and breakthroughs. Social scientists also analyzed the FF concerning social anxiety, self-esteem, and social dynamics, unraveling its implications in these areas.

The self-help industry often addressed the FF, and research assessed the effectiveness of various strategies and interventions to overcome it. The extensive body of research in these diverse areas underscored the significance of the FF in both personal and professional settings. Scholars from psychology, sociology, education, business, and others collectively contributed to our understanding of this intricate phenomenon. The specific focus of research varied according to the context and objectives of each study.

Mera Et al. focused on fostering classroom error-culture to enhance student learning. The challenge to the traditional perception of errors as unfavorable viewed them instead as valuable opportunities for growth and learning.¹⁸⁰ Teachers could create a supportive environment that promotes active engagement, critical thinking, and problem-solving skills by recognizing and addressing students' misconceptions and thought processes through error presence. Strategies for cultivating an error-culture included promoting a growth mindset, encouraging collaborative

¹⁸⁰ Mera, "Benefits of Errors," 754.

learning activities, and providing timely and specific feedback emphasizing the learning process.¹⁸¹ The research also highlighted the role of formative assessment in supporting an error-culture by helping students recognize their strengths and areas for improvement, reducing anxiety associated with making mistakes.

Mera Et al. explored the profound influence of classroom culture on students' attitudes toward errors and their subsequent learning experiences. The author's empirical investigation into the dynamics of error culture aligned with the hermeneutic phenomenological foundation of current studies, delving into the lived experiences and interpretations of students and educators as they navigate mistakes and setbacks. The findings could shape students' mental mindsets and resonate across disciplines in the context of cognitive processes and the psychological underpinnings of fear.¹⁸² By extrapolating these findings to the realm of band sight-reading, the review of Mera Et al.'s work offered a lens through which to analyze how embracing an error-tolerant environment could influence students' cognitive perceptions of challenges and their emotional responses to them.

Brown Et al. provided a seminal exploration of cognitive science principles that enhanced the effectiveness of learning and memory retention. They advocated for spaced repetition, variability in learning contexts, and active information retrieval. By synthesizing research findings, the authors argued that traditional, intuitive approaches to learning often need to be revised and instead proposed evidence-based strategies that promote long-term retention and transfer of knowledge. Like Mera Et al. and Dweck, Brown Et al. emphasized embracing challenges, frequent self-testing, and employing diverse learning techniques to optimize

¹⁸¹ Mera, "Benefits of Errors," 754.

¹⁸² Mera, "Benefits of Errors," 760.

learning.¹⁸³ These principles were applicable across various disciplines and offered valuable insights for educators and learners while enhancing their understanding and application of complex subjects. Integrating Brown et al.'s principles in educational contexts could revolutionize teaching methodologies, improve learning outcomes, and address common misconceptions about effective study practices. As Brown Et al. explained, the fundamental tenet of variability and challenge becomes instrumental in cultivating practical sight-reading skills. Rather than confining themselves to the comfort of familiar musical pieces, high school band students could engage in practice sessions that deliberately introduce variability in musical patterns and styles. This intentional exposure to diverse elements might fortify their adaptability to the unpredictable nature of sight-reading.

Willingham explored the nature of anxiety, its potential origins, and strategies for coping with anxiety, particularly in an academic context. Based on psychological theories, the text underscored the effects of interpretations on anxiety, emphasizing that the perception of events is pivotal. It advocated for a shift from the goal of eliminating anxiety to managing it, promoting a nuanced understanding of progress. Strategies included challenging common responses to anxiety, a three-step process for reinterpreting anxious thoughts, and recognizing the overlap between physical symptoms of anxiety and excitement. The proposal suggested using mindfulness meditation to cultivate self-awareness and modify one's relationship with anxious thoughts. In an educational setting, instructors were encouraged to offer accommodations for students with anxiety, focusing on equitable expectations rather than treating anxiety as a

¹⁸³ Peter Brown, Henry Roediger, and Mark McDaniel *Make It Stick: The Science of Successful Learning* (Cambridge, MA: Harvard University Press, 2014), 44.

disability. The comprehensive approach outlined in the text provided valuable insights for individuals to navigate and mitigate anxiety in academic environments.¹⁸⁴

Summary

This chapter provided a comprehensive overview of the dissertation's key components, starting with a foundation in hermeneutic phenomenology. Vagle's work, which delved into historical and contemporary research methodologies within the phenomenological framework, emphasized the dynamic relationship between researchers, participants, and the FF, was explored. Ramsey's study on teacher-leaders in music education highlighted the application of a phenomenological approach to understanding personal experiences. The situation uncovered critical themes related to mentorship, values, challenges, and the transformative impact of leadership identity development.

Briggs' work on failure as a catalyst for personal growth emphasized its relevance to studying the FF in music education. Students and teachers should understand failure as a tool for change rather than an embarrassing pitfall. Dweck's research on growth mindset also became a springboard for FF in band sight-reading, offering insights into how this mindset could mitigate fear and challenge students' self-concepts. Dweck's differentiation between fixed and growth mindsets provided implications for handling fear and challenges.

Tullis' flipped classroom model was highlighted as a practical pedagogical approach, promoting student-led learning and collaboration. The exposition also emphasized Niles' focus on trust and creativity in music education. The chapter highlighted the interdisciplinary nature of FF research and its applicability across various contexts, from education to sports, business, and

¹⁸⁴ Daniel T. Willingham, *Outsmart Your Brain: Why Learning Is Hard and How You Can Make It Easy* (Gallery Books, 2023), ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID=7168564>.

mental health. Reiterating the importance of fostering an error-tolerant classroom culture and its potential impact on cognitive mindsets bridges the subsequent chapters. FF is a wide-ranging concept central to a student's success or failure in the music classroom. Understanding student experiences around FF in the context of sight-reading can help shape the future of sight-reading education and curriculum developments in the high school band classroom.

This review of the FF revealed a multifaceted issue that significantly affects students' musical experiences and overall academic engagement. The FF is a pervasive phenomenon influenced by various factors, including cognitive mindsets, sight-reading practices, social influences, and personal motivations. Implementing strategies to enhance students' self-efficacy, providing targeted support for those struggling with anxiety, and fostering a positive and encouraging learning environment were essential components of effective intervention programs in cross-content areas. However, studies on high school band students' FF in sight-reading still need to be completed. While the literature underscored the pervasive FF in multiple modalities, it also highlighted the potential for positive change through targeted intervention and supportive educational environments. Future research should explore the effectiveness of specific strategies, assess the long-term impact on student's musical development, and consider the broader implications for music education. Enhancing high school students' musical proficiency and improving their overall well-being and academic success can be achieved by addressing the FF in sight reading.

Chapter III: Research Methods

Introduction

This chapter outlines the research design and methods used in the present study. The researcher explored how students' FF influences their sight-reading abilities within the high school band context, both in the ensemble and individual idioms. The discussion includes philosophical assumptions and positionality, detailed connections to procedures, data collection, and analysis. A concise section addresses the participants and sampling procedures. Subsequently, the following section outlines the observation, assessment, and interview process. Afterward, the final section clarifies the data collection and analysis procedures.

Research Design

This study adopted a qualitative hermeneutic phenomenological research approach. Qualitative research allows an in-depth exploration of high school band students' experiences, perceptions, and emotions regarding their FF in high school band sight-reading. Edmund Husserl, a German philosopher credited as the founder of phenomenology, developed a philosophical framework that structured qualitative research methodologies. Husserl conceived phenomenology, focusing on studying consciousness and the structures of human experience. His foundational ideas regarded diverse fields such as psychology, sociology, and qualitative research.¹⁸⁵

Husserl's qualitative research philosophy incorporated several fundamental principles. Central to his approach was bracketing, which requires researchers to temporarily set aside personal biases and preconceptions to approach phenomena objectively. Intentionality is another

¹⁸⁵ Doris Guillen, "Qualitative Research: Hermeneutical Phenomenological Method," *Monographic: Advances on Qualitative Research in Education* 7, no. 1 (April 2019), 217. DOI: <http://dx.doi.org/10.20511/pyr2019.v7n1.267>

crucial aspect, emphasizing that consciousness gets directed toward objects or experiences. In the context of qualitative research, this notion encourages a focus on the lived experiences of individuals and the meanings they attribute to those experiences. While Husserl's phenomenology served as a foundational framework for qualitative research, it is noteworthy that various branches of phenomenology have evolved. Researchers may draw from different phenomenological traditions based on their research objectives and questions.¹⁸⁶

Following the scholarly work of van Manen, hermeneutic phenomenology best suits the exploration of students' lived experiences within the band sight-reading context.¹⁸⁷ Hermeneutic phenomenology encompasses a set of six fundamental research activities. These six methodological endeavors encompass the comprehensive examination of a phenomenon, a meticulous inquiry into participants' lived experiences, contemplation and reflection on the thematic elements that encapsulate the phenomenon's essence, the phenomenon's artful narration through the craft of prose, the establishment and maintenance of a robust and equitable relationship with the phenomenon, and perspective preservation by considering both the constituent parts and the holistic aspects.¹⁸⁸ Van Manen discussed the significance of employing hermeneutic phenomenology in the context of educational research. He underscored the necessity for an action-sensitive approach within pedagogical research.¹⁸⁹ Creswell and Creswell's advocacy for a qualitative, exploratory approach highlighted the importance of flexibility and adaptability in research design, emphasizing the need for methodologies that can

¹⁸⁶ Guillen, "Qualitative Research," 218.

¹⁸⁷ Van Manen, *Researching Lived Experience*.

¹⁸⁸ Van Manen, *Researching Lived Experience*.

¹⁸⁹ Martin van Manen, *Researching Lived Experience: Human Science for an Action-Sensitive Pedagogy* (New York: Routledge, 2016),

accommodate the complexity and variability inherent in emerging or underexplored areas of study. By adopting such an approach, the researcher positioned themselves to uncover a deeper understanding of the subject matter, contributing to the overall advancement of knowledge within the academic domain.¹⁹⁰

Several scholars have highlighted the challenges associated with the subjectivity of interpretation in hermeneutic phenomenology. Van Manen acknowledged that researchers bring their biases and perspectives to the analysis, potentially leading to different interpretations of the same data.¹⁹¹ The risk of interpretive bias produces questions about the reliability and consistency of findings. Hermeneutic phenomenology often involves a small, purposively selected sample of participants, focusing on in-depth exploration rather than generalizability. As a result, findings may be context-specific and not easily transferable to other settings or populations.¹⁹² Polkinghorne argued that hermeneutic phenomenology prioritizes depth over breadth and cannot generate generalizable knowledge. Emphasizing context and individual experiences limits the applicability of findings beyond the specific study context.¹⁹³ This depth produced concerns about the external validity of the research and its ability to inform practices or policies beyond the immediate study participants.

Conversely, these limitations do not negate the value of hermeneutic phenomenology but rather highlight necessary considerations when designing and interpreting studies using this

¹⁹⁰ Creswell, *Qualitative Inquiry*, 34.

¹⁹¹ Ibid.

¹⁹² Ibid.

¹⁹³ Donald Polkinghorne, "Language and Meaning: Data Collection in Qualitative Research," *Journal of Counseling Psychology* 52, no. 2 (April 2005), 138.

approach. Researchers implementing hermeneutic phenomenology could emphasize the importance of reflexivity, transparency, and careful consideration of the context to address these limitations to the extent possible.¹⁹⁴ Martin Heidegger, a disciple of Husserl, pioneered the hermeneutic phenomenological methodology, a paradigm that decisively diverged from Husserl's proposition of suspending the researcher's experiential influence in the interpretive undertaking. Heidegger contended, in contrast, that researcher predispositions were integral to the construction of interpretation, and antecedent knowledge is an indispensable element within the hermeneutic process.¹⁹⁵

Participants and Setting

The study included a purposive sample of high school band students within a large public school system in the southeast, providing a diverse participant group.¹⁹⁶ As a K-12 system offering music options at all levels, students in this district receive mandatory music instruction in elementary school. Elective courses include secondary ensembles, theory, and guitar. However, students matriculate to high school bands with diverse skills and involvement levels due to many variables, including middle school engagement, extracurricular involvement, school and grade-based requirements, and family-based circumstances (work or caring for siblings).¹⁹⁷

According to the Georgia Professional Standards Commission, the high school band teachers involved in the observation and assessment selection process are certified and highly

¹⁹⁴ Creswell, *Qualitative Inquiry*, 102.

¹⁹⁵ Vagle, *Crafting Phenomenological Research*, 21.

¹⁹⁶ Creswell, *Qualitative Inquiry*, 104.

¹⁹⁷ Personal communication, Anonymous.

qualified educators.¹⁹⁸ Teaching experience ranged from novice to eighteen years for a total combined experience of 90 years. Teacher degree levels range from bachelor's to doctoral candidate degrees. Although teachers will not be directly involved in the interview process or analysis, the teaching experience and observed comfort levels for teaching the sight-reading process offered enlightening material, which helped the researcher understand specific thematic analysis results. As such, the research provided possible solutions to current teaching practice while learning about student fears and hesitations with the sight-reading process.

The student participants must be in grades nine through twelve and participate in the band class ensembles the district maintains. Active enrollment in the school district is a requirement for students during their studies. The researcher will ensure an even distribution of male and female students throughout the sample process. Students will be coded randomly by number (one through twenty-four) in the format: Student 1, Student 2, etc. A purposive mixed sample of inexperienced to highly experienced students was required to understand the students' experiences.¹⁹⁹

The researcher initiated participant selection by conducting informal, video-recorded observations. The researcher collected observational data via a rubric created for this purpose.²⁰⁰ (See Appendix X). After compiling the rubric data, the researcher purposefully formed a group of participants to ensure a sufficient sample of student experience and levels of fear. Purposive sampling ensured participants maintained relevant and varied experiences with FF in band sight-

¹⁹⁸ GAPSC, "Professional Certification," [https://www.gapsc.com/Rules/Current/Certification/505-2-.05.pdf?dt=%3C%23Eval\(strTimeStamp\)%20%3E](https://www.gapsc.com/Rules/Current/Certification/505-2-.05.pdf?dt=%3C%23Eval(strTimeStamp)%20%3E), accessed April 4, 2024.

¹⁹⁹ Creswell, *Qualitative Inquiry*, 45.

²⁰⁰ Creswell, *Qualitative Inquiry*, 45.

reading, providing a rich and diverse dataset.²⁰¹ By focusing on musicians with specific experiences related to the FF in band sight-reading, purposive sampling directly aligned with the research questions, enhancing the study's validity and applicability.²⁰²

The researcher determined sample sizes according to Guest et al.'s data saturation standards. Per Guest's model, saturation occurs when less than five percent of new themes present themselves during a new interview run of two.²⁰³ The researcher needed 5⁺² interviews or seven individual interviews to reach this saturation percentage.²⁰⁴ The first interview provided forty unique codes; therefore, saturation was reached when two or fewer new codes were revealed in an interview. Saturation was reached after the fifth interview and a required run length of 2 subsequent interviews substantiated the data.

The school and community settings were highly supportive, encompassing administrative, parental, and communal aspects. The school district's full-time fine arts coordinator oversees the implementation of continued professional development, emphasizing teacher and student efficacy and the practical application of music-specific processes.²⁰⁵ As a rural suburb of a prominent Georgia city, the school district hosts an active course schedule promoting college, trade, and military preparation. In addition, clubs and extracurricular opportunities abound. The band programs continually host a significant percentage of the top ten students in each high school while also serving many students in need. With a rich and diverse

²⁰¹ James Creswell and Cheryl Poth, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (Thousand Oaks, and CA: Sage Publications, 2017), 86-88.

²⁰² Ibid.

²⁰³ Greg Guest, Emily Namey, Maria Chen, "A Simple Method to Assess and Report Thematic Saturation in Qualitative Research," *PLoS ONE* 15, no. 5 (May 2020), 1-7. doi.org/10.1371/journal.pone.0232076

²⁰⁴ Guest et al., "Thematic Saturation," 8.

²⁰⁵ Personal conversation, Dr. K. Anderson.

student population, the school district provides an excellent opportunity to understand the phenomenon.

Researcher Positionality

Intrigue in the FF began with my fears surrounding sight-reading as a young student. As I gained experience teaching high school band, I found that many students experience debilitating anxieties when high-stakes assessments require them to perform individually or for ratings with a band ensemble. When highly qualified students approached me about dropping out of the district and all-state honor band process, I asked many questions to understand their thoughts. Ultimately, one student felt more comfortable controlling the situation by removing herself from the process rather than submitting to possible judgment or failure. The inquiry into fear ensued. Unfortunately, I have located minimal resources on the phenomenon in ensemble music classrooms.

In my research, my interpretive framework involved delving into the subjective experiences of band students and teachers. Many factors shaped students' perceptions of fear, failure, and sight-reading. The hermeneutic phenomenological approach served as the overarching interpretive framework. It emphasized interpreting individuals' meanings to their experiences, allowing for a deeper exploration of the intricate layers of FF in high school bands.

My ontological assumptions involved a critical realist point of view, asserting that individuals' experiences of FF in band sight-reading are meaningful and subjective phenomena needing careful study. Careful examination and critical thought formed the basis of understanding the phenomenon's reality. Merleau-Ponty elucidated that our understanding of the world is grounded in our lived experiences, emphasizing the importance of subjective

perceptions in shaping reality.²⁰⁶ Furthermore, Gadamer et al., drawing on hermeneutics, influenced my belief that contextually embedding the FF and interpreting it within the cultural and musical context of band sight-reading was essential.²⁰⁷ Gadamer's thoughts aligned with the critical realist view, asserting that interpretation is integral to understanding, and meaning is constructed through dialogue and engagement within a specific context.

From an epistemological standpoint, I embraced a constructivist perspective, asserting that individuals actively construct knowledge about the FF in band sight-reading through their experiences and interpretations. In music education, Jorgensen supported the idea that learning and understanding music are dynamic processes influenced by personal experiences and interpretations.²⁰⁸ Osborne's research on musical performance anxiety reinforced the perspective that knowledge about FF is not objective but constructed through personal experiences and psychological processes.²⁰⁹

Axiologically, I valued understanding and appreciating individuals' subjective experiences. This aligned with a humanistic and empathetic approach to research. Green supported recognizing the diverse ways individuals learn and engage with music, emphasizing the importance of acknowledging the individual's perspective in the educational context.²¹⁰ Moreover, the work of MacDonald and Miell substantiated the axiological assumption that the

²⁰⁶ Timothy Mooney, *Merleau-Ponty's Phenomenology of Perception: On the Body Informed* (Cambridge: Cambridge University Press, 2022), 207.

²⁰⁷ Derrida Jacques, Hans-Georg Gadamer, Philippe Lacoue-Labarthe, Micille Calle-Gruber, Jean-Luc Nancy, , and Reiner Wiehl, *Heidegger, Philosophy, and Politics : The Heidelberg Conference* (New York: Fordham University Press, 2016), 24-25.

²⁰⁸ Estelle Jorgensen, *Values and Music Education* (Bloomington: Indiana University Press, 2021), 2.

²⁰⁹ Richard Osborne, *Owning the Masters: A History of Sound Recording Copyright* (New York: Bloomsbury Academic, 2023), 42-44.

²¹⁰ Lucy Green, *Music, Informal Learning and the School: a New Classroom Pedagogy* (New York: Routledge, 2008), 3-4.

cultural and social context of music, including band interactions, may contribute significantly to the understanding of FF. This underscored the value of recognizing and respecting the cultural nuances in studying this phenomenon. These assumptions collectively shaped a research approach that valued the lived experiences of individuals, acknowledged the interpretative nature of knowledge, and respected the cultural and social dimensions of musical practices. As the "human instrument," I actively reflected on my subjectivity and biases, recognizing that the interpretations emerged through a collaborative process between the participants and myself.

I work for the school district in the study. Furthermore, I teach a large percentage of participating students. I have loved music and studied it for many years. Therefore, my perceptions have only sometimes aligned with students seeking other careers and interest pathways. I am a thirty-seven-year-old Caucasian male living in a middle-class family with moderately low levels of anxiety or self-doubt.

Data Collection Plan

To address the intricate dynamics of FF in band sight-reading, the researcher conducted a comprehensive data collection plan, integrating various methods to construct a nuanced narrative. The process began with immersive class observations. Participating actively in band classes before sight-reading assessments, the researcher meticulously observed classroom dynamics and student interactions, recording any tangible signs of FF in the observation rubric (Appendix G).

The researcher then observed non-common individual sight-reading assessments delivered by their classroom teacher. Each participant experienced an individual sight-reading evaluation according to their teacher's classroom practice. The researcher used the observation rubric to note observable signs of anxiety (Appendix G). Musicians affected by FF may exhibit

visible factors such as hesitation and tentativeness, avoidance of difficult passages, physical tension, nervous facial expressions, poor posture, avoiding eye contact, excessive self-correction, anxious behaviors, and audible signs of nervousness.²¹¹ The students' teachers assigned the sight-reading assessments in the preplanned methods of their choosing, according to their daily lesson plans. The assessments were scheduled based on the teachers' classroom assessment times to garner the most realistic student experience.

The researcher then administered a post-assessment perception survey (Appendix C). Using a simplified 1-5 Likert scale, these surveys captured participants' self-reported experiences and perceptions regarding FF during their sight-reading session.²¹² The surveys included the following question protocol:

1. How satisfied are you with your performance during the sight-reading session?

Research on music performance anxiety and the psychology of musicians recognizes the significance of subjective emotional experiences. By asking about satisfaction, the researcher can tap into the emotional and psychological dimensions of the participants' FF during sight-reading.²¹³

2. How confident did you feel reading and playing the music during the sight-reading activity?

Research in psychology and education recognizes the significance of self-perceived confidence as essential to one's emotional state and performance experience. This question allowed the

²¹¹ David Matsumoto, Mark G. Frank, and Hyisung Hwang, *Nonverbal Communication: Science and Applications* (Thousand Oaks: SAGE Publications, 2013), 20–22.

²¹² Creswell, *Research Design*, 157.

²¹³ Diana Kenny, *The Psychology of Music Performance Anxiety* (Oxford: Oxford University Press, 2011), 1-14.

researcher to explore participants' subjective confidence assessments during the sight-reading activity.²¹⁴

3. How well did you convey the musical expression and intent of the piece during your performance?

Research suggests that individuals experiencing FF may struggle with expressing themselves confidently in performance situations. This question explored the relationship between FF, confidence levels, and the ability to convey musical expression during sight-reading.²¹⁵

4. How well did your performance accurately reflect your musical skills and potential?

This question allowed participants to reflect on the alignment between their sight-reading performance and their perceived musical skills and potential. Research indicated that self-assessment is valuable in understanding individuals' perceptions of their abilities.²¹⁶

5. Did you experience any form of anxiety or nervousness before or during the sight-reading session?

Anxiety and nervousness were commonly associated with FF. This question provided a direct means of exploring participants' emotional responses, contributing to investigating how FF manifests in the context of band sight-reading.²¹⁷

6. Please rate the extent to which the following factors contributed to any anxiety or fear you felt during the sight-reading session:

²¹⁴ Tim Woodman and Lew Hardy, "The relative impact of cognitive anxiety and self-confidence upon sport performance: a meta-analysis," *Journal of Sports Sciences* 21, no. 2 (2003), 444. DOI: 10.1080/0264041031000101809

²¹⁵ Ibid.

²¹⁶ Gregory Shraw and Theresa Graham, "Helping Gifted Students Develop Metacognitive Awareness," *Roeper Review* 20, no. 1 (1997), 5. DOI: 10.1080/02783199709553842

²¹⁷ McGregor, "The Shame of Failure," 34.

- a. Fear of making mistakes.
- b. Concern about judgment from peers or the teacher.
- c. Worries about being unprepared.
- d. Pressure to perform perfectly.

Fear of making mistakes was a standard component of performance anxiety. This sub-factor recognized the significance of mistakes as a potential source of anxiety during sight-reading and aligned with literature emphasizing the impact of perfectionism on performance anxiety.

Individuals acknowledged that concerns about judgment from peers or teachers significantly influenced performance anxiety. This sub-factor aligned with research highlighting the social aspects of music performance and the impact of perceived evaluation on musicians' anxiety levels. Worries about being unprepared were significant contributors to performance anxiety.

This sub-factor acknowledged the role of preparation and readiness in shaping musicians' anxiety levels during sight-reading, aligning with literature on the relationship between preparation and performance confidence. Pressure to perform flawlessly is a well-documented aspect of performance anxiety. This sub-factor recognized the influence of external and internal expectations for flawless performance, contributing to the broader understanding of how perfectionistic tendencies contributed to FF.²¹⁸

7. How much did the fear of failure impact your ability to focus and concentrate during the sight-reading activity?
8. Looking back, do you think your fear of failure influenced your performance contrary to your abilities?

²¹⁸ Tim Patston and Margaret Osborne, "The developmental features of music performance anxiety and perfectionism in school age music students," *Performance Enhancement and Health* 4, no. 1 (2016), 42-43.

9. Did you employ strategies or techniques to manage or alleviate your fear of failure during the sight-reading session?
10. With practice and experience, you can overcome the fear of failure and become more comfortable with sight-reading.

The study incorporated open-ended interviews with a purposive subset of student participants. These students were selected to ensure even distribution concerning experience levels and perceived presence of fear. The researcher asked prewritten and written follow-up questions in these interviews to understand how the FF affects student learning. Van Manen's work on phenomenological research supports conducting in-depth interviews to explore lived experiences.²¹⁹

The Interview questions drafted for this study encompassed an array of open-ended formats strategically designed to capture qualitative insights into the students' experiences. Open-ended questions were employed during interviews to elicit rich, detailed responses from participants, allowing for a nuanced exploration of their experiences with performance anxiety and FF. The researcher adopted a responsive approach to follow-up questions, building on participants' initial responses to delve deeper into specific themes or experiences.²²⁰ This method enhanced the interview's flexibility and survey processes, ensuring the researcher could adapt to participants' unique narratives and insights. The approach rationale lies in the topic's dynamic nature, where individual experiences of performance anxiety may vary, necessitating a personalized and responsive questioning strategy.²²¹

²¹⁹ Van Manen, *Researching Lived Experience*, 32.

²²⁰ Van Manen, *Researching Lived Experience*, 6.

²²¹ Ibid.

The research design balanced pre-formulated questions and allowed discussions to guide the direction. While pre-formulated questions provided a structured framework for data collection and ensured consistency, the research approach also embraced the flexibility of enabling discussions to unfold organically. This approach was supported by the principles of qualitative research, including a holistic, inductive approach within naturalistic settings, prioritizing participant perspectives through flexible, non-interventionist methods, aiming for rich, descriptive data, emphasizing reflexivity, thick description, and ensuring credibility and trustworthiness in the research process.²²² The study enriched the data collection process by combining pre-formulated questions with the freedom to explore emerging themes, capturing the depth and diversity of participants' experiences. The researcher posed the following questions during the open-ended interviews:

1. Please briefly overview your background in music and music performance and your current role in the high school band.
2. How has your past musicianship prepared you for your current role in the high school band?

Information about the participants' background in music and music performance was crucial for contextualizing their responses regarding performance anxiety in band sight-reading.

Understanding their musical journey and current role in the high school band provided a foundation for interpreting their perspectives. Colwell and Richardson emphasized the significance of understanding individuals' musical backgrounds and experiences in educational

²²² Creswell, *Qualitative Research*, 87.

settings. They argued that a comprehensive understanding of students' musical histories is essential for effective music education.²²³

3. According to your experience, how would you define the concept of fear of failure in the context of high school band sight-reading?
4. How would you relate the fear of failure to your experience in sight-reading?

Creswell highlighted the significance of posing open-ended questions to explore participants' perceptions and experiences in qualitative research. By employing such questions, researchers discovered rich and context-specific insights contributing to a richer understanding of the phenomenon.²²⁴

5. What critical internal, social, cultural, and experiential pressures contribute to your fear of failure, or lack thereof, during sight-reading activities in the band classroom?
6. Do you consider fear as a factor for/against success in band sight-reading?

The work of Lazarus and Folkman on the transactional model of stress and coping was relevant. This model posits that individuals' cognitive appraisal of stressors, including FF, is influenced by both internal and external factors. Therefore, understanding participants' beliefs about the sources of fear and its relationship to success aligned with the theoretical framework of stress and coping.²²⁵

7. What are your observations or experiences about the error culture during band sight-reading sessions?

²²³ Colwell, Richard, and Richardson, Carol. *The New Handbook of Music Teaching and Learning Research: A Project of the Music Educators National Conference* (Oxford: Oxford University Press, 2002).

²²⁴ Creswell, John, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (Thousand Oaks, and CA: Sage Publications, 2013).

²²⁵ Richard Lazarus and Susan Folkman, *Stress, Appraisal, and Coping* (New York: Springer Publishing Company, 1984).

8. How do students and teachers typically respond to mistakes during these sessions?
 - a. How do you respond?
 - b. Why do you believe you respond this way?

By asking about observations or experiences related to the error culture, the question sought to discover perspectives about the norms and attitudes regarding mistakes. The researcher examined whether there is a supportive or punitive culture regarding errors. This approach contributed to a richer understanding of the socio-emotional aspects of sight-reading experiences.²²⁶

9. What fears do you have about learning in classes across the school setting?
 - a. How do these fears contribute to your self-image or self-esteem?
 - b. How does this impact your learning and teachers' teaching methods in the high school band setting?
 - c. Are there specific teaching approaches or strategies you have found effective in addressing this fear?

The question addressed anxieties that may affect students across their academic experiences. This broader perspective helped contextualize the specific fears related to high school band sight-reading within the larger framework of the school environment. Furthermore, exploring the connection between these fears and participants' self-image or self-esteem contributed to understanding the psychological impact of educational anxieties. This insight illuminated the interconnectedness of emotional well-being with the FF in academic settings, providing a comprehensive view of students' challenges.²²⁷

²²⁶ Dweck, *Mindset*, 24.

²²⁷ Reinhard Pekrun, Thomas Goetz, Wolfram Titz, and Raymond Perry, "Academic Emotions in Students' Self-Regulated Learning and Achievement: A Program of Qualitative and Quantitative Research," *Educational Psychologist* 37, no. 2 (2002), 91–105.

10. How can educators empower students to overcome their fear of failure and engage in confident sight-reading, even in the presence of mistakes?
11. What practices or techniques can encourage students to take intellectual, social, and musical risks?

The question explored participants' insights into effective teaching methods by seeking opinions on empowering strategies to overcome the FF during sight-reading. Their thoughts contributed to a better understanding of the educators' role in creating a supportive atmosphere that encouraged students to persevere and improve, regardless of mistakes. Moreover, inquiring about practices or techniques that can stimulate students to assume intellectual, social, and musical risks aimed to discover specific strategies they believe are effective in nurturing a culture of experimentation and improvement, which aligned with the principles of fostering a growth mindset.²²⁸

12. Have you noticed instances where students avoid participating in sight-reading activities due to their fear of failure?
 - a. In what ways do you avoid participation?
 - b. How does it affect your learning in the band?
 - c. How can teachers create a classroom environment that minimizes such avoidance behavior while fostering a culture of musical exploration and learning?

The question was vital to ascertain observable behaviors related to performance anxiety. This exploration was essential in understanding how fear manifested in avoidance behaviors, hindering students' engagement in musical activities. Additionally, asking whether the

²²⁸ Blackwell, Lisa, Trzesniewski, Kali, and Dweck, Carol, "Implicit theories of intelligence predict achievement across an adolescent transition: A longitudinal study and an intervention," *Child Development* 78, no. 1 (2007): 246-263.

participant personally avoided participation encouraged self-reflection and contributed to a richer understanding of the individual's experiences. This insight was valuable in comprehending the multifaceted nature of performance anxiety and its influence on learning in the band.²²⁹

13. How do social pressures, high-stakes testing, and pre-existing notions of failure influence students' willingness to engage in sight-reading activities?

14. Are there strategies that educators can implement to alleviate these pressures?

Exploring how social pressures, high-stakes testing, and pre-existing notions of failure influenced students' willingness to engage in sight-reading activities, the question underscored participants' perceptions of the external forces that may contribute to performance anxiety. These external forces provided context for understanding the broader societal and educational influences on students' musical experiences. Inquiring about strategies to alleviate these pressures, the question prompted participants to reflect on potential interventions educators can implement. This exploration aligned with the proactive stance of identifying practical approaches to create a supportive learning environment that encourages student participation and risk-taking.²³⁰

15. How might navigating and overcoming the fear of failure enhance students' overall musical experiences in the high school band context?

16. What benefits could confident sight-reading bring to your growth in your musical development?

²²⁹ David Elliot and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (Oxford: Oxford University Press, 2014).

²³⁰ Gary McPherson and John Renwick, "A Longitudinal Study of Self-Regulation in Children's Musical Practice," *Music Education Research* 13, no. 4 (2011): 369–386.

Participants' opinions on how navigating and overcoming the FF can enhance students' overall musical experiences aimed to address perceived benefits. This exploration included insights into confidence, resilience, and attitude toward musical challenges. The question delved into the broader influence on students' skills, attitudes, and self-perceptions by inquiring about the potential benefits of confident sight-reading for personal growth, both within and outside musical development. The researcher recognized that musical experiences could have expansive effects on various aspects of students' lives.²³¹

17. What questions or ideas may benefit the current/future study of fear of failure in band sight-reading?

The acknowledgment recognized the value of participants' perspectives by inviting them to share their questions related to the study. This approach enabled the exploration of additional dimensions of fear. It aligned with participatory research principles, actively seeking participants' input to enrich the research design.²³²

Transcription

The researcher transcribed data verbatim. Verbatim transcription captures every spoken word, including pauses, non-verbal expressions, and other vocal nuances. This method ensures a detailed and accurate representation of participants' responses, preserving the richness of their language and expressions. According to Jefferson, verbatim transcription is valuable for capturing the intricacies of talk and facilitating detailed analysis of language and interaction.²³³

²³¹Susan Hallam, "Music's Power Impacts Children and Young People's Intellectual, Social, and Personal Development," *International Journal of Music Education* 28, no. 3 (2010): 269-289.

²³² John Creswell and David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Sage Publications, 2017), 43.

²³³Gail Jefferson, "Glossary of Transcript Symbols with an Introduction," *Conversation Analysis: Studies from the First Generation*, John Benjamins Publishing (2004), 13-31.

The researcher employed notta.ai, an automated transcription service, for the transcription process. This AI-powered platform employs advanced speech recognition technology to convert spoken language into text, providing a more efficient and time-saving approach than manual transcription. Participants reviewed all transcripts for accuracy.

The researcher stored the data in password-protected electronic files on a designated drive during and after transcription. Backup copies will be maintained on a secure external hard drive to prevent data loss. Adherence to ethical considerations and data protection guidelines, such as those outlined by the IRB, will guide data storage practices to ensure confidentiality and security.

Saturation

Guest et al.'s approach to data saturation was employed to achieve thematic saturation, which involves a comprehensive and iterative data collection and analysis process. First, the researcher collected data until the interviews revealed no new themes or patterns, signifying that we had obtained sufficient depth of information. A constant comparative analysis will be conducted during and after each interview to ensure saturation. Using Guest et al.'s approach, less than 5 percent of new themes must be present in the interviews to reach saturation. If 49 new sub-themes appeared in the first interview, saturation would be reached when a new interview generated two or fewer new sub-themes. Additionally, member checking, where participants review and validate the identified themes, was employed to ensure the accuracy and completeness of the thematic analysis, contributing to the overall achievement of saturation in the study.²³⁴

²³⁴ Guest et al., "Thematic Saturation," 1–7.

Procedures

To acquire Institutional Review Board (IRB) approval, the research protocol, consent forms, and all relevant documentation were submitted to the IRB for review and ethical assessment, with the resulting approval stored in "Appendix B" as the repository for official documentation. The participant solicitation process for the study involved distributing researcher-created welcome letters to potential participants within the band (Appendix F). These letters introduced the study's purpose, emphasizing the significance of participants' experiences in contributing to a nuanced understanding of the FF during musical performances. Alongside the letters, each participant received an Informed Consent/Assent Form (Appendix D) outlining the study's objectives, procedures, confidentiality measures, and the voluntary nature of participation. The researcher encouraged participants to review the documents thoroughly and provided them with my contact information for any queries or concerns.

Individuals signed the relevant consent/assent form upon deciding to participate, affirming their agreement. All participants' legal guardians were required to sign the Parental Consent Form. All signed forms were securely stored in a locked cabinet, serving as the repository for official documentation, ensuring participant confidentiality and providing a clear record of consent throughout the research process. This solicitation process prioritized transparency, participant autonomy, and adherence to ethical considerations throughout the study.

The subsequent sections detail the intricate methods employed for participant selection, data collection, and ethical considerations, collectively creating a comprehensive study that addresses some of the phenomenon's essence. The study captured the diverse and subjective dimensions of participants' experiences, ensuring a robust and ethical investigation of the

phenomenon. The researcher sought and received research approvals from the IRB. The researcher conducted classroom observations to comprehend how FF manifests during band sight-reading sessions and to aid in selecting participants for individual assessment and interviews. These observations provided real-time insights into students' behavior, interactions, and responses. Observations complemented interview data by offering a holistic view of participants' experiences in their natural environment.²³⁵ Research on classroom emotions often employs observations to capture non-verbal cues and behavioral patterns.²³⁶

The researcher conducted video-recorded classroom observations of the warm-up and sight-reading processes at four district high schools using a password-protected iPhone 13. The observation rubric (Appendix G) consistently identified FF characteristics within each observation. The researcher conducted semi-structured observations after garnering the approvals of the school district, individual school principals, and classroom teachers. During the observations, the researcher sat in front of the classroom with a clear view of the students' faces. Then, the researcher conducted a ten-minute follow-up conversation with the band director of the observed ensemble. The follow-up questions recounted the teacher's perceptions in the classroom rehearsal through informal and spontaneous conversation. The conversation took place in the director's private office.

The researcher then accessed the observation videos and completed the observation rubric again, looking for physical stressors like fidgeting, avoidance behavior, or eye movement. The observation process was repeated for each high school and band ensemble observed. Students were selected based on observed fear levels, years of band class experience, and

²³⁵ Creswell, *Research Design*, 37.

²³⁶ Pekrun, *Academic Emotions*, 112.

willingness to participate in the follow-up survey and interview. The researcher evenly distributed the sample between male and female students.

Video-recorded individual sight-reading assessments involved a purposive sample of students in each set as the individual student's band teachers determined. All examinations were conducted in a manner chosen by the classroom teacher and according to their regular classroom practice. The researcher employed the All-State Symphonic Band Wind Instrument State Audition Form (Appendix O) or the All-State Symphonic Band Percussion Instrument State Audition Form (Appendix P) respective to the student's instrument. The researcher only used the sight-reading portion of the form. These ratings compared the students' perceived success levels with their actual performance in sight-reading. Students then completed a post-assessment perception survey (Appendix C) about their perceived success and fears in sight-reading.

Later, after students could discern their thoughts about the sight-reading assessments and post-assessment perception surveys, open-ended interviews were conducted in a private conference room in the school, away from the band classroom, to keep interview conversations and materials confidential. "Appendix E" contains the interview questions. Follow-up questions will be conversational. Notta.ai was used to create the interview transcripts. Participants reviewed all transcripts for accuracy. Students received copies of the transcripts to annotate for error correction. The transcripts are available in "Appendix H-N."

Data Analysis

Discourse analysis was a valuable methodological tool. This approach enabled a nuanced exploration of how body language constructs and shapes perceptions surrounding FF. Using Tenbrink's methods, discourse analysis provided the foundation for video-recorded classroom

observations, assessments, and interviews as a secondary data collection method.²³⁷ All other data analyses were concerned with rigorous coding and thematic analysis of patterns, themes, and insights related to the phenomenon. Coding involved categorizing and labeling data segments to identify recurring ideas and concepts. This initial coding phase was fundamental for organizing and structuring the data, providing a foundation for the subsequent thematic analysis.²³⁸ Inspired by Braun and Clarke's method, thematic analysis was applied to identify, analyze, and report patterns within the coded data. This approach systematically explored participants' experiences, perceptions, and responses.²³⁹ Drawing on these well-established qualitative research methods contributed to a robust and comprehensive understanding of the complex phenomenon.

An inductive approach was employed in the first-round coding phase, allowing codes to emerge directly from the data without preconceived categories. Inductive coding aligns with grounded theory principles, emphasizing exploring participants' perspectives without imposing a predefined coding structure.²⁴⁰ The codes generated during this phase formed the basis for constructing a qualitative codebook, which systematically categorized and defined codes to ensure consistency and reliability in subsequent analyses.²⁴¹

Organizing codes into categories and subcodes was a crucial step in qualitative analysis, facilitating a structured and meaningful interpretation of data.²⁴² Categories served as higher-

²³⁷ Thora Tenbrink, *Cognitive Discourse Analysis*, (Cambridge: Cambridge University Press, 2020), 12-24.

²³⁸ Michael Miles and Matthew Huberman, *Qualitative Data Analysis: An Expanded Sourcebook* (Thousand Oaks: Sage Publications, 1994).

²³⁹ Braun and Clark, *Thematic Analysis*, 4.

²⁴⁰ Katie Charmaz, *Constructing Grounded Theory* (Thousand Oaks: Sage Publications, 2014).

²⁴¹ Johnny Saldana, *The Coding Manual for Qualitative Researchers* (Thousand Oaks: Sage Publications, 2016).

²⁴² Saldana, *The Coding Manual*, 157.

order themes that encapsulated related codes, providing a conceptual framework for understanding the overarching patterns within the data. Subcodes, as refined components, contributed to a nuanced exploration of specific dimensions within each category, enhancing the depth and granularity of the analysis.²⁴³

Subsequent rounds of coding involved a process known as axial coding, a method advocated by Charmaz. The relationship between categories and subcategories was systematically explored in axial coding, allowing for a more refined understanding of the connections and interactions among different themes within the data. The iterative approach to coding, in alignment with the principles of grounded theory, facilitated a thorough exploration of the FF in high school band sight-reading experiences.²⁴⁴

The initialization phase marked the beginning of the data synthesis process, involving the transcription of raw data from interviews and the generation of initial codes through open coding.²⁴⁵ This phase involved immersing in the data, identifying recurrent patterns, and producing an initial coding framework to capture the participants' experiences—the construction phase involved organizing codes into categories and subcodes.²⁴⁶ Building on this structured framework enhanced data organization and established a more in-depth thematic analysis. This phase established meaningful relationships between codes, creating a conceptual structure that reflected the phenomenon's complexity.

²⁴³ Miles, *Qualitative Data Analysis*, 32.

²⁴⁴ Charmaz, *Grounded Theory*, 104.

²⁴⁵ Saldana, *The Coding Manual*, 42.

²⁴⁶ Miles, *Qualitative Data Analysis*, 33.

The reification phase further refined the categories and subcodes through axial coding, exploring their relationships and connections.²⁴⁷ This iterative process facilitated a more nuanced understanding of the FF, revealing the interplay between various factors and dimensions contributing to participants' experiences. The finalization phase marked the completion of data synthesis, where overarching themes were identified and refined.²⁴⁸ This phase involved a comprehensive review of the coded data, ensuring that the themes accurately represented the participants' collective experiences. The finalization of themes followed, creating a rich and nuanced narrative that captured the complicated nature of the FF.

The study employed member checking, enabling participants to review and confirm the accuracy of the identified themes. This process contributed to the trustworthiness of the findings by ensuring that participants recognized and validated the interpretations of their experiences. Transferability was addressed through thick description, providing detailed information about the research context, participants, and procedures, allowing readers to assess the applicability of findings to others. This transparency enhances the potential transferability of the study's results to similar settings or populations.²⁴⁹

Dependability was established through an audit trail, meticulously documenting the research process, decisions, and changes made throughout the study.²⁵⁰ This comprehensive record ensured the transparency and traceability of the research, contributing to the dependability of the findings. Confirmability was addressed by maintaining a reflexive journal and

²⁴⁷ Charmaz, *Grounded Theory*, 102.

²⁴⁸ Saldana, *The Coding Manual*, 35.

²⁴⁹ Creswell, *Qualitative Inquiry*, 56.

²⁵⁰ Creswell, *Qualitative Inquiry*, 62.

documenting the researcher's reflections, biases, and decisions made during the study.²⁵¹ This reflective process ensured that the researcher's perspectives did not unduly influence the interpretation of data, contributing to the confirmability of the study. Ethical considerations were maintained by obtaining informed consent from participants, prioritizing confidentiality and anonymity, and adhering to ethical guidelines outlined by the IRB. This commitment to ethical conduct protected participants' rights and well-being throughout the research process.

²⁵¹ Yvonna Lincoln and Egon Guba, *Naturalistic Inquiry* (Thousand Oaks: Sage Publications, 1985).

Chapter IV: Data Collection/Results

Introduction

Addressing each research question entailed a consistent interplay of analyzing interview transcripts and observation data, conducting member checks, and subjecting findings to peer scrutiny. Initially, researchers chose five schools, all agreeing to participate in the study. However, after initial acceptance, one school had to be excluded from the study due to unforeseen circumstances, such as cancellations and school closures. Students across all observed schools and band class locations exhibited anxieties and apprehensions towards the sight-reading process. The extent of these anxieties varied from one class to another. “Appendix G” serves as the repository for information about the observation rubrics. Additionally, Table 4.1 compares observable fears across the classes, with each class listed randomly from class 1 through class 4.

Table 4.1. Fears Present During Class Observations.

Observed Fear Traits	Class 1	Class 2	Class 3	Class 4
Avoidance of Eye Contact	Moderate	Moderate	Moderate	Significant
Physical Symptoms	Moderate	Low	Moderate	High
Decreased Participation	Significant	Moderate	Moderate	Significant
Increased Withdrawal	Moderate	Low	Moderate	Significant
Perfectionism	Low	Moderate	None	None
Negative Self-Talk	None	Low	Low	Low
Difficulty Concentrating	None	Low	Moderate	High
Excessive Reassurance	Low	Low	Moderate	Moderate
Increased Irritability	None	Low	None	None
Physical Ailments	None	None	None	None

After the conclusion of observations, the researcher proceeded to select sight-reading participants by obtaining the necessary permissions as outlined in “Appendix D.” Subsequently, participants completed individual sight-reading assessments administered by their cooperating teachers. In “Appendix O or P,” the researcher evaluated individual sight-reading assessments using a performance rubric. Subsequently, the researcher correlated the assessment results with participants' experiences through a follow-up sight-reading experience survey (as detailed in Appendix C). Table 4.2 shows the results of the student perception survey.

Table 4.2. Post Sight-Reading Survey Results.

Student	Performance		Musical Expression	Reflection of Skills	Anxiety Level	Factors Contributing to Anxiety	Fear's		Strategies Employed	Can Practice Overcome Fear?
	Satisfaction	Confidence					Effect on Focus	Fear Influence on Performance		
1	3	4	3	4	3	5	3	2	4	Yes
2	2	3	3	1	4	4	4	4	3	Yes
3	4	3	3	1	3	3	2	3	3	Yes
4	4	4	3	2	1	2	3	4	4	Yes
5	3	5	3	2	5	4	4	2	4	Yes
6	1	3	2	1	5	4	5	4	1	Yes
7	4	5	4	4	3	3	4	4	1	Yes

Subsequently, the researcher purposefully selected students for follow-up interviews. The researcher conducted seven interviews, achieving thematic saturation, with less than 5% of new themes emerging in the final two interviews. The following sections delineate the band class observations, student interviews, and the emergent themes, detailing inclusion and exclusion criteria.

Band Class Observations

Classroom observations yielded valuable insights into the teaching environment and the sight-reading processes across each school location. These processes revealed several avoidance

techniques, such as physical fidgeting, eye movements, and disengagement among fearful students, consistent with previous research findings.²⁵²

In class 1, the teaching strategy mirrored the sight-reading process outlined in the extensive group performance evaluation conducted in the state of Georgia (Appendix Q). In this process, the group reviews the music for 6 minutes, utilizing various practice techniques that do not require actual sound production on instruments. The class implemented air band techniques to navigate different pitch centers, proceeding measure by measure through most of the piece. Students clapped, counted, and 'tizzled' (utilizing air and articulations with the mouth only) the parts before collectively playing the entire piece from start to finish.

In class 2, the teacher employed Sight-Reading Factory software to present multiple sight-reading examples to the students. Figure 4.1 shows a typical sight-reading exercise generated by sightreadingfactory.com. The students studied full band unison examples for thirty seconds before a performance. Students were permitted to engage in airplay (practicing notes and rhythms without producing sound on instruments, with percussionists clapping or miming rhythms over their instruments) or clapping rhythms as necessary. The third class employed methods akin to those in class 2. However, the ensemble tackled multiple sight-reading examples spanning key centers and time signatures. The 4th class used techniques similar to class 1. However, the ensemble read a piece of music designed specifically for sight-reading and published through the University Interscholastic League. Table 4.3 depicts the most common FF traits observed during class observations with a brief description.

²⁵² Conroy, "Progress in Fear of Failure," 432.

The image shows a screenshot of a music score for a Concert Band, titled "SRF 3". The score is displayed on five staves, labeled C1, Bb, Eb, F, and C2. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes dynamic markings of *p* (piano) and *mp* (mezzo-piano). The interface includes a play button, a "NEXT" button, and a tempo indicator set to 112. The score is a randomly generated sight-reading sample.

Figure 4.1. Randomly Generated Sight-Reading Sample. *Source:* www.sightreadingfactory.com, accessed March 11, 2024.

Table 4.3. Observable Traits of Fear or Anxiety

Observable Traits of Fear or Anxiety in Students	
Anxiety in Students	Description
Avoidance of Eye Contact	Students may avoid making eye contact with the teacher or peers, indicating discomfort or nervousness.
Physical Symptoms (e.g., sweating, fidgeting)	Visible signs such as sweating, fidgeting, trembling, or restlessness may manifest due to heightened anxiety.
Decreased Participation	Students might refrain from participating in class discussions, activities, or performances due to fear or anxiety.
Increased Withdrawal or Isolation	Heightened fear or anxiety may lead students to withdraw from social interactions or isolate themselves from peers.
Perfectionism	Excessive concern about making mistakes or achieving perfection in tasks may indicate underlying anxiety.
Negative Self-Talk or Self-Criticism	Students may engage in negative self-talk or self-criticism, expressing doubts about their abilities or performance.
Difficulty Concentrating	Difficulty focusing, distractibility, or a lack of attention may be evident when students are anxious or fearful.
Excessive Asking for Reassurance	Students may seek frequent reassurance or validation from the teacher or peers, indicating insecurity or anxiety.
Increased Irritability or Emotional Reactivity	Heightened irritability, mood swings, or emotional outbursts may occur as a result of underlying fear or anxiety.
Physical Ailments (e.g., headaches, stomachaches)	Physical complaints such as headaches, stomachaches, or other psychosomatic symptoms may manifest due to anxiety.

Source: David Conroy, “Progress in the Development of a Multidimensional Measure of Fear of Failure: The Performance Failure Appraisal Inventory (PFAI),” *Anxiety, Stress, and Coping* 14, no. 1 (2001). 431-452.

Student Interviews

The student interviews consisted of semi-structured, conversational questions, allowing for ample follow-ups as deemed necessary by the researcher. The interview durations ranged from 24 to 212 minutes, with a mean length of 62 minutes. Three of the students participating in the interview process were male, and four were female. The students' academic standing ranged from 2nd in class to 258th in class, with a mean GPA of 3.2. The student interviews resulted in the following data. The participant ethnicity was 50% minority and 50% non-minority. Figure 4.2 shows the resulting ethnicity distribution.

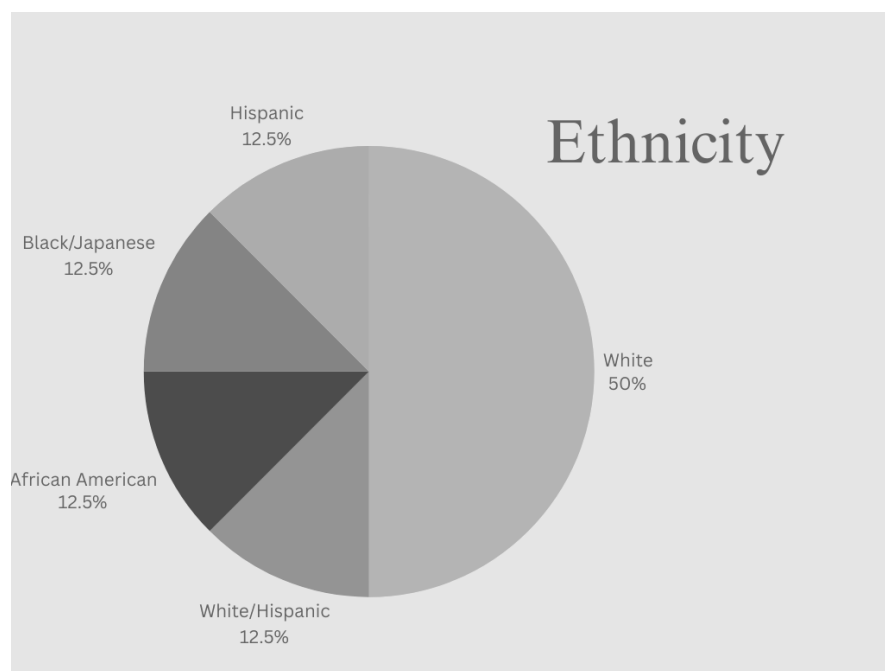


Figure 4.2. Ethnicity Distribution.

Student 1

Student 1 (Full transcript in Appendix H) recounts their musical journey beginning in middle school and extending through high school, where they actively engaged in band activities. These included marching band and front ensemble while showcasing proficiency in jazz guitar and a variety of percussion instruments, including keyboards, snare drum, toms, and

and avoidance of musical practice. He said, “Me not doing well in front of them discouraged me from doing better, from practicing it more, which is what I feel like the opposite should do. Like, if you do bad, I feel like it should help you do more. But, it was like, the environment of feeling like I failed made me not want to do it.” Student 1 further discussed feeling disadvantaged in certain percussion aspects due to limited early experience and inadequate instruction, particularly concerning stick holding and technique comprehension. He stated, “I was at a disadvantage because I didn't know how to hold... hold the sticks and stuff. I didn't know what technique was. I was basically being taught by the other students.” The lack of perceived instructional leadership left student 1 wanting to stop playing in the band, but some positive influences from the high school students and teachers motivated him to stay.

Student 1 explored how FF could serve as both a motivator and a deterrent, influenced by the learning environment and support received. He underscored the pivotal role of teachers in shaping students' responses to failure, emphasizing the importance of supportive educators who offer constructive feedback to foster a less fear-inducing learning atmosphere. He specified, “(High school) band has been the one class that I've never been, really... I've been afraid to fail, but not. The teachers have always helped me. They've never been like, you're not trying, I'm done.” Despite occasional apprehensions, Student 1 expressed gratitude for the supportive environment cultivated by their band teachers, who provided guidance and assistance as needed, thus mitigating the intimidation often associated with the learning process.

Student 2

Student 2 provided key takeaways into their attitudes and responses regarding sight-reading challenges within the context of musical performance (Full transcript in Appendix I). They stated, “No matter what, if I mess up...I always like self-judge myself. Like you'll see me doing it in class...I'll be playing and I'll make some mistake and I go, I shake my head or I like

look down...or stop playing for a second.” Student 2 spent a lot of time describing a pattern of self-judgment and fear of stalling upon making mistakes during sight-reading. Their dialog revealed a self-imposed pressure stemming from high personal expectations, exhibiting feelings of failure when perceived standards were unmet. This pressure extended beyond music, as Student 2 articulated a broader tendency towards self-criticism across various purviews of life, mainly influenced by parental expectations and past experiences of disappointment. “I would say that it's not just music, and that is what everything else is, too. Like, especially in school... Like, when I don't feel like I'm doing as well as somebody else, I start getting hard on myself.” Despite these challenges, Student 2 demonstrated resilience and self-awareness, acknowledging their positive attributes and efforts towards self-improvement.



Figure 4.4. Student 2 Interview - Most Used Words.

As a journey of musical development, Student 2 recalled early influences on self-teaching and mentorship, which underscored proactive engagement in skill acquisition. He said, “That’s when I started like doing research and I started understanding that the different techniques there are and how I have to change myself.” Moreover, he identified systemic issues in music education, such as inadequate support and attention in middle school band classes, suggesting avenues for improvement in pedagogical approaches. Student 2’s reflections on sight-reading difficulties highlighted the mental complexities involved in musical performance. These challenges included balancing attention between rhythm, notes, and dynamics. Additionally, Student 2 clarified experiences of audition anxiety, attributing it to overthinking and external pressure. He stated:

I notice my mind is on every single little detail about it. And then, when I’m focusing on one thing, I forget everything else. And so, especially in melodic sight reading, especially for like keyboards, I don’t focus as much on the dynamic accuracy. I focus on rhythm and notes. And I feel I should focus more on rhythm and dynamics rather than the notes. And I feel like that completely throws me off.

Lastly, they offered insights into generational trends in anxiety, speculating on societal influences such as social media and technological dependence.

Student 3

Student 3 (Full transcript in Appendix J) provided several astute responses. Student 3 began by discussing their musical journey, starting band in seventh grade and quickly progressing to more advanced levels within the band. They mentioned their exposure to piano and guitar, albeit without formal lessons, highlighting a familial influence in their musical upbringing. Their deep passion for music, evident from an early age, was further expressed by stating, “I’ve always been really deep into music, I always loved it, I loved watching the festivals, I loved watching the how the trios play and I loved watching, I’ll just sit there and watch them.” Student 3 reflected on their learning experiences saying, “We did scale tests. And

if he gave us notes, I wouldn't know how to finger it properly until I looked at it once. But then after that, like I would know. I'm not I'm not great on scales, but if I... if it's in a song, I can learn how to play it." She also acknowledged occasional struggles with scale tests and note reading due to dyslexia, which sometimes led to feelings of frustration and FF, particularly in group settings like LGPE performances. They described how mistakes in sight-reading could lead to self-criticism and anxiety, intensified by the fear of judgment from peers and instructors.

Despite feeling pressure in various contexts, such as marching band or lunchtime discussions during band camp, Student 3 revealed coping mechanisms, including staying calm initially and seeking assistance when needed. However, she also deflected mistakes onto others stating, "I'm not the one making mistakes...it is the person right next to me because she's always out of time... she's doesn't know the notes." Student 3 similarly highlighted occasions of support from band directors and fellow musicians, albeit combined with occasional teasing.

We just look at each other and make faces. It's so funny, because I'll turn around at the trumpets, because I'm friends with every single trumpet, because there's only three. And I'll turn around, and you can see all of them looking at each other, like, who did that?

Student 3 also opened up about personal struggles, including learning disabilities and panic attacks, which occasionally affected their confidence and performance. She said, "I have small group classes because of learning disabilities for me. There's usually like 12 or 9 kids in there and that's for all my classes except for this one so I kind of freak out when I'm in (band)." They emphasized the importance of hands-on learning and expressed discomfort with certain assessment practices, mainly when judges' reactions were visible, exclaiming,

Some sight-reading judges that I've seen! Ugh... they always, uh, like, um... whenever they hear a wrong note or something, they always like, uh, make a face or something. And, like, it turned out to be that...because I was in clear line of the judges, like, I could see the one that was sitting there. And I was like, please stop!



Figure 4.5. Student 3 Interview - Most Used Words.

Student 4

Student 4's responses offered insights and perspectives on their lack of FF within the context of band sight-reading (Full transcript in Appendix K).

Student 4:

There's fear in sight reading? That's the question?

Researcher:

So, you don't get scared?

Student 4

No.

Initially, the participant seemed to associate the FF more strongly with academic and physical realms than sight-reading. Despite being prompted about sight-reading fear, Student 4 indicated it as a commonplace phenomenon without delving deeply into its nuances. “No, it's just a thing that happens. It's just a thing.” Throughout the conversation, Student 4 shared extensive personal experiences in music, including involvement in various musical activities and performance-based ensembles such as dance and show choir. She stated, “I started dancing when I was in third grade. So, I've been in that community since forever.” The participant felt pressured to excel in

musical pursuits, influenced by societal expectations such as pursuing honor bands and leadership positions, despite not necessarily desiring them personally. Peer stimulus and extended family anticipations initiated such pressures as she urged, “But when you're related to super-geniuses who have all this pressure on them to get better, and so they have to...But when they have all this pressure, and you don't, you kind of go more.”

Student 4 reflected on the influence of social comparison, particularly with academically successful family members, which might contribute to feelings of judgment or unfavorable comparison. Moreover, there was a discussion about the tension between external pressures to achieve certain milestones in music and personal interests, highlighting the importance of pursuing activities that genuinely bring happiness and practicing those habits in a vulnerable space. She insisted:

One of my teachers...she did improv a lot until we were super vulnerable and one of the ways to help with that was to turn the lights off and you just have the twinkle lights above. So, you really only focus on yourself instead of having to focus on anyone else. And one of the things that she had us do is you just dance with no music. So you're standing there, someone is watching you dance with no music and you just interpret and close your eyes because you don't want to see them.

The participant emphasized the need to foster independence and take risks in academic and extracurricular pursuits, suggesting a cultural shift that minimizes social reliance to encourage individual growth. Student 4 extended her discussion about sight-reading confidence by insisting on the importance of having strong players around to encourage more confident reading.

I think people are more... they're going to do sight reading less when they feel like they can't. So, or they'll play weaker when they feel like they can't, when there's not someone dominant that is over there. So, I used to, like when I was my first year, (a strong player) would sit like behind me and he would do, or maybe this is a second year, I don't know, but he would like do the rhythms and that would help me and that would encourage it. But if someone's not there to help you do the rhythms or like you're unsure about something and you don't have that, then you're less likely to play as confidently.

She also noted how her previous classroom culture influenced her current decision-making, urging, “Then kind of, like, understanding that when I wasn't okay, it was because I was just here, and the error culture was still engraved in me from, like, middle school and other classes.”

Figure 4.6 shows the most used word in Student 4’s interview.



Figure 4.6. Student 4 Interview - Most Used Words.

Student 5

In the interview with Student 5, the FF in band sight-reading emerged as a significant topic (Full transcript in Appendix L). As a high-achieving academic, Student 5 discussed various aspects of fear, highlighting its origins in young academic pursuits. They mentioned that FF arises from the perceived consequences of failure, such as feeling devalued as a musician or facing judgment from others. Student 5 mentioned, “Maybe we aren't scared of failure itself, but the consequences that follow failing something.” They also reflected on their childhood experiences, particularly the pressure from parents to excel academically, which contributed to

You've just pushed yourself Try new things Let me think I Audition for band captain my fresh when I got it for my sophomore year. And then (A leader), once again, she made the joke and she was like, so what's it gonna be next year? A drum major? And I was like, you know what, that's not a bad idea. And so I tried out and... then I got it ...and I was very impressed with myself. I was very happy.

They further emphasized the importance of resources like Sight-Reading Factory in reducing FF by providing practice opportunities. "Sight Reading Factory has the thing where you can just like play back your sight reading. And it really is like the difference." Such resources provided the necessary tools for repetitions in sight-reading practice, ultimately leading to their perceived success. Lastly, Student 5 discussed the role of mindset and confidence in managing FF, advocating for failure as a positive learning opportunity.

And you just get to hear about how they became good and it makes you want to become good. And so that's what I did. Like I said before, I really just surrounded myself around those people that I wanted to emulate. Like those skills I wanted to surround myself around those people...Like I remember...I wasn't the strongest player, but I was still in wind (ensemble). And just listening to (other great players), the first couple of times it kind of does make you a little self-conscious. You're like, these people are like really good. And you're just like, I think...it's too much, but then you start to like take it as a good thing. And you're like, wait, I can be that good too. Like, they put in work, I can put in work too.

Student 6

Student 6's narrative (Full transcript in Appendix M) unfolded with a candid admission of a pervasive FF, extending from academic realms to their experiences within the band. They narrated a distressing incident of failing a class the previous semester, indicating failure's profound bearing on their mentality. "If I fail a class or something, I freak out." This fear manifested profoundly during individual auditions, where the student grappled with anxiety and pressure. They sought reassurance from their mother and close peers which showed stating,

That's scary. I don't do good at individual auditions. I didn't do good when I first came into my individual audition, because I was freaking out. I texted my mom all the time, I was like, I can't do this. And then I came in. The teacher let me go last when I first did my audition, because he knew I was freaking out. And I work myself up over it. I know

I'll do okay. Not great, but I know I'll do okay in the world. for that like five minutes before it is the end of the world.

Moreover, Student 6 mentioned the struggle with confidence, which surfaces prominently during playing tests in front of peers. Figure 4.8 shows the most used words from Student 6's interview.



Figure 4.8. Student 6 Interview - Most Used Words.

Student 6 further acknowledged difficulties with note names and fingerings, intensifying their self-doubt and undermining confidence in sight-reading abilities. He said, “It’s the fingerings. I cannot remember some of them for the life of me.” The threat of comparison loomed large, with feelings of inadequacy surfacing when peers, including newcomers or those from middle school, outshined them in band activities. He exacerbated, “I mean because if someone had come in from like middle school and everything, they’re better than you, which is great for them...And then you’ll, you’ll freak out because you know, you’re like, oh, they’re like really good and everything and you know, what, I’ve been here for four years.” Social dynamics within the band section introduced additional pressures, contrasted with the solace in supportive friendships that assisted with note names and musical questions. About a specific player, Student

6 noted, “They're proven nice. Oh my God. (A friend) tried to help me all the time. She's always next to me, so she's nice. She helps me, she helps me write some of my notes and my music and everything.” The student's response to mistakes underscored a heightened sensitivity, with errors triggering a significant emotional response. Student 6 stated, “I was like losing my marbles...And um, (the middle school teacher) used to do playing tests in the front of the whole class...hated that because I know I was awful at it.” Although student 6 offered few classroom support strategies for their anxieties, they recognized the current band teachers' abilities to comfort and push them to succeed positively. He urged, “There's nothing different that y'all should do because y'all are doing everything. They're just sitting there not saying nothing all that, but when you need like help and we ask for help y'all help.”

Student 7

Student 7, a clarinet player, began their musical journey in sixth grade and currently holds the first chair position in the wind ensemble, showcasing their dedication and skill (Full transcript in Appendix N). They have participated in district and county honor bands and served as clarinet section leader in the marching band, highlighting their involvement and leadership within the musical community. Despite having yet to take private lessons, Student 7 credited their middle school progress checks for enhancing their sight-reading abilities, particularly in rhythm recognition, by stating, “My sixth-grade teacher, he had progress checks or, like... where we have one scale as a point, and it was all in the paper. There was a rhythm check, too. Moreover, you get a badge for each... Each scale or like each set of scales, like, and then rhythms you do.” They expressed confidence in their sight-reading skills but acknowledged room for improvement, especially in adhering to taught techniques during performances.

Student 7 described the band environment as supportive and friendly, devoid of negative experiences with peers or instructors, fostering an encouraging atmosphere for musical growth.

sub-themes included time/expertise, confidence, self-efficacy, and personal motivations. The researcher then categorized the data according to the significant themes and aligned them with the three research questions. The data utilized to create the theme included the interview transcripts, observation results, and follow-up assessment survey results. The following section breaks down the emerging themes.

RQ1 Themes: Social Risks and Early Life Experiences

The first research question asked what perceived risks might deter high school band students from participating in future creative or educational endeavors due to individual sight-reading errors. The most frequent theme related to this question was ‘Social and academic risk-taking leads to more perceived comfort in sight-reading’ (T1), which appeared 156 times across seven interviews. The researcher included coded material in T1 when participants discussed using social interactions during sight-reading practice sessions to overcome fear of judgment and increase comfort levels.

Another emerging theme related to the first research question was ‘Early-life experiences change sight-reading comfort levels (T2).’ This theme appeared 103 times during the interviews. The researcher included coded material in this theme if it met the following criteria: Participants’ narratives revealed how exposure to music education or familial musical environments during early childhood influenced their sight-reading comfort levels later in life; participants recounted specific early-life experiences that shaped their foundational skills and confidence in sight-reading; accounts highlighted their early exposure to music or instruments.

RQ2 Themes: Music Reading Systems and Teacher Processes

The second research question asked what strategies teachers can implement when errors occur during students’ sight-reading assessments. The most frequent theme related to this question was ‘Music reading system reinforcement sustains confidence in subsequent sight-

reading exercises (T3).’ This theme appeared ninety-nine times across the seven interviews. The researcher included coded material in this theme when participants discussed how reinforcing the music-reading system during sight-reading exercises helped sustain their confidence.

Another emerging theme related to the second research question was ‘The teacher’s emphasis on daily sight-reading processes changes students’ experiences (T4).’ This theme appeared ninety-five times within seven of the interviews. The researcher included coded material in this theme when participants discussed how the teacher's daily emphasis on sight-reading processes influenced their experiences. T4 aligns with the participants' accounts, who reported that the teacher's consistent practice and emphasis on sight-reading processes significantly changed their experiences.

RQ3 Themes: Self-Efficacy and Previous Experience

The interview questions regarding elements that can influence some high school band students' concept of personal failure during individual sight-reading assessments, the theme with the most frequency related to RQ3, emerged as ‘self-efficacy and mindset generate a personal fear culture during band sight-reading (T5).’ There were 122 instances of this theme throughout seven interviews. The researcher included coded material in this theme when participants discussed personal thoughts or feelings toward their learning abilities. The researcher also included thematic materials when the participants found internal thought processes to influence individual outcomes. The researcher excluded coded material from this theme when participants discussed external factors such as social or academic influences toward outcomes.

The final theme from RQ3 was ‘previous experience leads to personal failure concepts (T6).’ The final theme had a frequency of 144 during seven interviews. The researcher included coded material in this theme when participants discussed previous experiences in music, especially those relating to last sight-reading and musical mastery. The researcher excluded

coded material in this theme when participants discussed current music reading abilities or events.

Summary

Students exhibited anxieties and apprehensions about sight-reading across all observed schools and band class locations. The extent of these anxieties varied among different classes. Each participant experienced some form of observable or perceived FF throughout the research process. Although some students identified those anxieties quickly, others hesitated to admit or accept personal vulnerabilities. However, each participant recognized the value of discussing the FF as a tool for their learning benefit. The researcher gained many insights through sight-reading observations (both classroom and individual), interviews, follow-up surveys, and discussions. The themes, applied to the specific research questions, allowed ample chance for associations with the literature and future suggestions. The data acquired through the research process provided many opportunities for educational application, learner benefits, and finding joy in the musical journey.

Chapter V: Discussion

Introduction

As discovered throughout the interviews, the FF in high school band sight-reading is a current phenomenon generating sub-optimal musical expression and exploration. Although copious research exists on high school sight-reading methodology and rehearsal strategies to help music educators provide an all-encompassing musical experience, students need help applying the concepts amidst their FF. This failure may inhibit their desire to participate in the educational, social, and intellectual risks required during sight-reading. In addition, the creative musical environment of the band can produce an FF among players if teachers and students respond to errors with intensity or irrationality. Social pressures, high-stakes testing, and pre-existing conceptions of failure may lead students to avoid situations where they appear physically, socially, or emotionally imperfect. Although the dichotomy of student relationships with fear and anxiety differs from person to person and year to year, many consistent qualities emerged. The researcher harmonized the research and literature review findings, providing a holistic view of FF in high school band sight-reading.

Discussion

Classroom Dynamics

Classroom observations revealed a range of avoidance techniques employed by fearful students. These behaviors, which include physical fidgeting, eye movements, and disengagement, resonate with the literature's discussion on the psychological origins of fear and cognitive mindsets.²⁵³ The classroom observations revealed the need for strategies to address avoidance and fear-based behaviors in the classroom. Elliot and Dweck note, "FF prompts self-

²⁵³ Conroy, "Progress in Fear of Failure," 432.

handicapping and defensive behavior, which can undermine performance and lead to the FF.”²⁵⁴ educators should maintain consistency in classroom pedagogy to offset this self-fulfilling prophecy. Students noted the value of repeated experience with classroom methods and consistency as a primary assistant in their battle with performance anxiety. Student 4 stated, “I think just like having an open understanding that mistakes are okay. Moreover, creating that culture that it isn't a heavy-based error culture, and it's more of a growing...just do it again... concept.” In addition, creating space for the discussion of FF in the classroom eased many tensions, as students noted throughout the interviews. Allender emphasized that effective leadership requires not perfection but authenticity and vulnerability.²⁵⁵

Allender further suggests teachers and leaders who acknowledge their weaknesses and struggles can connect more deeply with their students and followers and inspire greater trust and loyalty. Arthur, Khoo, and Blom have found a relationship between previous experience with music and sight-reading performance.²⁵⁶ Such experiences support the researcher's findings that early-life ventures, especially those with people in a position of authority, can significantly influence sight-reading comfort levels.²⁵⁷ Outside of music content areas, the literature sustains that early-life experiences are crucial in shaping students' abilities and comfort levels.²⁵⁸

Hayward and Gromko explored how sight-reading skills, technical proficiency in playing a musical instrument, spatial visualization abilities, and aural discrimination aptitude are

²⁵⁴ Elliot, “Approach and Avoidance,” 17.

²⁵⁵ Dan Allender, *Leading with a Limp* (Colorado Springs: WaterBrook, 2006).

²⁵⁶ Arthur et. al, “Visual Processing Abilities,” 1006-1007.

²⁵⁷ Ibid.

²⁵⁸ Henschel, “Measuring Fear of Failure,” 136-137.

interrelated. There were significant correlations between these cognitive and musical skills.²⁵⁹ Despite their proficiency in various musical instruments and experiences in band activities, Student 1 recounted moments of struggle and discouragement, particularly when faced with challenging musical parts. They openly discussed feelings of inadequacy and the effect of failure on their motivation to practice. A lack of motivation to practice removed the opportunity for repetition, which Smith notes as the primary factor in sight-reading proficiency.²⁶⁰ However, Student 1 also highlighted the supportive environment fostered by their band teachers, which helped mitigate their fears and insecurities while rekindling a desire to rehearse their musical skills more often.

Student 2 demonstrated a pattern of self-criticism and FF in music and various aspects of life. Despite their resilience and efforts towards self-improvement, they acknowledged the influence of past experiences and societal pressures on their mindset. Student 2 valued the open discussion about fear and anxiety the researcher's interview discussion created in their classroom environment as they desired to take concepts back to the classroom immediately. Such conversations can make room for error in the learning process and allow teachers to explore the depth of creative and technical concepts in the music reading process.²⁶¹ Recreating these daily events aligns with Smith's discoveries and the repetition requirements for sight-reading proficiency while lending to classroom expectations and cultural demands.²⁶²

²⁵⁹ Carol Hayward and Joyce Gromko, "Relationships Among Music Sight-Reading and Technical Proficiency, Spatial Visualization, and Aural Discrimination," *Journal of Research in Music Education* 57, no. 1 (April 2009), 26-29. DOI: 10.1177/0022429409332677

²⁶⁰ Smith, "Sight-Reading Instruction," 3.

²⁶¹ *Ibid.*, 6.

²⁶² Smith, "Sight-Reading Instruction," 5.

Diagnosed with a learning disability, Student 3 discussed their passion for music despite occasional struggles with dyslexia and performance anxiety. They expressed gratitude for the support from band directors and fellow musicians, which helped them cope with their challenges in the classroom environment. Student 3's willingness to share their struggles, including learning disabilities and panic attacks, was further illuminated by their love for smaller class sizes, where opportunity for perceived classroom failure was less frequent. These smaller class sizes allowed them to know their classmates better while gaining confidence in their skills as a learner.

Academic, Social, and Intellectual Risk

Cyr and Anderson observe classroom teachers overemphasizing what is right, expressing disappointment in what is wrong, and moving on too quickly from incorrect answers.²⁶³ While Student 4 initially downplayed their FF in sight-reading, they later discussed the pressure to excel in music and academic pursuits, influenced by societal expectations and teacher/peer comparisons. Their reflection on the tension between teacher emphasis and external pressures highlighted the importance of humility in leadership, as leaders must navigate their desires and values amidst student needs.

Student 5 acknowledged the FF in sight-reading and the pressure associated with leadership roles in the band. They emphasized the importance of resources and mindset in managing anxiety and promoting growth. Student 5's openness about their struggles and strategies for overcoming them opposed some teacher influences on performance. Student 5 demonstrated vulnerability and resilience in her journey as a musician and leader while they credited home influences, faith, and internal perseverance for their perceived successes.

²⁶³ Cyr, and Anderson, "Trial-and-Error Learning," 429–439.

Arthur Et al. found a correlation between working memory capacity (WMC), rapid automatized naming (RAN), and sight-reading ability. The ability to intelligently name notes, rhythmic figures, and musical devices aloud significantly determines sight-reading proficiency.²⁶⁴

However, Student 6 shared their pervasive FF, academically and musically, and its power on their confidence and performance. Despite their struggles, they recognize the support provided by band teachers and peers in navigating their anxieties. At the same time, Student 6 fervently noted their inability to name notes or fingerings as they related the lack of ability to a crippling fear stemming from ridicule exerted in their middle school band experience.

The fear traits observed among students during sight-reading sessions resonated with the existing literature on FF. The avoidance of eye contact, physical symptoms, decreased participation, and increased withdrawal were all prominent indicators of anxiety and apprehension.²⁶⁵ The participants shared differing accounts of personal self-worth when these traits dominated their thought processes. Although each participant declared a desire for risk-taking adventures in creative and academic content, they showed hesitation for seeming imperfect in areas they deemed most valuable for their future success. Vagle stated, “Understanding the lived experience of individuals is crucial in phenomenological research.”²⁶⁶ The experience of hesitation often caused student participants to avoid risks in educational and creative endeavors.

²⁶⁴ Patricia Arthur, Sieu Khuu, and Diana Blom, “Visual Processing Abilities Associated with Piano Music Sight-Reading Expertise,” *Psychology of Music* 49, no. 4 (June 2020), 1006-1007. DOI: <https://doi.org/10.1177/0305735620920370>

²⁶⁵ David Conroy, “Progress in the Development of a Multidimensional Measure of Fear of Failure: The Performance Failure Appraisal Inventory (PFAI),” *Anxiety, Stress, and Coping* 14, no. 1 (2001). 431-452. DOI:

²⁶⁶ Vagle, “Lived Experience,” 45. (2014)

Teaching Strategies

Developing students' ability to read and perform music spontaneously relies heavily on implementing effective sight-reading methods and classroom teaching strategies.²⁶⁷ Interestingly, despite the varying levels of anxiety observed among students, all students expressed a belief that practice techniques could help them offset their fears. This optimism is a testament to the resilience of the human spirit and correlates with Dweck and Duckworth's mindset and grit research.²⁶⁸ ²⁶⁹ It underscores the importance of practice in mastering a skill and counteracting associated fears. As Bandura posits, “Mastery experiences are the most influential source of efficacy information because they provide the most authentic evidence of whether one can muster whatever it takes to succeed.”²⁷⁰ Therefore, educators' role in the classroom must include creating space for student success and failure. Mistake-making becomes an exciting learning pursuit if teachers emphasize enjoying the learning process. Students should learn what each educational component offers for their growth as individuals and community members. Students can limit the lessons if they choose a cautious approach, play it safe, or opt for more straightforward processes.²⁷¹

Teachers' reactions to mistakes influenced students' FF, whether they provided constructive feedback or responded with criticism and negative reinforcement.²⁷² Dweck's

²⁶⁷ You Jin Kim, Moo Song, and Rebecca Atkins, “What is your thought process during sight-reading? Advanced sight-readers’ strategies across different tonal environments,” *Psychology of Music* 49, no. 5 (September 2021): 1070. DOI: <https://doi.org/10.1177/0305735620942596>

²⁶⁸ Dweck, *Mindset*, 54.

²⁶⁹ Duckworth, *Grit*, 102.

²⁷⁰ Albert Bandura, “Self-Efficacy,” *Harvard Mental Health Letter* 13, no. 9 (1997). 80. DOI: 10575022

²⁷¹ Jagow, *Teaching Music*, 375.

²⁷² Henschel, “Measuring Fear of Failure,” 136-137.

concept of a growth mindset emphasized the belief that abilities and intelligence develop through dedication and effort. However, student interviews noted the significance of a teacher's voice in personal mindsets around learning. Despite encountering challenges such as struggles with certain percussion aspects and feeling discouraged during performances, Student 1 expressed gratitude for supportive teachers who offer constructive feedback. At the same time, negative voices from educators created barriers to mindset optimism when students began questioning their efficacy.

Research has shown consistent practice and emphasis on sight-reading processes can improve skills. The participants' experiences support the teacher's focus on daily sight-reading processes, which can change students' experiences and be instrumental in their inclusion in T4. Music reading system reinforcement and the teacher's emphasis on daily sight-reading processes are crucial in shaping students' sight-reading abilities and experiences. According to Zhukov, Khuu, and McPherson, skilled sight-readers perceive more prominent rhythm and pitch patterns than slow sight-readers and base their prediction skills on their knowledge of musical styles.²⁷³ Zhukov et al.'s research aligns with participants' accounts who reported specific academic strategies or approaches to pushing their sight-reading abilities beyond their comfort zones.

Smith's examination of sight-reading concepts offered a comprehensive framework for understanding the multifaceted nature of sight-reading proficiency in music education. Smith explored various critical sight-reading components within this framework, including rhythmic accuracy, note recognition, and musical interpretation. Analyzing the students' narratives revealed how these sight-reading concepts manifested in their experiences and perceptions.

²⁷³ Katie Zhukov, Sieu Khuu, and Gary McPherson, "Eye-Movement Efficiency and Sight-Reading Expertise in Woodwind Players," *Journal of Eye Movement Research* 12, no. 2 (2019). DOI: 10.16910/jemr.12.2.6

Students shared their experiences with sight-reading exercises during band classes, where they frequently encountered new musical pieces. Daily reading corresponds with Smith's emphasis on consistent practice and exposure to diverse musical material for developing sight-reading skills. Additionally, students articulated the cognitive complexities inherent in sight-reading, such as the need to balance attention between rhythm, notes, and dynamics. Such complexities resonated with Smith's exploration of the intricate mental processes required for successful sight-reading performance.²⁷⁴

Tullis explores how teachers handle student mistakes. The study identifies three approaches: avoidance, correction, and facilitation.²⁷⁵ Students elucidated the challenges they encountered in sight-reading, including self-judgment, fear of making mistakes, and anxiety stemming from external pressure. These challenges reflect Smith's discussion of the psychological dimensions of sight-reading, highlighting the profound influence of confidence, mindset, and coping strategies on sight-reading proficiency. Moreover, students stressed the dire role of teachers in facilitating sight-reading development aligning with Tullis' concepts. Students expressed gratitude for compassionate band instructors who offered constructive feedback and guidance and cultivated a less intimidating learning environment. Such feedback features Smith's recognition of educators' pivotal role in nurturing sight-reading skills and fostering a positive learning atmosphere.

²⁷⁴ Smith, "Sight-Reading Instruction," 4.

²⁷⁵ Maria Tullis, "Error Management Behavior in Classrooms: Teachers' Responses to Student Mistakes," *Teaching and Teacher Education* 33, (2013), 56–67. doi.org/10.1016/j.tate.2013.02.003

Student Concepts of Failure

Hernandez urges, “Irrespective of the cause of the fear, students tend to desire to protect their self-esteem should their performance not reach expectations, and the long-term effect of this type of fear is for the individual to experience diminished intrinsic motivation.”²⁷⁶ Although the student conversations corroborated Hernandez's findings, creating a classroom atmosphere and conversation around FF helped students cope with anxieties and understand their humanity. Such discussions, in turn, allowed students to increase motivation when the end goal of music education did not rely on perfectionism. A fascinating paradox emerges when examining the relationship between students' anxiety levels and their confidence in their musical expression. Despite exhibiting anxiety, students remain confident in their musical expression. This dichotomy echoes the complex interplay between class and culture, self-efficacy, and socio-emotional climate. It suggests that while students may experience anxiety during sight-reading, they do not necessarily perceive this anxiety as a barrier to their musical expression. Zimmerman argues, “Self-efficacy beliefs provide the foundation for human motivation, well-being, and personal accomplishment.”²⁷⁷

Student 2 exhibited traits of both growth and fixed mindsets. While they demonstrated resilience and self-awareness by acknowledging their efforts towards self-improvement, their self-judgment, and FF indicated a tendency towards a fixed mindset. Their emphasis on past experiences of disappointment and external pressure reflected a belief in their abilities rather than focusing on growth through effort.

²⁷⁶ Elisa Hernandez, “Teachers’ Interpersonal Styles and FF from the Perspective of Physical Education Students,” *PLoS One* 15, no. 6 (2015): 2. DOI: <https://doi.org/10.1371/journal.pone.0235011>

²⁷⁷ Zimmerman, “Self-Efficacy,” 85.

Duckworth outlines her concept of grit by combining passion and perseverance toward long-term goals. Grit entails sustained effort and resilience in pursuing objectives, even in the face of setbacks and challenges. With a dedication to music, Student 3's occasional struggles, such as dyslexia, which affects note reading and scale tests, exemplified grit. Despite facing pressure and occasional anxiety, they persevered by seeking assistance and highlighting the importance of hands-on learning. Student 3 demonstrated a passion for music and a willingness to navigate challenges, which aligned with Duckworth's emphasis on sustained effort in long-term musical goals.

Student 5's discussion of overcoming FF in sight-reading by embracing practice opportunities and fostering a positive mindset resonates with Duckworth's concept of grit. Their proactive approach to reducing fear through practice and confidence-building techniques reflects perseverance in pursuing musical excellence. Additionally, their leadership role and acknowledgment of failure as a learning opportunity exemplify characteristics of grit. These students' narratives demonstrated the interplay between mindset and resilience in pursuing musical achievement. Educators can foster environments that promote a growth mindset and grit, encouraging students to embrace challenges, persist in their efforts, and combat their fears and anxieties.

The results of these studies provided valuable insights into the dynamics of learning, self-efficacy, and collaboration in music education. They aligned with previous literature emphasizing the importance of self-regulation, self-awareness, and self-assessment in learning.²⁷⁸ The study accentuated the role of teachers in fostering an environment that encourages self-

²⁷⁸ Bonnie Dawkins et al., *Intentional Teaching: The Let Me Learn Classroom in Action* (Thousand Oaks: Corwin, 2010), 6.

directed learning and collaboration among students.²⁷⁹ However, the results challenged traditional teaching methods, prioritizing control over collaboration. Niles' observations highlighted the potential adverse effect of such methods on creativity and experimentation, suggesting a need for a shift in pedagogical approaches.²⁸⁰ Like Niles, Bonshor represents a collaborative classroom environment emphasizing community, collaboration, and social learning.²⁸¹

Another critical component of these results was the emphasis on the role of self-efficacy in learning and performance amidst FF. As Regier defines, self-efficacy is context-specific and shaped by individual experiences. Successful task engagement enhances self-efficacy beliefs, influencing students' experiences and self-efficacy.²⁸² This finding supports the argument for pedagogical approaches that foster self-efficacy, such as opportunities for self-assessment and mastery experiences. The researcher encourages the profession to continue on this trajectory, emphasizing the development of self-regulated learners and collaborative environments to offset the pervasive FF in sight-reading and beyond. However, the researcher also highlights the need for further understanding of implementing these approaches in different contexts and with diverse learners. The profession should interpret these results as a call to action to reevaluate traditional teaching methods and explore innovative approaches that empower students and enhance their learning experiences.

²⁷⁹ DiDonato, "Self- and co-regulation," 27.

²⁸⁰ Niles, "Out of the Way," 59.

²⁸¹ Michael Bonshor, "Collaborative learning and choral confidence: the role of peer interactions in building confident amateur choirs," *Music Performance Research* 10, no. 1 (2020), 54-56. DOI: 10.1755-9219

²⁸² Regier, "Measurement of Self-Efficacy," 59-60.

Implications

Practical Implications: Addressing Anxiety through Pedagogy

The findings of this study suggest that teachers can integrate strategies to mitigate FF by fostering a positive classroom culture that emphasizes learning over perfectionism – a trait observed to be low across classes. By viewing mistakes as opportunities for learning rather than failures, teachers help relieve students' FF and promote a growth mindset. As Dweck asserts, "In a growth mindset, challenges are exciting rather than threatening. So rather than thinking, oh, I'm going to reveal my weaknesses, you say, wow, here's a chance to grow."²⁸³ The culture a teacher sets up can profoundly influence students' perception of their abilities. Teachers should have self-efficacy in their relational skills and pedagogy while persevering daily through their processes to create consistency for the students and the learning process. A teacher's efficacy can be a significant factor in students' efficacy adhering to the findings of Dweck and Hattie.²⁸⁴

Ferguson's examination of sight-reading serves as a foundational framework for analyzing students' FF experiences and perspectives within this domain. Central to this examination is recognizing sight-reading as a fundamental skill in music performance, encompassing the ability to decode musical notation and the associated FF that may affect learning and motivation. The narratives of the students interviewed provide rich insights into the various dimensions of sight-reading experiences and the manifestations of FF within the musical learning environment. For instance, students recount their exposure to new music regularly, often sight-reading one or two pieces daily in band classes, aligning with Ferguson's emphasis on consistent exposure to sight-reading exercises for skill development.²⁸⁵ Likewise, students

²⁸³ Dweck, *Mindset*, 34.

²⁸⁴ Hattie, *Visible Learning*, 146.

²⁸⁵ Ferguson, "High School Band," 36.

articulate the detrimental effects of FF on their motivation and performance, citing instances of discouragement, self-imposed pressure, and anxiety stemming from fear of judgment by peers and instructors. The paramount deterrent to these anxieties revealed itself through the relational and interconnected nature of the teacher.

Students demonstrated resilience and employed coping mechanisms when teachers taught through failure as a valuable experience, highlighting the role of supportive environments and effective pedagogy in mitigating FF. Merely starting a conversation about the normality of failure or anxiety eased tensions in the classroom experience. Observing a teacher making a mistake, owning up to it, and learning from it eased tensions, according to the student accounts, before sight-reading exercises commenced. Students identified systemic issues in music education, such as inadequate support and attention in middle school band classes, underscoring the need for improvement in pedagogical approaches to address individual learning needs. However, the necessity is not only pedagogical but relational, as some teachers discussed in the interviews presented the need for improvement in self-efficacy and consistent daily processes for the students to perceive more success and musical growth.

Empirical Implications: Enhancing Self-Efficacy

The insights from adjacent fields can inform pedagogical approaches that bolster student confidence despite the inherent anxieties associated with sight-reading. Setting achievable goals, providing constructive feedback, and promoting self-reflection can enhance students' self-efficacy, empowering them to overcome their fears. As Schunk and Pajares state, "Self-efficacy beliefs influence the courses of action people choose to pursue, how much effort they put forth in given endeavors, how long they will persevere in the face of obstacles and failures... how much stress and depression students experience in coping with taxing environmental demands, and the

level of accomplishments they realize.”²⁸⁶ Students noted a relationship between a teacher’s classroom culture and the students’ concepts of their learning abilities. When students believe in their abilities, they perceive their efforts and perseverance systematically increase. Teachers can focus their energy on building student efficacy to improve classroom outcomes in the education sector. Allowing students to realize the importance of failure and mistakes in the learning process can enable them to refocus their energy from self-defeating to an energized resurgence for the classroom material. In the musical world, perseverance creates the long-lasting growth needed to experience instrumental success. Learning to play an instrument takes time, patience, and repetition. The experience of lacking a skill set could be detrimental if the student’s mindset is based on their inabilities. On the other hand, emphasizing self-efficacy and failure as a tool for learning increases the chances of making musical experiences last a lifetime.

As a tool for the classroom, a teacher’s self-efficacy should abound with confidence. If the expectation exists for students to perform well under pressure and with existing anxieties, teachers should be self-aware enough to own their classroom processes and subject materials. Observations showed a need for teacher vulnerability without sacrificing confidence in teaching practice. Student narratives further expounded the need for teacher openness to create safe spaces for musical exploration and mistake-making. As teachers explore with the students and enjoy playing feebly without generating negative self-concepts, students should follow suit and match the teacher’s energy. Dweck’s concepts, entangled with Hattie’s, support the idea of teacher scaffolding and self-efficacy, creating a growth mindset and a positive culture for student

²⁸⁶ Dale Schunk and Frank Pajares, “Self-Efficacy Theory,” *Handbook of Motivation at School* 1, no. 2 (2009), 35. DOI: 10.3210115

improvement.²⁸⁷²⁸⁸ On the other hand, Hattie placed little significance on the outcome of anxiety on classroom performance.²⁸⁹ With this in mind, the researcher's findings refute Hattie's, as student narratives show the perplexing ability of fear to hinder performance. Even when some students persevered through adversity, many students declared their anxiety as the main reason they quit participating in performance-based activities like band sight-reading.

Theoretical Implications: Learning Theory and Feedback

Gordon's music learning theory (GMLT) includes the belief that effective learning occurs when systematically deconstructing complex concepts and organizing them into sequential components. As Schumacher expounds in general learning theories, students are responsible for owning their learning journey but simultaneously necessitate external guidance in the form of teachers.²⁹⁰ These theories become voiceless if the students' fears prevent them from exercising their educational progress. The student's belief in overcoming fear through practice accentuates an opportunity to incorporate more hands-on learning experiences that align with real-world performance scenarios. By combining student feedback into the teaching process, educators can ensure that their teaching strategies are responsive to students' needs and experiences. As Hattie and Timperley suggest, "Feedback is one of the most powerful influences on learning and achievement, but this effect can be either positive or negative."²⁹¹

²⁸⁷ Dweck, *Mindset*, 48.

²⁸⁸ John Hattie, *Visible Learning: Guide to Student Achievement* (New York: Routledge, 2020), 219-220.

²⁸⁹ Hattie, *Visible Learning*, 146.

²⁹⁰ Daniel Schumacher, Robert Englander, and Carol Carraccio, "Developing the Master Learner." *Academic Medicine* 88, no. 11 (2013): 1640. doi:10.1097/ACM.0b013e3182a6e8f8.

²⁹¹ John Hattie and Helen Timperley, "The Power of Feedback," *Review of Educational Research* 77, no. 1 (March 2007), 81. DOI: <https://doi.org/10.3102/003465430298487>

As the literature points out, sight-reading is a cyclical process, and the learning theory behind it should revolve around the critical literacy components.²⁹² Each literacy component must come back around in ever-increasing demands to increase fluency and build to the next difficulty level. To increase retention and take advantage of brain plasticity, teachers should create sight-reading experiences emphasizing repetition and singular learning outcomes and allow students to understand the sight-reading exercise's expectations (in the form of a checklist or simple and repeatable process). The student narratives divulged a desire for repeatable processes, making sight-reading more manageable. Providing constant constructive feedback provided the subsequent most profitable learning outcome throughout the narratives. Students want to know what went well and what requires more attention. Providing clear feedback during sight-reading exercises in well-played passages and obvious mistakes creates the structure necessary for building musical fluency.

Limitations

The individualized nature of the interpretations limited the study. The researcher was the sole interpreter throughout the study; therefore, the interpretations could contain biases related to the researcher's field experience and personal nature. As a research design, hermeneutic phenomenology is well suited for understanding the experiences of its participants. Still, it cannot develop correlations or statistical analyses to help develop correlation or causation for the phenomenon studied. In addition, the small sample size creates difficulties in expanding the findings to the field in general. After completing many interviews, the type and nature of the interview questions could be refined to help the participants narrate their experiences more clearly. The prerequisite observations were helpful, but the number of observations should be

²⁹² Smith, "Sight-Reading," 43.

increased to include more school districts to research differences in funding, socioeconomics, and demographic variants.

Theoretically, the study was limited by scope and depth, as it focused solely on a specific aspect of band performance, potentially overlooking other factors contributing to performance anxiety. Fears and anxieties can exist in other musical processes in the classroom, and the study was limited to sight-reading. Methodologically, the study's reliance on a small sample size of seven interviews may limit the diversity and representativeness of the data, potentially skewing the results. A single coder within the thematic analysis process equally limits the representativeness of the study, theoretically distorting the results further. The empirical limitations of the study include potential issues with the validity and reliability of the data, as the subjective nature of qualitative research and the potential for researcher bias can control the accuracy of the findings. Phenomenology in education adjusts to the community agents under inspection. Therefore, the limitation of researcher individuality and school scope presents further potential biases.

Analytically, the interpretive nature of hermeneutic phenomenological research left room for multiple potentially conflicting interpretations. Even a single researcher could create multiple possible outcomes during coding and analysis sessions. Additionally, the study was further limited by its research process, as using interviews and observations for data collection may have yet to capture the full complexity of the participants' experiences. Time was a factor as well. More time allotment for follow-up interviews and long-term studies could provide richer details about student experiences. Due to the nature of the study, incorporating additional data sources, such as document analysis, could have enriched the findings. Ethically, ensuring that participants

felt comfortable sharing their experiences and fears was challenging, and maintaining confidentiality in a small, tight-knit community like a concert band also presented difficulties.

Recommendations for Future Research

The findings of this study open up several avenues for future research. Future studies could explore strategies tailored for specific fear traits exhibited by students during sight-reading sessions. Additionally, investigating how different teaching methodologies influence student anxiety levels could offer actionable insights for educators who foster an environment conducive to learning and well-being. Research could contribute to developing evidence-based teaching strategies that enhance students' sight-reading skills and promote their overall well-being. Creswell notes, "Research is a process of collecting and analyzing information to increase our understanding of a topic or issue."²⁹³ As such, creating future longevity studies to interpret student experiences around FF and the sight-reading process could show promise for current and future music educators.

Future studies could incorporate multiple interpreters or researchers to reduce bias and increase the validity of interpretations. Utilizing a team approach to data analysis might offer diverse perspectives and minimize individual biases. Additionally, employing additional member-checking techniques, where participants review and validate interpretations, could enhance the credibility of the findings. Researchers could subsequently complement the qualitative approach with quantitative methods to establish correlations and explore causal relationships. This could involve conducting in-depth surveys alongside interviews to gather quantitative data on factors such as performance anxiety levels, band performance ratings, and demographic variables. Statistical analyses can then identify patterns and relationships within the

²⁹³ Creswell, *Qualitative Research*," 3.

data. Creating action-based research with testable variables could further test findings for consistency.

Future research could expand the sample size to include a more diverse range of participants from various school districts and states, socioeconomic backgrounds, and demographic profiles. This will enhance the generalizability of findings and allow for greater exploration of potential differences in experiences across different contexts. Utilizing a multi-site study design where the researcher does not know students' contexts could help capture variations in funding, resources, and educational practices. Furthermore, studies could refine the interview protocol based on insights gained from initial interviews to elicit more detailed and nuanced participant responses. Researchers could consider incorporating open-ended questions to encourage participants to reflect on specific instances of fear or anxiety during sight-reading sessions. Pilot testing of the revised protocol could ensure clarity and effectiveness in capturing participants' experiences.

To further increase the scope, future studies could broaden to encompass various aspects of music education beyond sight-reading alone. They could explore how fears and anxieties manifest in other musical processes within the classroom, such as ensemble performances, solo rehearsals, or music theory instruction. Adopting a holistic approach to examining performance anxiety could provide a comprehensive understanding of its underlying factors and implications. They could then increase methodological rigor by diversifying data collection methods and incorporating multiple coders for data analysis. In addition to interviews and observations, the collectors could consider integrating document analysis or reflective journals to capture additional perspectives and insights. Employing inter-coder reliability checks could ensure increased consistency and validity in the coding process.

The researchers could allocate more time for data collection, including follow-up interviews and longitudinal studies, to capture the dynamic nature of participants' experiences over time. They could also incorporate additional data sources, such as audio or video recordings of rehearsals, to provide richer contextual information. Implementing a mixed-methods approach could offer a more comprehensive understanding of the phenomenon under investigation. Researchers could then prioritize participant confidentiality and comfort throughout the research process by establishing stricter protocols for anonymization. They could also engage in ongoing communication with participants to address any concerns or discomfort they may experience. Finally, they could consider involving more band directors or counselors in the research process to provide additional support and guidance to participants.

Summary

Students' FF among social, cultural, experiential, and internal pressures influence sight-reading abilities in the high school band classroom. Investigating the error culture in band sight-reading skills can affect the learning and teaching methods found in current practice, emphasizing the need to understand the experiences of both students and teachers. Band teachers may refine their teaching and learning methods to address student fears while enhancing sight-reading skills implied throughout the study. Although copious research exists on high school sight-reading methodology and rehearsal strategies to help music educators provide an all-encompassing musical experience, students may need help applying the concepts amidst their FF. This failure may inhibit their desire to participate in the educational, social, and intellectual risks required during sight-reading. In addition, the creative musical environment of the band can produce an FF among players if teachers misunderstand error responses. Finally, social pressures, high-stakes testing, and pre-existing conceptions of failure may lead students to avoid

situations where they appear physically, socially, or emotionally imperfect. This qualitative hermeneutic phenomenological study explored the FF culture in high school band sight-reading utilizing interviews and observations. Empowering students to take advantage of all the benefits of confident sight-reading, regardless of mistakes, suggests that teachers can anticipate future classroom tactics and approaches, resulting in a more successful musical experience.

Appendix A: School District Approval



Steve Barnette
Superintendent

Engage. Inspire. Prepare.

September 15, 2023

Dear Mr. Lightner,

This letter is to notify you that your application for the research project titled, “Annual Status Report for Music Advocacy” has been approved by Mr. Barnette. You may begin your research project following the description outlined in your application.

Once your project is complete, please submit the results of your research to the Assessment Specialist, Sarah Tinkle, so that we will have documentation of your research on file.

Please contact me if you have any questions!

Dr. Cynthia Davies

Executive Director of School Improvement and Federal Programs



Appendix B: IRB Approval

Date: 12-12-2023

IRB #: IRB-FY23-24-349

Title: Fear of Failure in High School Band Sight-Reading: Effects on Student and Teacher Experiences

Creation Date: 8-28-2023

End Date:

Status: **Approved**

Principal Investigator: Andrew Lightner

Review Board: Research Ethics Office

Sponsor:

Study History

Submission Type	Initial	Review Type	Expedited	Decision	Approved
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Key Study Contacts

Member	Nathan Street	Role	Co-Principal Investigator	Contact	
Member	Andrew Lightner	Role	Principal Investigator	Contact	
Member	Andrew Lightner	Role	Primary Contact	Contact	

Appendix C: Post-Assessment Perception Survey

Performance Perception: Scale from 1-5.

1. How satisfied are you with your performance during the sight-reading session? (1 being very satisfied, 5 being very dissatisfied)

1	2	3	4	5
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2. How confident did you feel in reading and playing music accurately during the sight-reading activity? (1 Very Confident - 5 Very Anxious)

1	2	3	4	5
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3. How well did you convey the musical expression and intent of the piece during your performance? (1 Very Well - 5 Not well at all)

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

4. Did you believe your performance accurately reflected your musical skills and potential? (1 Yes or 5 No)

1	2	3	4	5
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5. Did you experience any form of anxiety or nervousness before or during the sight-reading session? (1 very confident - 5 very anxious)

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

6. Please rate the extent to which the following factors contributed to any anxiety or fear you felt during the sight-reading session: (1 factors not present at all - 5 factors very present)

a) Fear of making mistakes

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

b) Concern about judgment from peers or the teacher

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

c) Worries about being unprepared

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

d) Pressure to perform perfectly

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

7. How much did the fear of failure impact your ability to focus and concentrate during the sight-reading activity? (1 Did not hinder at all - 5 Significantly hindered)

1	2	3	4	5
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8. Looking back, do you think your fear of failure influenced your performance more than your abilities? (1 no influence at all - 5 lots of influence)

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

9. Did you employ strategies or techniques to manage or alleviate your fear of failure during the sight-reading session? (1 multiple strategies employed - 5 no strategies employed)

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

10. Do you think that with practice and experience, you can overcome the fear of failure and become more comfortable with sight-reading? (1 No or 5 Yes)

1	2	3	4	5
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Appendix D: Combined Parental Consent and Student Assent

Title of the Project: Fear of Failure in High School Band Sight-Reading: Effects on Student and Teacher Experiences

Principal Investigator: Andrew Lightner, Doctoral Candidate, School of Music, Liberty University

Invitation to be Part of a Research Study

Your student is invited to participate in a research study. To participate, he or she must be a 9th-12th grade student participating in the concert band, symphonic band, or wind ensemble. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to allow your student to take part in this research project.

What is the study about and why are we doing it?

The purpose of this study is to understand how students' fear of failure affects their ability to read music in high school band classes. The researcher will talk to both students and teachers to hear about their experiences and opinions. By doing this, the researcher hopes to learn how student fear of failure can affect learning and teaching in the band classroom.

What will participants be asked to do in this study?

If you agree to allow your student to be in this study, I will ask her/him to do the following:

1. Complete an individual sight-reading activity led by their teacher while the researcher video-records and observes elements about fear of failure.
2. Complete a post-assessment survey.
3. Participate in a video-recorded conversational interview about the fear of failure students experience in band sight-reading.
4. Review interview transcripts for accuracy.

How could participants or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include valuable insights into students' challenges in the band classroom. The findings emphasize the need for teachers to refine their teaching and learning methods to address and alleviate student fears while enhancing sight-reading skills. Based on the study's results, practical strategies can be developed, such as creating a supportive and inclusive classroom environment that encourages risk-taking and learning from mistakes. With this knowledge,

educators can proactively mitigate the impact of social pressures, high-stakes testing, and pre-existing conceptions of failure on students' musical participation.

What risks might participants experience from being in this study?

The expected risks from participating in this study are minimal, which means they are equal to the risks your student would encounter in everyday life.

I am a mandatory reporter. During this study, if I receive information about child abuse, child neglect, elder abuse, or intent to harm self or others, I will be required to report it to the appropriate authorities.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be kept confidential by replacing names with pseudonyms.
- Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data will be stored on a password-locked computer and in a locked drawer. After three years, all electronic records will be deleted and all hardcopy records will be shredded.
- Recordings will be stored on a password-locked computer until participants have reviewed and confirmed the accuracy of the interview transcripts. The recordings will be deleted at the completion of the research project. The researcher will have access to these recordings.

Is the researcher in a position of authority over participants, or does the researcher have a financial conflict of interest?

The researcher serves as a teacher at South Paulding High School. To limit potential or perceived conflicts, your student's teacher will select candidates meeting the criteria for the research project on a volunteer basis. This disclosure is made so that you can decide if this relationship will affect your willingness to allow your student to participate in this study. No action will be taken against an individual based on her or his decision to allow his or her student to participate in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to allow your student to participate will not affect your or his or her current or future relations with Liberty University or the Paulding County School District. If you decide to allow your student to participate, she or he is free to not answer any question or withdraw at any time without affecting those relationships.

What should be done if a participant wishes to withdraw from the study?

If you choose to withdraw your student from the study or your student chooses to withdraw, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw her or him or should your student choose to withdraw, data collected from your student, apart from classroom observation data, will be destroyed immediately and will not be included in this study. Classroom observation data will not be destroyed but your student's contributions to the classroom will not be included in the study if you chose to withdraw her or him, or should your student choose to withdraw.

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

The researcher conducting this study is Andrew Lightner. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Nathan Street, at [REDACTED].

Whom do you contact if you have questions about 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 IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is [REDACTED] and our email address is [REDACTED].

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

By signing this document, you are agreeing to allow your student to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to allow my student to participate in the study.

The researcher has my permission to audio-record/video-record my student as part of his/her participation in this study.

Printed Child's/Student's Name

Parent/Guardian's Signature

Date

Minor's Signature

Date

Appendix E: Open-Ended Interview Questions

Demographic Information:

1. Please provide a brief overview of your background in music and music performance and your current role in the high school band.
 - a. How has your past musicianship prepared you for your current role?

Understanding Fear of Failure:

2. In your experience, how would you define the concept of fear of failure in the context of high school band sight-reading?
 - a. How would you relate the fear of failure to your experience in sight-reading?

Factors Influencing Fear of Failure:

3. What are the key pressures that contribute to your fear of failure, or lack thereof, during sight-reading activities in the band classroom?
 - a. Do you consider fear as a factor for/against success in band sight-reading?
 - i. How and why?

Error Culture in Band Sight-Reading:

4. What are your observations or experiences about making mistakes during band sight-reading sessions?
 - a. How do students and teachers typically respond to mistakes during these sessions?
 - b. How do you respond?
 - c. Why do you believe you respond this way?

Effects on Learning and Teaching:

5. What fears do you have about learning in classes across the school setting?
 - a. How do these fears contribute to your self-image or self-esteem?
 - b. Does this impact your learning and teachers' teaching methods in the high school band setting?
 - c. Are there specific teaching approaches or strategies you have found effective in addressing this fear?

Encouraging Confidence and Risk-Taking:

6. How can educators empower students to overcome their fear of failure and engage in confident sight-reading, even in the presence of mistakes?
 - a. Are there practices or techniques that you believe can encourage students to take intellectual, social, and musical risks?

Preventing Avoidance Behavior:

7. Have you noticed instances where students avoid participating in sight-reading activities due to their fear of failure?
 - a. Do you avoid participation in this way?
 - b. How does it affect your learning in the band?
 - c. How can teachers create a classroom environment that minimizes such avoidance behavior while fostering a culture of musical exploration and learning?

Addressing Social and Testing Pressures:

8. How do testing and previous failures influence students' willingness to engage in sight-reading activities?
 - a. Are there strategies that educators can implement to offset these pressures?

Benefits of Overcoming Fear of Failure:

9. How might the ability to navigate and overcome the fear of failure enhance students' overall musical experiences in the high school band context?
 - a. What benefits could confident sight-reading bring to their personal growth in and out of your/their musical development?
10. Do you have questions or ideas that may benefit the current/future study of fear of failure in band sight-reading?

Appendix F: Recruitment Letter

Andrew Lightner
Assistant Director of Bands - South Paulding High School
Doctoral Candidate - Liberty University



Dear hopeful research participant,

Subject: Recruitment for Academic Dissertation Study on Students' Fear of Failure in High School Band Sight-Reading

I hope you're doing well. I want to tell you about an important research project I'm working on as part of my studies in the Doctor of Music Education program at Liberty University. This study examines students' fear of failure in sight-reading within high school band classrooms.

Summary of Study:

The study will uncover the influences on students' sight-reading abilities in the high school band setting. By exploring the influence of pressures and perceptions of failure, the research could shed light on musical classroom experiences for both students and teachers.

Participation Invitation:

I invite you to participate in this study. As an individual sight-reading participant and open-ended interview participant, your insights and experiences will be invaluable in shaping the outcomes of this research. Your perspective on fear and learning by sight-reading during the high school band context will provide helpful understanding of the challenges faced by students and educators.

Participation in this study would include five parts:

- Step 1 (15-30 minutes) - All included students will participate in classroom observations where the students' teacher will take them through a sight-reading exercise as planned in the normal lessons for the day. The researcher will video-record the lesson and make observations around the fear of failure characteristics present or not within the classroom setting.
- Step 2 (10-20 minutes) – Students will be chosen from the observation groups to participate in individual sight-reading assessments in the style planned by their teacher. All sight-reading will follow the normal procedures used by the teacher regularly. The researcher will video-record the assessment to make observations about the factors related to fear of failure found or not found in the assessment.
- Step 3 (5-10 minutes) – Students will complete a post-assessment survey about their perceptions related to fear of failure personally found during the assessment process.

- Step 4 (30 minutes) – Students will complete an individual open-ended interview about the student’s experience related to the sight-reading process.
- Step 5 (10-15 minutes) – Students will review the interview assessment for accuracy.

Confidentiality and Consent:

I want to assure you that any info you share with us will be kept private. You don't have to take part if you don't want to, and you can stop at any time without any negative effects. If you choose to participate, your parent(s) must sign the consent document and return it to Andrew Lightner, Assistant Band Director at South Paulding High School before participating in the research study.

I think your special thoughts will make this study better. Your help will not only add to what we know in school but also make music learning, especially sight-reading, better. If you have any questions or need more info, feel free to email me at adlightner@Liberty.edu. I'm excited about the idea of you joining in and working together to explore the culture of fear of failure in high school bands.

Thank you for your time and consideration.

Warm regards,

Andrew Lightner
Doctoral Candidate, Liberty University

Appendix G: Rubric for Fear of Failure Classroom Observations

Criteria:

This rubric is designed to examine the presence of fear of failure among high school band students during a sight-reading session. Fear of failure may manifest in various ways, including anxiety, hesitation, lack of confidence, and other observable behaviors.

Use the following scale to evaluate each criterion:

Rating Scale:

- 4 - Not Observed (NO): Fear of failure is not evident.
- 3 - Slightly Observed (SO): Fear of failure is minimally evident.
- 2 - Moderately Observed (MO): Fear of failure is moderately evident.
- 1 - Highly Observed (HO): Fear of failure is highly evident.

Body Language and Posture:

- ___ NO: Students display relaxed and confident body language.
- ___ SO: Some students show signs of tension or nervousness.
- ___ MO: A significant number of students display tense body language.
- ___ HO: Most students exhibit tense or anxious body language.

Confidence in Playing:

- ___ NO: Students play with confidence and precision.
- ___ SO: A few students appear uncertain at times.
- ___ MO: Several students display a noticeable lack of confidence.
- ___ HO: The majority of students play with hesitation and insecurity.

Risk-Taking:

- ___ NO: Students take musical risks and explore dynamics and articulations.
- ___ SO: A few students avoid risks and stick to safer options.
- ___ MO: Many students avoid musical risks.
- ___ HO: Most students consistently choose safe options, avoiding any risks.

Engagement and Participation:

- ___ NO: Students actively engage in the sight-reading exercise.
- ___ SO: A few students appear disengaged or passive.
- ___ MO: Several students seem disinterested and unengaged.
- ___ HO: Most students demonstrate disinterest and a lack of active participation.

Self-Assessment and Reflection:

- ___ NO: Students self-assess their performance positively and constructively.

- ___ SO: A few students express self-doubt but still offer constructive feedback.
- ___ MO: Many students struggle with self-assessment and may express self-doubt.
- ___ HO: Most students exhibit self-doubt and lack the ability to provide constructive self-assessment.

Response to Feedback:

- ___ NO: Students accept feedback positively and make immediate improvements.
- ___ SO: A few students respond to feedback but may be resistant.
- ___ MO: Many students appear reluctant or defensive in response to feedback.
- ___ HO: Most students resist or dismiss feedback and show defensiveness.

Expression of Emotions:

- ___ NO: Students express their emotions appropriately without excessive anxiety.
- ___ SO: A few students display mild emotional distress.
- ___ MO: Several students show signs of emotional distress or frustration.
- ___ HO: Most students exhibit high levels of emotional distress, anxiety, or frustration.

Overall Observation Rating: _____

Comments and Recommendations:

Appendix H: Student 1 Interview Transcript

64mins

Researcher

Please provide a brief overview of your background in music and music performance.

Student 1

I joined band in middle school, 7th grade. Played those two years, seven, 8th, and then all of high school band did marching band and uh front ensemble, yeah.

Researcher

Okay. Anything else in your musical background that would be helpful?

Student 1

I uh, play jazz guitar and a lot of that.

Researcher

A lot of jazz guitar. I like that. So what is your current role in the high school band?

Student 1

High school band?

Researcher

Yeah.

Student 1

I Play percussion.

Researcher

You play percussion. Um, What all does that entail?

Student 1

Um, Playing a lot of keyboards like marimbas and vibraphones and then um, the snare drum and toms some times. And then upright bass.

Researcher

Okay. How much music reading are you required to do on a daily basis?

Student 1

Spend most of the day reading new music or reading music in general?

Researcher

Both. Let's talk about both.

Student 1

Reading new music um depends on when in the year because we sight read different pieces, but sight reading, we do that every day and we do one or two of them. At least the end of the year we did that and then normal music will give an out. Read it every day, at least one to two. Usually we read both pieces and if we're doing three, most of the time we hit three of them. All three pieces a day.

Researcher

How has your past musicianship prepared you for your current role in the high school band?

Student 1

I, uh, It uh, made me. Haha, Made me feel like I could do no worse in a way uh I didn't think very highly of like when I, when I past years. So like every chance I get, like practice upside in front people. I just feel like I'm going up. Like I'm just getting becoming better.

Researcher

Okay, can you elaborate a little bit on your, on your past experiences?

Student 1

Excellent. 7th grade, hahaha. Was it LGPE? I think, yeah. We still called LGPE and we had a piece and I had like a tambourine pop that I didn't do well at all on. And it was like a thing that I wasn't doing well in the class, which wasn't good, but it was just that. But me not doing well in front of them discouraged me from doing better, from practicing it more, which is what I feel like the opposite should do. Like, if you do bad, I feel like it should help you do more. But it was like the environment of feeling like I failed made me not want to do it. Um, It was not very encouraging, the people around.

Researcher

Okay, was that more from the student standpoint, from the teacher standpoint, or just the middle school atmosphere?

Student 1

All three. I feel, to be fair, was my first year in band as well. So I do feel like it was fairly middle school, and that even in later years in high school, there were parts. Like, my freshman year at a snare drum part did not do really well in it, and I practiced it a little bit, but I definitely could have done more, but it was the same thing. I felt like I was being detold. And I think that one was just the high school aspect, not the students or the teachers, because we had really good students. People went doubling on instruments there, and they would help me. They talked to me like, hey, that one was good. Or something. Like (teacher), very helpful. Like, he sat with me in the instrument when we played it, but that one was just a school aspect. I feel like it was.

Researcher

Was this last year?

Student 1

Freshman year?

Researcher

Your freshman year? Okay, yeah, freshman year. And so you. And you said you started in the 7th grade, so you were a year behind everybody. And can you tell me a little bit more about that part of your experience?

Student 1

Um, it felt, Part of me felt like it put me at a disadvantage, but I then realized it kind of didn't, because percussion in middle school is very little bit. So, like, a little bit of everything and not going any deeper than that. So I would do, like, one or two scales, and that was more than kids who were doing it since 6th grade, so I feel, like, more comfortable on that. But for drums, like snare drum, like timpani and stuff like that, and drum set, it definitely made me feel like I was at a disadvantage because I didn't know how to hold , hold the sticks and stuff. I didn't know what technique was. I was basically being taught by the other students who only had a yield of that. And it's also middle school, so people on band who don't want to be in band, yeah, I don't feel like I was properly set up in a way that I would want future musicians to be set up.

Researcher

That's great information for me as an educator, to try and help bridge, that, that, that gap as a percussionist especially. So. Thank you. That makes me think a little bit. Oh, you mentioned playing guitar. Had you played guitar before middle school?

Student 1

Band? Yeah, I played at six. I joined band because of guitar, because I wanted to do the jazz band.

Researcher

And was it individual, like you were self taught, or did you take lessons?

Student 1

The very beginning? I was self taught, and then I took lessons, and then I stopped for a while, and then I took lessons, and then I stopped for a while, and I'm now taking lessons.

Researcher

Got you. And do you feel like your guitar experience helped you in the music reading aspect of band?

Student 1

Yes.

Researcher

How so?

Student 1

I forgot to mention Clarinet. Nice. That, too. But both of them, I feel like it made reading. When I read on guitar, I feel like it's different because I'm reading more of intervals almost, and then that translated to, like, keyboard, something like that made it a little bit easier to play, like, a fifth

or third, something like that. Same thing with clarinet specifically. That just made it more familiar to do notes, because with that, that's just sheet music. You're just reading the notes on the staff, maybe. And with all percussion. Percussion helped with that because rhythms. I got more comfortable with reading rhythms and understanding how spaces and triplets big thing, because I know a lot of kids with that. That made it easier to read rhythms on other instruments.

Researcher

Yeah, that makes sense. That makes sense. Cool. I'm going to move into the fear of failure portion of things just a little bit so we can kind of dig in just a little bit deeper. In your experience, how would you define, when you hear the words fear of failure, how would you define the concept fear of failure?

Student 1

It, um, Fear of failure is what you put on yourself, like the limit or the limitation or the goal. The standard that you put on yourself, be that set by other people that then you set, or just by yourself or by your environment or anything like that. It's the standard that you set for yourself. If you go below it, then that's the fear of not meeting what you want to be like, bare minimum or anything more like that. And a lot of times, for me, it can be a motivator to do better, all. But in the past, it hasn't.

Researcher

Yes. You talked about your middle school experience and how that hindered that a little bit. I do want to come back to that experience a little bit as we go through this, because I think it'll be very helpful. We'll just jump into that now. So how would you relate that fear of failure to your different experiences in the band? And then I want to really hone in on the high school band experience.

Student 1

Um, like, from middle school, it's mainly just like me in 7th grade playing that tambourine part. It helped me realize that band is also an ensemble thing, that each piece is crucial to it, and that you can't just have a good woodwind section. You need a good everything. You need to all be connected and that, you get, you receive. How much time you put into something, how good you would do is directly correlate to how much you try, at least, um... yeah.

Researcher

Yeah, I like that you said it relates to how much you try. Like the effort that you put in.

Student 1

Definitely what you put in. It's what you receive.

Researcher

Yeah, man, that's such a life lesson. It really is. That's such a life.

Student 1

Goes for everything.

Researcher

Nice. So as you jumped into the high school level, you said you experienced less fear of failure or.

Student 1

No, I think it was less. Um... Fear itself is , is a very uh negative word, but it doesn't have to be. You can be scared of something, it can make you do better. Um Like this year, played Tom part on Xerxes, and that was first few times was very scary, and I felt bad for not doing good on it. But then I practiced it a lot. And that fear of me failing all, putting, bringing the whole band down, or just not doing what I thought would be the bare minimum of how good I could do made me practice more, made me get better. Same thing with every part I've had. Like last year. I, was... No, last year was fine because I played off my phrase. But like sophomore year and stuff, I played bells on a Christmas piece in symphonic band, I think. And it was like a rhythm I just couldn't get. I remember going home that day, practicing that rhythm a lot. In high school, I think I realized that you use fear as a motivator, and that also in middle school, you're scared of whatever, like what people think of you. It doesn't matter, but that's much harder to realize than just saying it. And same thing in high school. I feel like as people mature and they realize that it's easier to use that, feel a failure as a motivator, knowledge, to taunt. So just having an, uh, um... environment that's more supportive. Because in band, in high school, people who are in band want to be in band most of the time. But mainly, at least the classes I'm in, they want to be there. So it's much more rewarding and they're much more supportive when you try. Yeah...

Researcher

That's awesome. You mentioned fear of failure being a negative connotation on this concept. What would you call it to make it a more positive research concept?

Student 1

Fear of fail...I don't know haha, because those two are really good words. I would say worry of inadequacy. No. Maybe worry of inadequate. Yeah, maybe because it's less scary because we have less things in our life of saying those words are negative. Feel. You just feel like when you think of feel, you'd automatically like scary whole stuff like that. Failure. Yeah, um...I don't know, just a negative world. And now. Yeah, well, we have an adequacy, I guess.

Researcher

Yeah. So let's talk about that word failure for a minute. What are your experiences in the school culture around the word failure? Whether that's individual classes, whether that's individual teachers, whether that's the school as a whole? I'm just giving you kind of thoughts on ways to expand on the idea. But when I say the word failure, what has your experience been with failure and the public school system?

Student 1

Some teachers will, depending um, what classes you take, failure to them because you are, you are in their class, just not an option. You're in their class because you want it and so you will do good. And that can be terrifying because they're putting this weird preconceived notion on who you are without them meeting you ever. And then for the teacher that happened with me, they did not help the students when they were messing up. And so it made that failure a lot easier for

the students. And um, when...in cases where the teacher was much more supportive with failure and they would be like, it's okay that you didn't do as good like you didn't get the grade you wanted, or maybe you did fail like this assignment. It's okay. But if you're trying, how...what can we do to fix it next time? What can we do that teachers will see failure once or twice and just stop trying to help. I feel. And it's because they think of a student a certain way just by whatever I had, the way they walk in the class, the way they're talking in the class, and it's unfair for some of them. In some cases, it's unfair for all of them. You should always try with your students. You should always try to help, even if they.... You should always try. And if they don't give it back, then that's one thing. But if you try and they do and you didn't think they did, well, then that's the case of you not failing a student in the future. I was rambling. Hahaha, um, ... Fail can be depending on how a teacher will react to failure can dictate how it can be better for a student in a learning environment via music or just schooling. And also just not being scared of failing or getting something wrong because it is like, what it is at the end of the day, um, getting rid of that feel with teachers. If you have a much more welcoming teacher. I've, I've had much more welcoming teachers and I am not afraid to fail that test at all, haha... which is not the best thing. You should always want to pass a test. But if I have a very strict teacher, I'm very scared to fail them. Like to fail on an assignment from them. But if it's a welcoming teacher, I know that they will come to me and be like, what happened? Why did this happen? What can we do? Was it just a you saying? Or was it, how can I help provide you materials to not do this in the future? Um...Also, with teaching styles, a lot of teachers stuck in their ways and they don't ever want to accept that kids learn different ways. They don't want feedback from the students, which I get... to a point. But other times ...you need that because there are new generations of kids constantly coming and no one wants the exact same.

Researcher

I agree. People do not learn the same way, whether that's people of the same generation or people of different generations. That's such a great just thought in general. Thank you. So you mentioned all of the. I'll call it error culture. Whether that's positive or negative error culture in different classes and the school, how has your experience in the high school band program been with that error culture and those teachers, the teachers outside of.

Student 1

Outside of The band program, or the teachers in the band program?

Researcher

In the band program.

Student 1

Feel like they've always. Band has been the one class that I've never been, really. I've been afraid to fail, but not. The teachers have always helped me. They've never been like, you're not trying, I'm done. They've always been like, they'll dig deep and be like, what's happening? If it's a rhythm, what's happening with this rhythm? Let's slow it down. Let's only do right hand. Let's do something like that. If it's like a long passage of notes, it's long. Four notes. Four more notes. Like, its... they, They are very welcoming and they make it a lot less scary. I feel like the only time it's scary to mess up is when it's in front of your peers, and that's only if you ...truly care... for me. I don't, but I can't say that for everyone because not everyone thinks like me.

Researcher

When you say that, whether you truly care, are you talking about whether you care about the music, whether you care about the social interactions? Whether you care about... Can you expand on that?

Student 1

Yeah, I mean, if you care about what your peers will think of your performance. If you are... uh, I think of it a lot. When I was learning to drive, I was always signed, an anxious driver is a very dangerous driver. If I'm playing something in front of a class and I'm anxious, it's not going to go well most of the time, at least, because I'm afraid of what my peers will think negatively if they think negatively of me, but not caring in that sense, you always need, in my opinion, to truly put yourself in a piece and fill yourself emotionally. And to care about a piece is how you are good at performing a piece and not really caring what the peers around you will think negatively of you or positively. Like, I don't care if my friends who watch me play bass think I'm good at it. I don't care if they think I'm bad at it. I want them to worry about what they're playing, yeah... caring on the social aspect, not the musical aspect. You should always care, I feel, about musically. If not, it will definitely come across in your performance.

Researcher

What do you believe are the key? Internal social, cultural, and experiential pressures. We'll walk through those one by one. That contribute to your fear of failure or lack thereof. Maybe you don't have any fear of failure. Right. But each one of these concepts, what do you think are the key factors? Let's start with the internal factors, like personal factors, that cause fear of failure. And we're talking specifically in the high school band context.

Student 1

just the standards that you are, round standards that you put on yourself, those being made by the environment of the other students, your family life, whatever. That standard will be what you consider as Aral or failure, and that will cause your fear of failure if you have it or not. I don't think I have a lot of fear of failure, at least in the negative sense of the world, ton..., but even the ones I do, the time I do, it's from standards I put to myself via my friends, my family, stuff like that. The standard I hold myself up but..., due to my environment.

Researcher

So you directly, and just make sure I heard this correctly, you directly related the internal pressures to your friends and family's pressures. And so is it possible to separate those two or do you think that those two are directly connected?

Student 1

I feel like you make your personal, like, your personal specials are due to your environment, at least most of the time. I feel like in that, your environment, be your friends, your family, whatever. I feel like that is how people can make their own standard of success. And with a standard of success comes the standard of failure and Error, um...so... it can be separate, but I feel like your personal ones are caused by your life.

Researcher

Which aspects of your environment do you think most influence those factors in You?

Student 1

Say, my friends. My friends, um... how well they do... not really what they say?, just how they are musically. There was a point when (Another student) was first learning bass. He picked up bass really fast, and there was a point where he was better at bass than me, which was fine. I was playing bass for years and that was my main instrument, but he was slowly just becoming a better musician on the instrument. And that caused me to get to like, work hard on the guitar. Like, um... And that could be like a fear of being left behind, a failure of error that my friend is doing. I'm going to be as good as them, which I think is healthy competition. But I still think... with everything that pushes you, it's all caused by just a fear of error or failure. It's always caused by something by that.

Researcher

Do you feel like those social relationships pushed back in a positive way or pushed back in a negative way?

Student 1

Positive.

Researcher

A positive way. Can you expand on that?

Student 1

It's always been, uh... can I expand that? Every time I've had someone do better than me at something like, musically, I've never seen it as angry or mad or, like, upset. But I always, like you try to use it as, like, a learning thing on how I can do better. I'll take how they learn something and I'll try it for myself. If I don't look, I'll tweak it a little bit so I can learn from it, stuff like that.

Researcher

Yeah, that's great. Um, do you consider fear as a factor for or against success in band sight reading?

Student 1

For me or in general.

Researcher

For you, how would you relate fear as a factor in the way that you sight-read?

Student 1

I say it helps me the way I sight read. If not, when it happens, I'll sight read something and then I will walk out of that room sight reading and be like, I messed up on this, this and this. Like, I know, like if...If I mess up on one spot and that goes as a long gap of messing up, it's because that one spot and then I did it into a couple and then I'll figure that out. I'll figure out why and I'll

work on that. I feel like it's only helped me and it's never really discouraged me when it comes to sight reading. I feel like sight reading specifically is like, that's like you testing your level of musicianship, that you worked it till then and failure is such a negative world. I don't feel like I will fail when I sight read. I feel like I just get a new checklist of what to work on.

Researcher

I love that. That's incredible. When I was younger, that was not my personal experience with it, although I think it may have been because I think it pushed me, but I never saw it that way. I got back in the practice room and started working, but it was. It was a very negative experience for me and. And I I didn't. I didn't see it that way and I wish I had when I was younger because that's incredible. That answer is like, how do you respond and why do you believe you respond this way? You already kind of went there, which is great. And we've already talked about error culture. Let's jump down here just a little bit because you're answering some of these questions as we go. It's pretty great. What fears do you have about learning in class across the school setting? We've already talked about this a little bit, but I want to get specific on the fears that you have in other classes.

Student 1

Yeah. Getting my main fears, getting far behind in a class uh...and being the only one or feeling like you're the only one. I took honors world lit. I think it was almost world lit. No, it was 9th grade lit, almost 10th grade, but it was almost 10th grade lit. I took that class and I got behind a little bit, but I never talked to anyone in that class and it felt like I was the only one not knowing anything. And it was horrible. I did not do the best in that class... passed still. But I could have done a lot better if I didn't feel so singular in my like, like. I now have talked to a lot of kids I've had in their class, and they did the same as me. They did not do well. Feeling exiled, I guess, and feeling like you're left out, you're so far behind and it's only you. Because I've been in a class where the whole class doesn't get a concept, algebra two. And it's kind of like we all walked to try to get better and the other field would be getting pointed out and ridiculed for it, which isn't good, which very rarely happens, hahaha. There's only one class. Well, that's happened. It was a foreign language class. And that was, like, haha, definitely was a deterrent for practicing. That was definitely a deterrent for wanting to do anything like that. And I don't really have that feel when it comes to anything else. But when I took that class, I definitely had that feel. And it did impact me negatively on how I did it. It made me not want to do homework. It made me not want to do that. It made me want to leave that class and go to another classroom and sit there and..... be upset. So I guess, I guess, ridiculed. It'd just be an unhealthy environment being caused by me, not my failure, stuff like that.

Researcher

Yeah. Did those fears in those other content areas, those other classes, did it affect your performance in the band setting? How so?

Student 1

Yes, but I don't think I tried as hard because I was more down about every class. Still think I was playing bass, so I still think I did good because the very last music was hard, but I still think I could have done better. I was very hard on myself because of those two classes which were happening at the same time, by the way, those two classes of algebra two and the language class

having the same time, it's very hard on myself because of it. And that went to me walking into band and just. It, I use that. Not wanting to push myself, not wanting, because I knew right after band I would go to fourth block and I would be pushed in a way that was not healthy and was not helping me and wouldn't help anyone. At least no one in that class got helped from the way he pushed. So it made me not want to try because I knew the next class would be an hour and a half of trying and no success.

Researcher

Yeah. What specific teaching approaches or strategies have you found the most effective? When you are experiencing those fears.

Student 1

Feel like having the teacher be very personable with you and be very honest and explain that it's okay if you mess up and that it really, like it's fine. It's just something that happened in life and it will happen in life again. And that that they aren't rooting against you because a lot of times it can feel like a teacher is rooting against you. But the best approach, I felt is them wanting to see you succeed and them truly wanting to see you succeed and that be them building connection with you in general and then teaching or having their teaching feel a lot less strict. Or it can still be like they still have a curriculum and stuff like that and all that. But it doesn't feel like they're reading out of a book to you. When they are looking at you and talking, it feels like they aren't. It feels like they aren't thinking when they speak to you, it feels like they are speaking to you. They aren't figuring out what they are saying and then saying it. They are talking to you like a human.

Researcher

Yeah. In the presence of mistakes. Back to the band, high school band, sight reading in the presence of mistakes, how can the educators around you help you overcome either those mistakes or the fears that happen because of those mistakes? If you can talk about that experience a little bit, and then what teachers can do to help you get through that process.

Student 1

With the presence of the mistake, breaking it down and understanding it and working it little by little and not giving you a lot to walk with at once, just giving you a little bit to walk with at once, giving you a little bit to the point of it becoming monotony on working on those things, breaking down a big chunk of the issue so small that it kind of feels like redundant to work on it. But you do that enough times. You pick at the big error enough times to where you get the whole error done and it doesn't feel like you're struggling. Oh, um... I remember it was like mistakes with the fear itself, just relaying that it's okay and that you can't be as hard on yourself, probably laying that it will be all okay. Like, It all matters. Like, None of it matters. You'll find it's just these are notes on the page, whatever. And just work on it little by little and helping you realize that big errors aren't big if you size them down.

Researcher

I like that. That's a quote we could put in a book right there. When you make a mistake in sight reading, how do you feel like that affects the performance right after that mistake happens after? So during that same session, how does that affect you during the next few notes, the next few passages, the next few phrases of the sight reading? Of the sight reading.

Student 1

For me, I feel like it definitely hinders me a little bit, but I am aware that I mess up on this one beat. Beat three, I mess up and it's beat four. I should just start fresh. Actually, I'm now rethinking about my sight reading that I did this year. I don't think it hinders me negatively. I think in the past it has. This year specifically, I came to it thinking if I mess about something, I'm just going to go to the next beat when that beat starts and then play what happens there. Because when you mess up, you can get caught up of what's happening then. But music and time is ever moving and you can't go back and fix something. You have to keep pushing forward and make sure you don't do it again. So whenever I mess up, I just, I feel like it kind of helped me this year with knowing what I need to like if I messed up on a flam on an and the next bar, if it had a flam on the end, I hit it. I made sure I would get it. I feel like it helped me this year every time I mess up in the future of the part.

Researcher

But that wasn't always your experience in.

Student 1

The past, it was if I mess up on one thing, I would fumble through the rest of it. I would get all in my head and being like, oh, I'm still thinking about this role when I'm on like 16th notes now.

Researcher

What do you think changed between those past experiences and this current experience?

Student 1

Uh... Pftttttt.... Realizing you can't go back and fix it. Realizing that the metronome is going to continue and that you have to continue as a musician and that this is now something you can learn from later. And by later I mean now when you're playing the rest of the piece, taking things as errors and instead of as a negative, as a positive to now have. Because you can't fix something if you don't know what's wrong. And I didn't know I could, I had to fix this rhythm or something without playing it wrong. Me taking that as an error and being it as now an answer that I was looking for and what to fix and taking it and making it positive, basically.

Researcher

Are there any other factors that happened in your band education that changed for you to help change that experience? Or were there any other outside influences?

Student 1

I feel like I definitely learned through the band program that it's okay to mess up and that I don't know who said it, but I don't think I came up with on my own that you use what you mess up on to work on in the future. They definitely explained it in a much different way than that, but I feel like when I might have just said.

Researcher

That, that might be the easiest way to explain it. The way you just said it.

Student 1

Yeah, they definitely said that in a way and that helped me realize also just I feel like I don't care. Negative. I will not get down on myself if I mess up anymore as much so that has definitely helped me with it. I feel like I wouldn't... I wouldn't have the mindset of using what I messed up on that one part of the piece for the rest of the piece and fixing it. If I was down on myself for messing up feel like if I was the other year when I was like that, I would not continue the piece fixing it. Now that I'm not, I continue the piece fixing it. I feel like it's uh, not being, ... not being terrified of messing up, being okay to mess up being okay with you messing up.

Researcher

What have been your experiences with avoidance when fear creeps in?

Student 1

Avoid the practice I had in past with band or in general?

Researcher

Both.

Student 1

I would avoid the practice in 7th grade practice that like Tom stuff. I should not practice that like when I had snare drum and freshman year I'd avoid practicing that with school in general with algebra to avoid practicing doing fake tests and stuff like that. I avoid learning my Spanish, sight words and things like that. Vocab not sight... uh..., haha., words because I was already down on myself for messing up and I wasn't using it as a stepping stool to get better. I would definitely avoid things a lot like via it sight reading or reading rhythms. IN the past.

Researcher

What have been your observations about other students avoidance during fear or anxiety?

Student 1

If they think something's too hard, they just won't do it. The was a... uh, my sophomore year my sophomore year, (Student) was on my marimba and there's a part at the end of the second movement where they lateral rolling. She would complain about that it was a lateral roll. Just like sucks, I hate it. And she was like she had a lot she interviewed if she did not like something on how you would do it. If she didn't have to perform it by herself, she wouldn't really practice it because she would just avoid it. I feel like she had the mentality of out of sight, out of mind when it came to a lot of things, that it didn't make her feel like a lot. Now, with everyone my age, there's a lot of instant gratification when we do things on media and anything like that. So when we practice and we don't see instant progress, we don't want to do it. Doing lateral rolls for two minutes may help you, but won't help you in the way to the degree you want it to for one, like two minutes once. And because of that, some people won't do it because they don't get that instant progress that they want, because we're so used to it from other things, and so people avoid it.

Researcher

How can you, as their peer, help them through that process, or vice versa? How could they help you through that process when you're experiencing those moments?

Student 1

Definitely had them helping me. I've definitely been complaining about something to (another student), and he'd be like, go practice it. Stop talking to me. Go practice it. When I was preparing for jazz guitar auditions, I would be complaining about the changes in Jordoo, and he'd be like, (Student), you spent 20 minutes complaining to me. You could have run it ten times. And I was like, yeah, bye, practice. And as me, just whenever someone complains to me, I tell them, practice. Or I'd remind them to break it down, or I'd remind them that getting good at something is a slow process and it's not easy. A lot of my friends, they really very nice to me about my level. I am at guitar, and if I need the ego boost, I could definitely just talk to them about me playing guitar. But when they come to me complaining about them not being good enough, I remind them that I could not play a g chord for two months and could not play e minor, which is two fingers. I could not do any of this. And it took years. It took little bit of stacked on top of each other. It took long sense of practicing for a long time for me to get where I am. And so for me, I always remember that, and I remind people that you will never get good if you don't practice. And it's not an instant thing.

Researcher

You've mentioned practicing quite a few times, and that being a positive influence on everything musical on your sight reading experiences and all of that. When do you feel like you were a competent practicer? And what did that look like?

Student 1

Still, sometimes I am not, because I'm sure there's things I could be doing better when I practice, but it's when I realize that I won't fix the problem immediately and that I have to break it down. When I realize that I can't um,... practice once and be good at it. I can't. I can't just play it fast and be good at it. I have to be very meticulous on how you practice. Um, I realize practicing is figuring out issues and then figuring out the answer to those issues instead of just playing something over and over again. There's this one lick in the song that uh, I'm still not good at. I've been playing it since 7th grade. I have not practiced it the way I should because I don't ever think about what I practice. I'm just like saying that like, oh, boom, boom, boom, boom and like really fast like. I'm like, oh, I should practice that. And it never hits me when I do because I've never performed and never anything like that. But I'm still not good at it. And I've thought about it. I would be if I sat down. I would be if I just sat down and sat down and realized my issues and then solved them and not just played it over and over again. Um, Also, when you can realize that you're practicing too much and that you can over practice and it won't help at all, at some point you have to want to practice. Or when um, um, There's been days I don't want to practice and I probably should, but there are days that like I really don't want to practice. And because of that I don't because I know I won't get anything done.

Researcher

What information or what kind of concepts do you feel like you have needed from your teachers in your music experiences that you have or haven't gotten? But what are those experiences that you need in order to practice better?

Student 1

It's weird because my answers were just based off of what (my teacher) has said. I've gotten a lot feel like giving them at a younger age would be helpful. Definitely um...feel like practicing has a stigma to be the same thing as homework when you're young. And so making it ... ffff... it, um, not that making it not a chore, making them realize you want to do this.

Researcher

How can we do that?

Student 1

That's a hard question. You can't make someone want something. And I think you have to make the kid realize. I say make the kid realize, but not in a hard way, but make the kid realize that they won't see the progress that they want unless they act on it, um...putting it. We get very caught up in what's now and we need to go back and look at it. There was a quote of this guy. He was like, I write in my journal every night because sometimes it lets me step back and I get to read it like a book. And I can encourage the main character to make better choices. If you do that with practice logs or you worked on or videos of you practicing and then how you are after the practice, you can then realize what you need to work on. I feel like teachers could tell kids that you need to. God, I had something... kids that they need to step back and realize that they have to put forth the effort to get the answer they want in that.

Researcher

They have to encourage that main character.

Student 1

Yeah, they have to encourage that main character. And it won't get done unless they do it because they are the main character.

Researcher

Let's go back to social pressures. How have social pressures encouraged or discouraged your participation in sight reading?

Student 1

Definitely in the past it made me not want to play snare drum at all in the past because (the teacher) would stop the class and be like, fix that. Or doing something again. Which doing something again. I feel like it's the biggest fear for a lot of kids, younger kids and profession jury, just having to. It feels like you're burdening on the class if you have to redo something and so kids will avoid it. So they don't have to do it at all. Because if you don't do it at all, then you won't mess up on it. But if you don't do it at all, then you won't get good at it. They don't realize that because they're avoiding it.

Researcher

Why do you think that exists?

Student 1

There's a stigma getting something wrong? Definitely. There's a stigma of not being the best at something. Especially when you are friends with peers, who are the best at, in your eyes are the best at something. If I went to (a good student), I'd be like, what are you not doing? Well, he would tell me. He knows. But if I asked (another student) not doing well, he'd say nothing. He'd be like, he's amazing. He's the best. I mean, he is, but no, he's really good. It's just that you get scared because kids. Because you think kids are so much better and you think they don't mess up or something like that. So you just don't want to do it. So you don't mess up in front of them.

Researcher

Yeah. How have or maybe they haven't. But the high stakes testing culture in the school. So whether that's standardized testing through elementary school, middle school, high school, end of course tests also all of these standardized tests and the culture around that. How has that influenced your personal error culture?

Student 1

It made me feel if I'm doing okay in a class till that point, I feel fine on the final um...if I haven't been, I am terrified, but I usually use that to get good at it. Algebra two was not prepared, but I used that time to get good at it for the final. In the past, it hasn't ever because my situation, I had like an IEP. It didn't really matter of like milestones. But high school Covid, it didn't matter because it was like my freshman year didn't matter anyone but the other years, it definitely made me settle down and work hard at this subject before I take the test. Yeah, standardized testing I don't like hahaha, ...because it puts a lot of pressure. I feel like it can test on specifically on a way something's taught, but we don't want to teach long time, so it's kind of hard to do that. Um.., Also, a lot of teachers don't like the curriculum that be it for good reason or not. So they may not go over the exact same stuff that is on the standardized test. So it's harder for a student to be prepared for the standardized test. (The teacher), this year for world lit, we had to do a portion on grammar and she was like, this is dumb. You are seniors. You understand how to use an apostrophe on her final. I got two questions wrong on that. And it's just because the teacher thinks it's fine because they expect you to know it or they think it's dumb that you have to go over or think it's dumb. You have to know the number of people on Columbus, the ship. This is a non, this didn't happen. For example, they think it's dumb for you to know. That's more of a detail. So they don't go over it. But when you go take the test and you're like, how many people on Columbus ship? You're like, oh, I don't know that!

Researcher

How would you describe the school's culture around standardized testing?

Student 1

South yeah, students don't like it, but ... sigh... that's hard. The culture around the testing, it's not negative. No one likes it. No one likes it. But I'm friends with a lot of the Kids who are in the higher rankings of the class, so I use them as motivators. So I do good stuff like that. No one likes your night testing. I feel like for finals and my lessons like that, I think this could just be the classes I took, and I got lucky. They're all very helpful. They're all very. Hey, do you need this quizlet? Do you need this resource that we won't give earlier? Do you need my file notebook? So, you know yours is earlier. Do you need all this stuff? I feel like it's very helpful thing, but that could be also just a societal thing and that you have to make friends because it's definitely a

friend thing, and I don't really know if I've seen them do it to other kids who aren't in them. Yeah, using students as resources, very friendly, but students have to get out to do that, and that's a whole different thing.

Researcher

How does that concept transition into your band experience?

Student 1

Before I joined, I took two lessons with (a student) before my audition on percussion, and then I did my audition video in his room with the marimba. I've only had good things from the band. I've only had people help me. There's definitely been a few people in the past who have done something, and I'm like, I'm playing something on a snare, jumbo something, and then a. (a mean student) will walk up and be like, that's not good. And then not explain how it's not good, and then just make me feel bad and gross about it. But then I'll go to someone else, and I'll be like, hey, I'm sold. This wasn't good. And they look at it and go, stop using your arm. And I go, you're smart. And then I stopped using my arm. Hahaha, uh... for band. It's definitely been much more positive. I've had much more people help me and reach out. And I've tried to just help and reach out. (Student) has asked me to help on number exercise, too, and I did a lot. Don't know if he knows this, but I definitely put forth the effort to help him.

Researcher

I love that. What questions or ideas do you have that may benefit the current or future study of the fear of failure in high school band sight reading?

Student 1

Any questions or ideas? I feel like ideas wise, just bringing it into the conversation with the band class, having it be a thing, because everyone's scared to fail in some way. Everyone's scared to fail no matter what it is. I'm scared to fail at something. Like, to a degree, everyone is. And it's like a taboo thing because we all do it and we all individualize it. I'm like, oh, I'm scared. And no one else is on this something. Um...It takes a lot for someone to kind of scared of this. Oh, I'm scared of this, too. And then they join together, but then they're both scared of it. I feel like bringing into the conversation and making it not taboo and making it a thing that I realize we're all trying to do good. We're all not trying to fail. Bringing into the conversation, into the classroom, and making sure that the student understands that it's okay. And that is a teaching moment in a teaching experience to fail and not a going down... thing to fail. I think that would help a lot of kids. if you just brought it up to them and you talked about it with them, and that not be like an owl long thing in the middle class. Just be like, talk about it. Like, what are you afraid to mess up on? And then no one would raise their hand. But in the same way you make someone play in front of them, you pick someone who you know, it won't be that bad for them just to be picked on, and you go, what are you afraid of? Maybe not in that way or something like that, but you make sure you get them to do it, and then you get someone else to do it. And by next week, you have two people raise their hand, and then next week you got more people raising their hand. You make it a community thing to get better and take it as a teaching moment and not as an a get down on yourself moment. I feel like that would help a lot. And do you, do you, have you noticed that a student, like, if they mess up on something that, be it a solo or audition or anything like that, it changes them throughout the week or the day, the month.

Researcher

I've noticed that constantly, and I think it happens weekly. Every single day we're going to be playing something. There's a few individuals that come to mind immediately where the second something negative happens, it affects everything else that they play. It affects their demeanor, the way that they sit. It affects their nostrils flare. You see all of these physical signs, but then it completely affects the way that they play their instrument or the way that they interact with their peers. I think we all do that to a varying degree inside of ourselves. When we make a mistake on something that we're either really passionate about or that we're really self conscious about, I see that as a pretty major factor. There's a great question. Do you have any other ideas?

Student 1

I feel like... uh..., Even without. I feel like especially with band like, teachers will always try to help, but spreading the idea of it being a community thing, of having the older kids, the peers of the young kids reach out to them and help them. Without (a helpful student), I would not be where I am now, like, fully. And I've talked about it and I'm so happy he reached out to me and helped me. But just making sure that keeps happening and that there's still a cultural and community around it of reaching out and helping and trying to better prepare students for the class or the audition because the teacher can't do that. But a student who doesn't have a job and would just sit down and who's good at the clarinet can definitely reach out to a younger clarinet player and be like, hey, what do you need help? Or let me see you play. Let's do a lesson, let's do this and that. Stuff like that. Making it a more peer based thing and community based thing would be really helpful for a young student.

Researcher

I love that. Having this conversation actually made me come up with a couple of more questions. And so if you don't mind, we can keep going. What role do counting systems play in your ability to sight read confidently or not?

Student 1

When I learned how to subdivide subdividing and breaking it down into small. Everything about breaking it down in my head, like, you always need to break things down into small chunks to make it more manageable and breaking it down equal to filling out the space and making it less daunting of an empty space of time between two beats. I feel like they have only helped.

Researcher

Can you elaborate on what that looks like?

Student 1

Like playing off beat stuff when I'm playing auxiliary percussion. When I sight-reading a piece on the 'a' of things, instead of just like guessing the rhythm or doing that, I will subdivide one e and two and three and I will using those counting system to help me. All fives. Maybe not fives because I just use five. I don't use university, I just use five. Seven. God, I can't think of the ones for seven now. But things like that have definitely helped it make using something much more familiar to me. That be counting, that be using a ward for a seven lit, something like that make something very scary like a seven let. Not scary.

Researcher

I love that. Same kind of idea and same kind of question here about pitch and notation reading when it comes to recognizing pitches. So we talked about counting systems, but what are the factors around pitch reading that affect your ability to sight read.

Student 1

Knowing the key,... Knowing the key really helps. Also, there's a point where you just have to trust your ear, because a lot of the times when it's, like, citing something like that, not a lot of times. A good handful of the times, if it doesn't sound right or it sounds really bad, it's probably wrong. You have to trust your ear to know that. There are definitely cases with, like, harsh harmony or something like that. Something's really dissonant, but a lot of the time, you just have to be more trusting in yourself and knowing the key. I feel like knowing the key makes a lot easier to read because you're like, oh, the full percussionist. It's all linear thing. Even when I played clarinet, it was a lot easier because I would just block off these keys I can't play. It was a lot easier to play within bounds. It felt like I was all at home when I learned that a mode, it's just that major scale. It... boom, It blew my head because I was like, whoa. It's just a major scale song on a different degree. I can play all around the neck, on the guitar or, like, on keyboard now.

Researcher

I love that. What role would singing, whether it's external or internal, play on your ability to sight read?

Student 1

I've always been told if you can sing it, you can play it. So, like that also just afraid not to do it. A lot of kids don't want to do it because it's like a weird thing, but just getting more used to it and being more used to seeing it. Singing like, sight reading thing, rhythm or like a line, like, just having it in your head, being confident. That's what's in your head. And then try to put that on to your instrument.

Researcher

Do you have anything else that you want to add?

Student 1

No.

Researcher

Fantastic.

Appendix I: Student 2 Interview Transcript

96mins

Researcher

So, we're talking about fear of failure. What does that mean to you? How would you define that?

Student 2

I instantly think of how no matter what, if I mess up, I always like self-judge myself. Like you'll see me doing it in class. I'll be playing and I'll make some mistake and I go, I shake my head or I like look down. or stop playing for a second. I think it's just whenever you realize you messed up and then it stalls your brain and you don't continue going from where you were. That's what I think of.

Researcher

Why do you feel like that happens for you?

Student 2

I feel like it happens to me because I'm very hard on myself. I try to be the best that I can and so when I'm not to the level that I think I should be at, I'm harder on myself. So where I'm at with guitar, plateau. I'm plateaued right now but I'm more focused on other stuff, more percussion, especially learning keyboard instruments now. And so I hold myself to a certain standard and if I'm not at that standard then that's when I start to get into the fear of failure and start judging myself.

Researcher

Okay. Where do you think that pressure comes from?

Student 2

Um, I think the people around me, because I know there's people better than me, and I let that get into my head because like, I want to be as good as them. I'm not necessarily wanting to be better, but like, if I'm playing Snaredrum with (Student), and we're just having fun, just messing around, like, I know that he's got assets that are better than me, and I aspire to be at that level of him.

Student 2

And so whenever I mess up, like, I can laugh with him, but like, if I were an (Music group), and I was playing something completely new to me, because I've never been in front ensemble, I just feel like there's a big pressure on me that if I mess up, that I'm holding back and being a burden to the group. So I feel like that is where I sit on that side of things.

Researcher

Has it always been that way for you? Is it only that way in music? What's your past experience been with that stuff?

Student 2

I've always kind of been hard on myself about things. Like, that's just kind of how I've grown up. I would say that it's not just music, and that is what everything else is to. Like, especially in school. Like, when I don't feel like I'm doing as well as somebody else, I start getting hard on myself. So I don't think it is just music. I just think it's a mentality that I've just grown a bad habit of constantly reminding myself of. And I think I just can't get away from it.

Researcher

Okay. Can you describe for me a time outside of band where you have felt like a failure?

Student 2

Um, there's been times where I've done things, especially with like groups of people, like friends that we shouldn't have been doing. And my parents were super upset with me. They were upset that I wasn't as open as I should have been with them about the things that happened. And at that point, I had felt like I had been a failure as a son to them because I didn't feel like I lived up to the standard of being a scout or... being the sum that they raised me to be.

Researcher

Okay, so there's family expectations and pressures there. Was that atmosphere growing up? Would you consider that positive, negative? Talk to me about that a little bit.

Student 2

I'd say it's super positive because it made me see myself as a better person rather than being hard on myself because I've always grown up and I've been super easy to talk to. I've always wanted to be as kind and it's nice to people as I can be. So whenever I notice myself out of place and out of character, that's when I start to be hard on myself. But I definitely think that it's a super positive thing that I grew up with.

Researcher

Fantastic, I love that. So let's jump back into music just a little bit. Can you talk to me about your background in music and what all that has looked like from the beginnings to now?

Student 2

I've always had drums in me. I have a picture of me when I was like three years old behind a drum set just messing around I didn't know what I was doing, but I was just sitting there just hitting things like even before that I would grab like sticks and we were at like I think it was Lake linear I drum on the boat ramp drum on the boat Like I just find anything to do to just keep a little rhythm going even if I didn't know what rhythm was at the time and then Through elementary school. I don't even remember elementary music at all I've remembered the recorder I got all I remember from that Sixth grade I wanted to be in band So I was a percussionist with (Teacher) and I was a percussionist six three eighth grade and I'm still a percussionist now I Didn't really know what I was doing up until like the end of eighth grade I'd say like I don't feel I learned too much and so at the end of my eighth grade year whenever (Teacher) came in and like Asked me to play what scales I knew and to sight read I didn't know what I was doing But apparently I did well enough to get myself into symphonic my freshman year and then once I got into high school That's when I started like doing research and I started Understanding that the different techniques there are and how I have to change myself I was watching a bunch of like

drumming videos and then I was around (Students) And they helped me big time with like counting rhythms and understanding music in general And then here we are today and I'm just figuring stuff out on my own and just self teaching at this point

Researcher

Okay, have you ever taken any private lessons?

Student 2

my freshman year I Think it was my freshman year or maybe the summer between freshman and sophomore year Me and (Private Teacher) got together for like maybe three or four months And he just helps me understand give me like a little book to go by and I bought it I looked through play some of the rhythms figured out like Different techniques on how to roll better and buzz rolls opens like double -shirker rolls, triple...

Researcher

What book was that?

Student 2

I don't remember. It's like a black book or no it's like a spiral and it's like green and black. I don't remember the name of it but...

Researcher

If you do let me know. I'm interested. Sorry, continue.

Student 2

And then that was the only lessons I'd ever had with anybody like regarding drums. I don't remember if there was anything else. Other than me like getting with (Student) like every now and then and just asking about stuff I think that was pretty much all the like institutional hope I had for music.

Researcher

How has that past musicianship prepared you for your current role in the high

Student 2

list like my gradual uprise with my technique and my skill set and I've noticed a drastic change from soccer from freshman. to this year and how much work I put in and how much effort and how much quality I get out of my sound. And so I put a lot of hours into myself regarding my past because I knew I didn't practice in middle school. Those practice logs, I mean nobody practiced. I'm going to be honest. But I really started to practice in high school, especially when I got into marching band because I realized the effort and dedication it takes. And so that really boosted me and it's just growing and growing and growing at this point.

Researcher

I love how you put, I'm just a paraphrase, you put effort equals results, right? And so the amount of effort you put in is exactly the effort you get out. And that's, I think that's huge. You also

mentioned in your middle school experience, you didn't feel like you knew what was going on. What was it that held you back there?

Student 2

I think the people that were around me, (Students), like we were all like, we were just middle schoolers, you know, and like I would try to take the class serious, but Joey would like glance in my direction. And then (Teacher) was like, (You), go to the office, even though I wasn't talking. And it was so bad to the point at the end of my eighth grade year, he had my mom on speed dial and I would get sent to his office. I did like hashtag and it died on my mom. It was pretty bad. Okay, so so you got removed from class as a disruption pretty often. It was it was probably like maybe once a week. And like most of the time, like you could even ask (Student), I don't know if you have an interview with him, but he could tell you he would literally just like look in my direction. He didn't have to speak. He didn't have to say anything. He'd glance in my direction and I'd be in trouble. And so I thought that always helped me back. But the moment that (Teacher) came and I auditioned and then I made some phonic bands. Was kind of when he was like, okay, I'm gonna start taking this more serious than I had been and then look at him now Yeah, so I definitely think that's what helped me back as just I guess a Lack of discipline on myself

Researcher

Okay Was was there anything that your middle school band director could have done to? To change that atmosphere for you? Was there any teaching strategies that that could have helped you succeed faster or realize the importance of it sooner? Just talk to me about your thoughts around around that.

Student 2

Um, I definitely think that (Teacher) like I wish he had a helper because being a middle school band director super hard because you've got kids that don't know What they're doing on every single instrument and he's got to teach all those and so I feel like in some ways he wasn't as Ready and like knowledgeable enough to teach that section so there was like drastic points where life The percussion wouldn't get help or the trumpets wouldn't get enough help. And there was just, I think he just needed help or somebody to help him. Or like, whenever (Students) put their little email thing, I still have a picture of it. But whenever they came for the performance project where they helped the middle schoolers, if you were to advertise that a little bit better, because I had no idea what that was. Like, I took a picture of it because he told us to and that was all that we knew about it. But I just feel like that extra hand would definitely have made my experience a lot better. Okay. Like the more individualized attention.

Researcher

Okay. I love that. Well, let's keep going here. We've already defined fear of failure in your experience. So how would you relate the fear of failure to your experience sight reading?

Student 2

Every time I sight read, I notice my mind is on every single little detail about it. And then when I'm focusing on one thing, I forget everything else. And so especially in melodic sight reading, especially for like keyboards, I don't focus as much on the dynamic accuracy. I focus on rhythm

and notes. And I feel I should focus more on rhythm and dynamics rather than the notes. And I feel like that completely throws me off. But being in north balding, I've helped, like I've learned how to like releasing the chairs a lot better and know what scales I'm playing in. And I think that has helped me address the commo.

Student 2

Yeah. And so I don't want to put words in your mouth. I'm trying to think of a question that I can help follow up. So I understand your point of view a little bit better. So you said you feel like you pay attention to rhythms and then you pay attention to notes. What caused that hierarchy in your mind and you said you wanted to change? Why?

Student 2

I think the reason I focus more on notes is because that level I hold myself to and if I'm playing a wrong note I feel like I'm again being a burden to everybody around me. So I used to focus like strictly on notes but I want to change that because as long as I've got the rhythm and the dynamics that's the technicality of it. Now I've just got to put the notes to it and so I feel like dynamics and rhythmic accuracy are a lot more important than note accuracy.

Researcher

Okay, that makes sense to me. You keep talking about burdening those around you. What do you mean by that and where does that pressure come from?

Student 2

I feel like I hold myself to a high level. I've said that many times. but I feel like I'm letting people down. Like each mistake I make, and I know I'm not, but like mentally I hold myself to that level and I'm not sure how to fix the pressure, but I think it's just my mind being so fixated on it that I just keep myself to that standard no matter what, even if I'm trying to fix it.

Researcher

So how would you describe your relationship with those people around you in those classes?

Student 2

I think super strong. Me and like pretty much all the percussionists are super close, like there's no issues between anybody. And I feel like it's a super safe place, but there's still that level that I wanna hold myself to and that's where that comes from.

Researcher

Okay, so that's more personal, more internal. And you place that on you when other people are around you.

Student 2

Yeah.

Researcher

Okay. So do you feel more confident as a sight reader when you are in a room by yourself versus in front of other people?

Student 2

I would say in some ways yes, because I focus more on my rhythmic and dynamic rather than anything else. However, I still notice that I tend to get nervous and I let the nerves get to me and then I start forgetting those little things and then it throws me off and I just forget exactly what I'm doing and just forget everything I know. It's like all goes out the window. Yeah, that's like my ADD all the time. I know, I was like, you started clicking the sticks and I felt like turned. So that's a factor too. And I, I have found things like helping help me because I get hyper focused and then I can kind of close, my world can get smaller.

Researcher

So, we're talking about your experience sight reading and I was gonna follow up with how would you relate fear of failure to your experience sight reading? Do you feel like you have that fear of failure when you sight read?

Student 2

Yes. Yeah. Like strong. And I think it's just, again, like I said, the nerves and like how my brain just can't focus on the things that I'm doing. Yeah. And I think that's what creates that fear.

Researcher

Do you feel more pressure and what does that pressure like when it's a teacher in front of you versus when it's a peer in front of you? Or vice versa?

Student 2

Whenever I'm in front of like, say for you for auditions. I feel like I hold myself to the higher standard than I would compared to my peers because it's not a comfortability thing. I think it's just the mindset that you're going to be judging me and they're not. I think it's just knowing, like, you know what I'm saying?

Researcher

I understand. Yeah.

Student 2

And like, if I were to play the snare drum in front of (Student) and I made like, one of my diddles was too open. And he would tell me that and I'd be like, okay, and then I'd fix it. But I feel like if I was in front of you and I did that, like, you'd still help me, but I'd feel like more embarrassed, I guess.

Researcher

Why?

Student 2

You know, I've really, I've never understood the, like, the question of why for that because I've wondered myself to why I get so nervous, especially in front of like, like teachers for auditions. Like, that's why I flunked my auditions the past two years. I just, I don't know. I feel like I do hold myself to a higher standard when I do it. But I think that I overthink my audition way before

I go into it. So like, when I'm out there in the classroom, I'm like, practicing all my skills and practicing my rhythmic technique and I'm making sure that I'm sight reading a bunch of snare music. And I feel like I think too much on it to the point where it starts hurting my brain. And I don't give myself that break because I hold myself to that standard. And so whenever I get to the actual moment, it's just like the moment's too big and I just forget and I just can't do it.

Researcher

Is there anything that I can do as the teacher in the room that would help alleviate those feelings for you?

Student 2

I don't think it's necessarily you. I think it's just like, I've noticed a pattern with my generation is anxiety has gotten so much worse. I don't know what it is like if there's something between genes, but like even my history teacher was talking about this, like my generation has completely. Like it the charts like if you looked at the charts from like the 90s to now Like it's insane how much more anxiety there's been and I don't know if that's because The media like social media.

Student 2

I don't know if it's because of that or anything like that But I've noticed a lot more stress between my generation I think that's one of our main problems when it comes to the fear of failure because We stress ourselves out too much And I definitely do have a feeling about like technology that I just don't like because it's so stressful when you open Instagram and it's just all this bad bad bad stuff and you don't want to see all that all the time And so I definitely think that the pressure of social media has completely changed Like our level of stress and anxiety and like we've hyper fixated on technology for so long that the moment we're not with it it's like we're all jittery and

Researcher

Oh What age do you remember having your first device?

Student 2

It was young. But I wasn't like one of those iPad kids that was always on the phone. Like I went outside majority of the time even in when I had technology. I was outside like there was nothing to stop me from going outside. I've always been an outside kid, but I'd say probably like six. Okay, that was just to hand me down like Blackberry from my mom. Right. Like I couldn't do anything but like call her on it. Yeah. But I think that technology has definitely influenced my generation and it's caused these levels of stress and anxiety. And that's why we struggle so bad, especially like having like if you've noticed between like past auditions and like this year's and like as we go forward. I feel like more kids are just getting more worried about the things that they're going into and they're not prepared for it. And they're not prepared for it. I think that let's dive into that a little bit.

Researcher

What does that preparation look like for you? And what do you I want you to describe like the optimal preparation like not necessarily what you do, but what you think would prepare you for that audition the right way?

Student 2

I definitely think that like making sure you look over plenty of music and like you just Google like some like easy keyboard music. And you just look over it. Just go over that a few times. Go through like a few things. Get on site, read factory practice a few things so you can understand the difference between like three, four and two, four. And then you can be like ready in case we go in there and it's five, four. Making sure you know how to count the rhythm and like how to subdivide each different rhythm. Knowing your dynamic accuracy. Like if we're talking snare drum like knowing your heights because you don't want to play like how you were talking about when you were getting. all those auditions for Honor Band or not. Is it, was it Honor Band? Yeah, for all states. For all states, yeah. And like you were saying that like their mezzo piano was like nine inches. Like I feel we should focus more on our technicalities rather than everything around it. And that's personally how I prepare myself is I practice the rhythms, I practice my dynamic accuracy, and then that's when I started to add in like notes whenever I was practicing our etude. Like first thing I worked on, clapping out the rhythms, and then I had dynamics to my clapping. And then after I got that about like 10 out of 10 times, that's how I practiced ever since he told me that. I started to add two notes, and then I'd clap the rest or do whatever in my head to understand that rhythm. And so I just break it down piece by piece until I can finally put it all together. Yeah, yeah. And that's, I mean, it's a lot of what I do. And I break it down to manageable pieces that my brain, my tiny little brain can handle. And then, and then I, you know, I go from there.

Researcher

So let's, let's keep going. I'm sure I will come back to that. So there in, in, in the research, there are multiple different forms of pressure on people. And I just kind of, I want to break down each of these, like different types of pressures. And, and, and just kind of talk about those. And I want to start with experience, right? So as you gain more experience, it kind of, it can change the way that you put pressure on yourself. And so what, what do you, like, what are the critical experiential pressures that you see that contribute to fear of failure or lack thereof? And especially around this higher reading?

Student 2

I feel like as I gain more experience and like I've learned more stuff that I stopped focusing on maybe the easier stuff, I would say. And so I'm focusing more on like harder rhythms and I'm focusing on like hybrid stuff because I'm trying to gain that higher experience. And I feel like I start to forget the easier things. And then I let that slip my mind going into site reading.

Researcher

So you, you, you talked about your level of detail on things and how you don't always feel like you're, your auditions represent what you can play. And I've made some observations about your playing that I mean, obviously I can play on the snare line here. I feel like you're a leader in that ensemble all the time. I use you as an example of this is how it should be played pretty often. And so like your level of detail is up here. And then when I see you sight read, it's always

underneath of your level of preparation. Obviously it should be, right? Like we should always be able to prepare higher than we read and prepare because you read it and then you perfect it, right? But what do you think could help close that gap?

Student 2

I would say like stopping so hard on myself, going into the audition, like I'll be hard on myself practicing of course because that's just how I am. Like no matter what, I don't think I could ever change that. But I think going into auditions, like that's why I played my audition a lot better than I did last year, I think this year. Because I wasn't as hard on myself. And like before the audition, I kind of sat there for a second, took a few breaths and made sure I was ready for what I was going into. I think calming my mind helped me a little more, but I don't think I calmed myself enough because I still have those act thoughts. And so I feel if I just kind of take a chill pill and just kind of relax before the audition, I think that'll help me. I've been like, especially for all the past auditions that I've done, I've been like looking and like thinking how I auditioned and I'm comparing them to one another to make sure what I could do better. And so I've noticed that the less pressure I put on myself, the more comfortable I feel whenever I just go in there. And I guess that's like basic knowledge. Like, I guess that makes sense, but it's just harder to do it rather than just to say it. Because before going into it, you're like, oh, no, I don't know if I'm going to be wind ensemble. I don't know all this because I'm going against (Student) and he's really good. And then I'm putting all that pressure on my back again. And so I feel like holding myself to that level just really stresses me out and that I need to focus more on like breathing and more of the simple things going into my mind and my body rather than what I can play.

Student 2

Yeah. So and you just brought up something. I mean, we've talked about this a few times, those social pressures. How do those social pressures contribute to your fear, failure or lack thereof?

Student 2

Um, I hold myself to a level and I want to be up there with (Student), but (Student)'s obviously going to be better at keyboard than I am.

Student 2

And I'm going to be better at snare than him because we don't work on those same things. And so I feel like whenever I'm playing my scales, I feel the pressure of (Student). I don't know how to say it like that. But every time I play the keyboard with them, it's just like, dude, how are you so good? And so I just hold myself to that level because I want to be there. And I don't think I put enough work in to be to that level yet, but he's had three more years. years of experience on keyboard than I have. And so I feel like that's where that pressure comes from, I feel, because I want to be there, but it takes time. And I don't think that my brain quite understands that, but I internally understand that it takes time, but I want to be there so bad. And so I let that get in my head. And you feel like you should be, but you're not quite there yet.

Researcher

All right, so let's talk about cultural pressures from whether that's family at home, whether that's your community, whether that's just from your background in general. What are those cultural pressures look like that contribute to that fear of failure?

Student 2

I haven't really grown, like, I have family members that have been musicians, but there hasn't been any major pressure on me between family or anything like that that's really stuck out to me. halted me from like learning and doing what I do because they all support me. Like, I remember one time, this is way off topic, but for Christmas I got a melodica and so I went on the back porch and like I'd learned in burial march like that morning as I got it I went on the back porch and I was playing my melodica and then I hear some neighbor from like way in the neighborhood behind me go play in burial march and I just started laughing and so I started playing it and so I felt like at that moment it kind of boosted my confidence because there's more people that support what I do than I thought and so I feel like knowing that there's people out there that still support band kids and that still support people doing their own music I think it definitely helped me like better myself especially with like my practices like sometimes I'll just go on the back porch turn my guitar all the way up and then just start jamming because like there's people that are out there that are going to support me and so I feel like that's benefited me in a positive way because it's made me see that no matter what like if they're not a musician they don't know what I'm doing wrong and so I feel like that has helped me in a major way knowing that no matter what I do if they don't know what I'm doing like they they won't know what I messed up and so that's where I want to get away from like shaking my head every time I mess up or like stopping and freezing because it's just one little mistake if I play everything else fine I mean that's just one thing I can just go home and fix.

Researcher

yeah how can how can we as your teachers and whether that's banned or not banned how can we show you that same support that makes you feel like you are successful?

Student 2

um like in a way I'd say more like active with like saying hey that sounded really good but like in a way that seems kind of egotistical. I think... I don't know, that's a hard question to answer. You said without sounding egotistical or with it sounding egotistical? Like to me that kind of sounded egotistical. Like if I were to play snare drum and I thought I, man I killed that and then you were like, good jokes and that sounded really nice. I feel like in a way that that's being egotistical.

Researcher

Is that a bad thing to you? Is that a good thing to you? What is that?

Student 2

I think it's kind of kind of half and half because like it's good to have an ego but it's not good to go past having an ego. And like I kind of hold myself in that medium because like I don't think I'm the best snare drummer out there. Like I know for a fact that I'm not but I know I'm also not the worst and so I hold myself in like that medium ground.

Researcher

I used to think I was. How stupid but do you have to be to think that... that you're even close to the best in the world, right? And I mean, I really did at one point in my life, I thought I was

really pushing up there and man, I was surrounded by people better than me and I was just in my head about it. And so as I've gotten older, I realized, man, I really needed to lean on people more. I already leaned on people and didn't know I was doing it. And so, you know, it, now surrounding yourself with people that are better than you, obviously it makes you better. But I lost out on a lot of time that I could have really leaned on others in a healthier way. So we talked about experience, we talked about culture, we talked about social. Now let's talk about those internal pressures. What are they? How do they contribute to the fear of failure? And what does that look like to you?

Student 2

I'd say with my internal pressures, I don't wanna say I've had a bad upcoming because I haven't, I've had a really good life. But there's been like those things along the way, like ex -girlfriends that just completely destroyed you and you don't know why because it was a stupid thing to get hurt over. But you just let that take away from you focusing on certain things. And I'd say like, you know, like the stuff I'm talking about, like who I'm talking about, I'm not gonna drop any names, but I definitely let those things get in my way of practicing and focusing on myself. And so for a while, like that created bad habits of like beating myself up even worse than I imagined myself doing. And so I think it brought me to a low. And then I started to realize like, I don't wanna be here. So throughout that time, that's when like the fear of failure started is whenever I felt the pressure of people looking down on me and not thinking as much as me as I thought of myself. And so I let that get in my head and then it started that bad habit of the fear of failure. And then as I found myself again and started to realize, hey, I'm gonna be fine. It was just a high school relationship. I don't know why I'm letting myself get hurt by this. The more I realized that and the more people that I surrounded myself with knowing that, hey, they're not gonna hurt me, they genuinely care about me. It's brought my confidence up a lot more, and I think being more confident in your person will help you with a lot of things because if you're not confident, then how are you gonna play on stage in front of 150 people or bigger stages where 2,000 people? If you don't have confidence in yourself, I feel like that drastically holds you back. And I've noticed that completely, especially with me actually finding happiness and finding myself. And I think just being at peace with myself, that I've noticed a lot more confidence and I've noticed how much it's helped me be a better musician because I'm not as worried about the certain things that I do like I still have that because I built the bad habit and it's hard to get out of bad habits and But I've noticed the more confident that I've got that the fear failure has just kind of started to like slowly get away from me.

Researcher

I've noticed a difference and some of it may just be maturity with time some of it could just be experience in this classroom and I mean I felt like you were a leader Early on in in my experience with you as a student and and I've only watched you grow from there So it's been it's been really positive.

Student 2

So You should hold your head high and and you mentioned like it was just a high school relationship how in the world But I mean when you invest in someone it like it it breaks you When it doesn't work out how you thought it wasn't and that's like that's human nature stuff Let's I mean there's so many different things and I remember my my first relationship that I thought I

was really into and And I actually wound up breaking breaking up with with that person and it still destroyed me.

Student 2

Yeah, right because it's hard to let go of things when you've built that amount of trust

Researcher

Yeah, and and when you become vulnerable with someone in I mean whether whether you just told them too much or Or you're just you're just invested in that person It's hard not to be that invested in that person like that and and then to still hold your head high and go I'm still valuable Without this person like you feel and you kind of like that I placed a lot of my value in that relationship And so I completely understand that. Speaking of we're talking about value, how valuable would you consider yourself?

Student 2

Um, I think that I have flaws But I definitely think that I'm way more valuable to myself than and like two people around me than I used to be I've picked up on more good habits like talking to people, especially when I notice that they're down, like even if I don't know you, I'll still come up to you and make sure that you're okay. Just making sure that I can be the best me for all my friends and peers around me. Because if I'm a bad friend, that's only going to bring them down. And I don't want them to be in the same situation that I was in. And so I just try to keep myself higher above that to boost their confidence and make sure that they know that they're valuable and that they're worth it.

Researcher

I love that. And yeah, I mean obviously there's no wrong answers in any of this, but good stuff. We're going to talk a little bit about error culture in the classroom and kind of the way that teachers and students and peers and people react to mistakes in the classroom. Okay. So what are your observations or experiences about the error culture in band?

Student 2

I would say whenever y 'all notice a few mistakes between like maybe the trumpets and you go to work with them and then they play it for a rep or two and then they don't keep it in their mental capacity and they don't hold on to it. That's when the errors start to come in and then more time spent with them and then another section starts falling off because they are taking the time at their own house to practice what they need to work on. And I think that's where errors start to come in and like I've always been to remember this but Dance D'Albalique at LGPE when it fell apart. It was pretty there and I think that it was just not enough time taken at home between each individual section and that more sections got more work with because of the lack of work they were doing for themselves. And I think that is where that error starts to creep in and then really start to take over drastically.

Researcher

Do you feel like the students feel like this is a safe place to make mistakes? What's the atmosphere around those mistakes when they do happen in the classroom?

Student 2

I feel like they're super safe. It's not hard to get over the mistake because y'all make it, you're like okay it was wrong just work on it at home come back tomorrow and it'll be okay. Y'all make it a super safe place for that in a nice environment and the people around you aren't going to judge you. I don't think there's anybody in there that are going to judge you like that. If they are then they're just not going to be playing good themselves and that's on them. I think that it is a super safe place and that even if your mistakes are there and you keep making that mistake over time y'all start to notice it and you're like okay maybe we can do it. do need to work more with this section. And then that's where like those errors start to go away whenever you start giving more time to other sections. And then you notice a mistake that just keeps popping out and popping out and popping out. And then you'll put that time into it. And then it cleans everything up. And then I think that's when everything starts to feel safe and people know that it's okay to make mistakes. And that they just need to put in their own time so that they don't make those mistakes.

Researcher

I got you. How about the error culture outside of band? What are those observations and experiences? And what does that look like outside of band?

Student 2

In a bunch of my classes, I see people holding themselves to a certain standard as well. Because like you don't want to be last in your class. Like that's never something that people want. And so whenever they get a bad grade on something, they hold it against themselves and they look at it and it's 60 and they put their head down and they're all sad and then they don't focus on fixing that 60 and rather they start falling behind and like I noticed this because I've had to help people in chemistry like I had three people that were relying on me so that they could pass the class because they felt line and then I was like okay here like I'll drive you along the way I'll help but you've got to put in your own work so that these 60s will stop going away or start going away and then you'll start getting like 70s and then moving up towards 80s and I feel like people don't put in enough effort into things as they should because once they fall off they feel like there's no way to crawl back up and so I feel like that lack of effort just starts to show and then it just gets too much and too overwhelming for people.

Researcher

So would you describe how would you describe your the teachers atmospheres and reactions to errors in the classroom elsewhere so from your perspective your perspective of the teachers?

Student 2

I've only I haven't seen any teachers ever get mad at a student for making a mistake and if they did like that'd be immediately brought up to the board like I doubt anybody would let that happen but I don't necessarily think that teachers work on like if there was a quiz and the class average was a 71 and like there was two a's and the rest were like way lower and I don't think that they work enough back on those mistakes to help reteach what the students missed and I feel like they focus more on like the next unit and then those students start to find like mistakes more and more mistakes because things start to layer the more you go on and how are you layering? Exactly. Yeah, the groundwork. And, like, for example, an Algebra II. I just got a 45 on my quiz. First

quiz, so right now I have a 45 in Algebra II. And the class average was, I think, a 65. Like, there was two As, three Bs, and then the rest were Cs and then Fs. And we just kept moving on and moving on and moving on. We're already pushing towards a test next Monday. And there's still students, like me as myself, still stuck on step one whenever there's 20,000 different steps we have to know. It's just kind of hard when they don't go back and work on a certain thing. Like, noticing the class's majority struggling on it. And, like, they say to ask questions, but we don't know what questions to ask because we're so lost and behind.

Researcher

So, in a situation like that, how are you responding? What are you doing to try and... find those answers, whether it's in class, outside of class, what specific techniques are you finding?

Student 2

I talk to people around me, especially if I know that they're doing better in the class than me. I ask them for help and to help me understand. Even if I don't still understand it, that's when I start to go to ask the teacher and she'll do her little thing and show me. And I'm still confused because there's so many more steps that are involved. If you miss one of those steps, then everything just goes out the window.

Researcher

This is just me as a teacher now. What I started doing, because there's many times where I felt like everything was moving on and I don't have this, I don't understand it..... YouTube. I passed my graduate level comps because of YouTube. I would just go and I would find video and I could read a book all day long and still don't understand what's going on. But I can hear somebody talk about something and there's visual representations and maybe they're explaining it different than the teacher would have explained it. I will listen to that stuff over and over and over and over again until I finally, oh, that's it. Now I get it. So just a thought for you is maybe this algebra concept that you're stuck on, go find it on YouTube and see if somebody can explain it a different way and maybe that will help click and lead you to that next step. Just food for thought. So how do students typically respond, whether that's you or other students around you, to mistakes, whether that's in band or outside of band? Like when a mistake happens, what do you observe? What's their response?

Student 2

The people I've been around have been good students so I haven't noticed too much lack of effort. There's those few friends that I've noticed it with. with, but most of the kids that I'm around want to say no to some mistake. Like they'll be like, man, I mean, I guess we'll get them next time. And then they work on it and work on it and work on it until they get it right. And then they start seeing that effort, like show into their work.

Researcher

Um, how do you respond?

Student 2

Going back to like holding myself to that standard. Um, I. Start to like get behind, like I do fall on like that lack, especially whenever I start noticing like, okay, this is going to be really hard to

pull up. It starts to get draining. You did put into the work. And so, um, it takes me a while, but then after a certain like level, I'm like, okay, this is beyond far. Like I've got to start putting an effort and then I start to work on it. And then I start noticing change in myself and then my grades and when my grades are good, I'm good. That's how. I see things.

Researcher

So would you consider grades an important factor for your success?

Student 2

Yes, because if you don't have good grades, you're not going to pass high school. And I feel like you've brought this up in class, like the whole idea of grades is just kind of like it doesn't really make sense because you're not learning it to learn it. You're learning it to pass it. And the moment you're done with it, it's gone. Like you don't remember what it is because you weren't learning it. You were just remembering it and like teaching yourself it just so that you could pass whatever you were doing. And I feel like grades have definitely like taken a toll on people because again, like you're just remembering it. You're not really learning it in my opinion. Yeah.

Researcher

So speaking of learning, man, you want to talk about Segway perfectly here. This is great. What fears do you have around the learning process and learning in classes across the school setting? Any setting?

Student 2

I fear that the moment I forget something that it's all just going to fall apart. And so one of my biggest fears is just not remembering what we were doing. So I try to keep the best notes that I can try to keep the most like recollection in my mind and then like I'll ask people around me like, Hey, what did you think of this? And like we'll start talking more on to the subject that we had just learned so I can keep more of it in my brain since in a way I'm just remembering it. I'm not necessarily learning it. And like the only class that you really learn stuff in my opinion is like literature and social studies. And then everything else is just like you're just remembering it because it starts to get to a point where things are just going to fly by. Like I won't remember how to do all the chemistry. work in another month. But whenever I'm in physics, it'll start to come back because we're doing that. So it's just a game of if you remember or not, I think.

Researcher

So how would you remember those things easier?

Student 2

Taking more time to write more notes in more detail. More practice with it. Like I've noticed I practiced plenty of band, but I don't practice as much like classwork as I need to. And I feel like that's where I kind of lack in remembering it. But it's kind of hard to go through in detail and like make sure you actually understand it when the teacher doesn't give it in full detail because they're just trying to get through the lessons so they can get to the next unit. So they kind of sum it up in a few things. And then that's what you have to remember. And it's not as detailed so you can't remember. Like if you were doing the milestone and there was a keyword that would have been in the detail version that wasn't in the short and you're reading through it and you don't

recognize any of the words in there and then you're just stuck and lost. I feel like the more detail that teachers would go into it would help students a lot more rather than just simplifying things.

Researcher

Yeah, so how do those fears about learning in the classroom contribute to your self esteem.

Student 2

I feel my self value starts to go down when I don't do as well in class as I'd hope to. I start noticing like patterns of like my room not being clean and I start noticing like cups starting to build up on my desk. I just noticed that whenever a certain pattern of like bad things starts happening like bad grades and I'm starting to not remember things that everything starts to kind of like go down for me. But the moment I start realizing that I'm falling back down, I just clean up my room, fix my attitude with how I'm thinking about things, make sure I'm getting enough sleep, make sure I'm eating enough, drinking enough water and then I go into the next day and usually I'm fine. He's talked about like getting out of those how like you have to physically get yourself back into the habits you know you need.

Researcher

I really like that. That's really cool. How does this impact your your learning and teachers teaching methods in like how. So we talked about those fears going towards your self esteem. How does like when you're in that that lower mode, how does that affect your your ability to learn.

Student 2

I noticed my mind isn't necessarily on the things that should be Because I'm like in class and I started zoning out and then I'm thinking oh man I've got like two and a half weeks of laundry I need to do and then I start thinking and I'm like oh man I got to unload the dishwasher and I got to do all these chores that I've been slacking on and It starts to get me out of the focused Like focus part of my mind and then I get lost and it just keeps going down from there So then that's why I start to clean up and then pick up on those bad habits Yeah, and then get back on top of things and then make sure that I'm not struggling and falling behind

Researcher

Yeah, and you even went into like that specific approaches to getting yourself back out of that area Is there anything that that that your teachers can do to help you when you're in that mode?

Student 2

I think if they start noticing like patterns cuz like I've held myself to a standard, especially last year, or well last semester actually, where I kept my grades up. I had I think 100, 189, and then like a 92. I held myself to a really high standard last semester and it paid off because I had good grades. And one of my American lit teacher, I started following, or no, it was (Teacher), his forensics class, whole year. I've been getting 100 on everything, turned everything in, no missing assignments. Then like those last few weeks started to come in and I just was like, I'm so done with school, like I'm tired of keeping myself to the standard. So then I started falling down and then he walked up to me and he was like, hey (You), I just wanted to talk to you about like, you're great because you had a 98 and now you've dropped to a 92. Like you haven't been

turning your assignments in and this isn't like you. And so I think that boosted my confidence because he helped, he saw me at a certain level. And then the moment he saw me drop down, he was like, hey, I've noticed a change, like what's going on. And so then that made me think more on myself. So I feel like if teachers would interact with their students more often and build more of a bond. And I even said this, I think, hold on, I'm trying to think, I don't know, there was something that was involved with me and teachers Yeah. And what was I thinking? Sorry.

Researcher

It's okay.

Student 2

What was the topic that you're just on? Oh, having like a bond with your students. I feel like teachers should build that connection with them, not necessarily to be their friend, but so that they feel comfortable enough to have that knowledge of how your mind works. Because if (Teacher) didn't know or like didn't come up to me and tell me like, hey, you're great slipping like try to stay on top. up things how you used to. I feel like I still would have been behind and I would have ended that class with an 80 something. And so I think that him having that connection with me definitely helped. And so last semester I've noticed it with all my teachers, every single one of my teachers I was talking to after class. I would go up to them and we'd have conversations after I'm done with my work. Like I feel like having that bond with your teachers definitely improves the level of focus that goes into the class because the moment that you start to slip they notice and then they take the time out of their day to come up to you and talk to you and ask about how things are going and making sure that you were okay.

Researcher

So you were talking about when you're down that that affects your learning, your motivation and stuff in the classroom. Is it the same in the band classroom as it is for other classes?

Student 2

I would say yes. I've noticed that Whenever I'm on that lower section of happiness and I'm starting to fall apart, when I'm in band class, I feel less motivated to play. And so for a little bit, towards the end of the semester, whenever I started slipping, especially in forensics, I was asking (Student) to play Timpani for me because I just wasn't feeling like playing Timpani that Monday. And so I think it was just a lack of motivation in everything really. And then the moment I started picking back up on things, like I was playing Timpani and it's just a silly thing, but yeah, that's a confident sight reading.

Researcher

Let's go back to the sight reading. So we talked about that just in general knowledge and general stuff in the band room, but what can we do as educators to help you when it comes time to sight read?

Student 2

I think definitely sight reading more pieces upcoming to the auditions. I feel like that would help us and not necessarily like big pieces like how we did in class today. But sight reading just like little chunks and I mean we do sight reading factory, but I feel I feel like in the audition room

that the music that we're sight reading is different from what we do on sight reading factory, especially for the level we're practicing at. Like if we're sight reading on sight reading factory on snare drum at the level we're practicing at that, there's no roles, no buzz rolls, no open stroke rolls. And then you get into the audition room and then they're throwing roles at you. I feel like that level kind of throws things off for people. And like, I don't know what it is, like I can play snare. I'm fine on snare. I can like get a book, I'll read it down fine. But whenever I get into the audition room, I can play snare. room. I don't know why my brain just forgets everything I know about snare drum. I forget how to count, I forget how to play a role. Like every single thing that goes into it, I just completely forget it. And so I feel like we sightread more technical things, especially for like the percussion side. Like even if there was a way for like percussion to play the same thing as y'all were playing, but just with more technicality, like more roles and stuff like that, I feel like that would definitely help.

Researcher

What practices or techniques Can encourage students to take risks and we're gonna I want to talk about some specific risks, but We're gonna we're gonna land on taking musical risks. Okay, but let's start with like Intellectual risks. What would you consider to be risks of your intelligence?

Student 2

Um, I think challenging yourself with harder things Um, like that's kind of a given but If you were working on something and like you understand it enough to just do it over and over over and over, pushing yourself to that next level to understand things and like, even if you're not the best at that next level working on it until you are there so that you're above the level you were already working on, I think that would help people in their mind and it would better them as a person and just help them work on things better.

Researcher

Yeah. Do you think that those risks are necessary?

Student 2

I wouldn't say so because some people can't push themselves to that next level because their brains just don't work like that, like my brain doesn't work like that, like on certain subjects I can push myself to that next level and I'll be fine, but on others I have to hold myself back and so I feel that not everybody can get to that next level at that time and that they're just gonna have to work on it because everybody's brain is different and some people process things longer, some people like that and they've got it. And I feel, yeah, I don't think that it's a necessity for people to do.

Student 2

You said you feel like there are some things that you can't push yourself on. What are some of those things specifically?

Student 2

Like specifics, I'd say, in math classes, I just, I used to be fine with it and they put the whole alphabet in there and I just don't get it now. They're throwing all these binomials at me and I just, there's just a point where I was just confused and I just don't know where to go back and relearn.

And then like, I guess, kind of science, but science has honestly gotten a lot more easy for me, especially chemistry. I passed that class with, I think like a 92. Like I was worried about that class, but I passed that fine. I'll take physics next year because I took forensics this year. So I have no idea how that's gonna look. No idea how that's gonna look. But I think that I'd be able to push myself to that level, but definitely not in math. That's definitely been a struggle ever since they added the whole alphabet. It's so confusing. It's too many letters.

Researcher

No, I completely understand that. So how could that math teacher encourage you to help take those intellectual risks? And like, what would that look like? How could they encourage you in to understand that stuff a little better?

Student 2

I'd wanna say homework because what my algebra teacher does is she'll tell us problems that we can do, but she doesn't require them. And so I feel like there's that part that if it's not enforced, that you're not going to want to do. It and so it's just gonna be draining to want to do and you're just gonna be writing in and then push it off and then you just don't do it.

Researcher

Does every student need to be good at math and does that need to be everyone's strongest subject?

Student 2

No.

Researcher

Why not?

Student 2

People are going into different workforces like who's gonna use quadratics working at... I gotta think of somewhere now. I brought it up. I gotta think of it. Like say you were being a farmer. Like what are you gonna use the quadratic formula for? How many cows can fit in this one lot?

Researcher

Maybe you're maybe you're building a barn and you need to pull some numbers.

Student 2

I don't know. I mean but even that that's geometry.

Researcher

Right.

Student 2

And so I don't think that the whole algebra scheme fits with every single thing that people are going into. Yeah. And like me personally I want to be an aircraft mechanic. Like I'm not going to need everything that I've been learning and all these math classes all these science classes

because that's not the pathway I'm going down and I've always felt that high school is the point of Because it is it's the point from where you're going from a teenager to an adult and I feel like high school should have more pathway oriented subjects rather than having to do math science history language arts I feel like they focus too much on those core things and it's good to know all of them but What are the point of literature if you're gonna be an aircraft mechanic like what am I am I gonna write an essay? for Delta to tell them how to fix an aircraft or how to do this like I just I don't Understand why they don't push following a pathway more and why they don't have as many pathways open.

Researcher

I can go ahead and tell you from some of my previous experience The the English side of things is actually pretty important because you have to be competent enough To write about what you did to the aircraft.

Student 2

Yeah, right?

Researcher

And so you'll be writing in in narrative form. This is what I did and how I did it on the flip side of that You're as an aircraft mechanic, you know You're required to keep the manual out and in front of you for whatever process you're working on and that away And you have to refer to the manual and and you're gonna do that for every single thing and every single repair So you have you have to be competent enough to read through and follow these directions and then write about what you did And how you did it and why you did it and I mean the truck mechanic side of things that I did in my in my younger life was I had to do a lot of that and And I had lots of technicians that I worked with that that could not write competently in And I would have to go and figure out what they were talking about exactly that kid was unintelligible Yeah, and so I think it I think the literature side of things is pretty important. But like grammar and usage, punctuation, and reading and writing, and being able to write competently, whether it's typing or writing by hand, you're gonna fill out paperwork. And that stuff is gonna be legal documentation you're gonna sign in. So I can see how some of that fits. And then, but like where's the limit? So, all right, so we've talked about intellectual risks. How about, I love it, we went down the rabbit hole. How about social risks? How can, or what practices or techniques can encourage you to take social risks?

Student 2

I think making new friends is like the biggest one, because if you don't have friends around you that are there to support you, that there's no way that you'll be able to make it as far as you would having those friends. And so, taking that risk to make those friends and like bonding with teachers builds a certain confidence in yourself and you hold yourself to a higher standard and it will in the end benefit you because you've got those people around you. So, even if you're starting to fall back, you can always rely on somebody else for help. And if you don't take that risk of meeting new friends, I think that socially you'll become very alone and that you won't have a certain backboard to back yourself off of. And then that's when things start to start like really going down for people, is when they don't have that emotional support.

Researcher

Yeah, you mentioned the confidence that you acquire through your friends group. How does that affect your musical journey?

Student 2

Like I was saying earlier, I surround myself with amazing people, like amazing musicians because it benefits me as a person because if (Student) knows this crazy hybrid, how to flop flop pancake, cheese, like whatever, rudiment, and I was like, hey, what is that? Like that sounded really cool. I want to learn that. They can teach me it because we're at that level of maturity to where we can teach one another and help each other better on things. And so I feel like holding myself accountable of having those friends and having that support, that boosting my confidence by asking for help, definitely shows because (Student)'s obviously better at timpani than I am. Perfect pitch, prodigy right there. If I needed help with the timpani piece, I'd probably go to (Student) because I know that he's better at that than me. And so I surround myself with people like that so I can have that reliance and so that I can exceed that level of where I was on whatever subject it is.

Researcher

What do you feel like gives you the confidence to go do that that may not, like maybe somebody else doesn't have that same, like confidence to go to Tristan. But you have that confidence to go to Tristan. What's the difference?

Student 2

I think having a closer relationship with them, like I get with (Student) after school. Like we've wrote music together. Like we take time out of our days to talk to each other, to hang out with each other, to make sure that we get together. And I think that as a drumline, especially next year, that we're going to try like over the summer, just start hanging out together because you play better with the people you like. And if there's like tension between people around you, the lack of like... What can I think of the word? Your rehearsal etiquette is just out of the window because if there's that clash between people, no one's going to get along because the whole drumline revolves in leadership. And the whole percussion section revolves in leadership. And so if you're not willing to be a leader yourself, having that bond with everybody else already makes you a better leader than anybody else. So I feel having that close connection with people definitely benefits the whole group.

Researcher

Yeah. I love that. So we've talked about intellectual risks. We've talked about social risks. Now let's jump back into the musical risks. So what things can we do? What practices? What techniques can encourage students to take musical risks?

Student 2

I think going back on holding yourself to that higher level, but another thing is watching people that are better than you. So going on YouTube is Klaus Heisser. Klaus Heisser. That guy is incredible. told me about him. I went home, watched him, followed him on Instagram. Yeah. And so watching that inspired me to like want to learn his technique. And then like, there's other people out there. I can't even think of all the drummers I follow now. But it opened a whole like

world of drummers. Because once I followed Klaus, it started recommending me more drummers. And I looked at their page and it recommended me more. And so taking the time to focus on those drummers, like there's this guy named Kichi. I think it's like Kichi Kobayashi or something like that on Instagram. Like that mech and drum. And his quality is just insane. And so I think having that knowledge of more people out there and having that reference definitely helped me better myself because I started wanting to learn what he was playing because it just sounded good. And so I'd look it up and then that's when I start looking at audition packets. I take their audition packets like Atlanta Quest. I have their full audition packet for every single section. I don't know why, but I do. And then I just practice it because I hold myself to that standard that one day I want to be at that level of Atlanta Quest because working on their book just helps me entirely as a percussionist. Because it works on the basics. It starts to get more choppy stuff. They work on high -roofed rudiments and then like the whole Boston Crusaders rudiment sheet. Like I was practicing that my sophomore year and it really paid off because I knew what cheeses were. I knew what flamphys were. And then I started to get in like pate of fluff flaws and then I think I don't know what they're called but pate of fluff flaws with the flamphys. Flamphys. Flamphys. Yeah. Flamphys. Flamphys. Flamphys. Flamphys. Flamphys. Yeah. And then I just started working more and more on my rhythmic accuracy and then more rudiments and so I definitely think that being open to more, especially more musicians that are better than me. Yeah, just exposure to more. So like in class or for the DLD assignment you have us go watch a video about somebody from our like section and you just watch them and then judge their techniques, say what you learn from it. I definitely think that will help a lot of people like a lot of people dread to do the digital assignment. But I think it's a super cool idea because it helps open people up to those people so you can finally learn different techniques that you might not have known or been taught and then you can take the time out of your day if you're willing to learn it.

Researcher

Yeah. Cool. So let's, we're gonna kind of hone back in here on. specific sight reading things. Have you noticed or what instances have you noticed where students avoid participating in sight reading activities because of either their fear or for whatever reason? But where it describes sometimes where you've noticed or maybe even yourself where students avoid participating in sight reading?

Student 2

I definitely noticed when we were to get to like 6 -8 and then go to like 4 -4, I start noticing people not understanding how to count that and that's just personally to me that's on them for not learning. We've been taught the different meters and how to count them and knowing what the top and bottom number means and knowing how to count to 6 and then how to count to 4 and then put them together because you go from an eighth note to a quarter note and I think that knowing the knowledge of it definitely helps, but I don't think that students act on it.

Student 2

And so I think whenever it gets in front of them, they just see a lot of ink on the page and then they freak out because they don't know what they're looking at. But it's as simple as it looks because it's just six and four, you know? But yeah, I feel like students start to panic when they see more ink on the page and that it gets into their mind and they don't focus on the easier things

necessarily because counting the six, eight and then going to four, four isn't difficult. It's just the mental fortitude that you put into it, especially for American Big Top. Like we have so much mixed meters, like two, four to three, four to six, eight to three, eight. Like it's just so many changes. And I think that throws people off because they don't know how to count it and how to subdivide the certain parts. And I definitely think that holds them back from participating in that site reading.

Researcher

Do you ever avoid that participation?

Student 2

There's times where I sit there and I try to count it and I confuse myself and then I start subdividing wrong. I'm like, I'll be playing on the drum and then I miss a part. And I'm like, wait, that's on the end of four. And then it just takes me a few seconds to process the thing because after we play it, we want to usually do it again because obviously we're not going to have it perfect the first time. And so I take that second time. to really think about it and then I make sure that I'm subdividing even smaller than I was before so I can figure out what rhythm I'm playing.

Researcher

Yeah. I found myself as a younger student. I avoided the things that I wasn't good at all the time and so if I knew that I wasn't confident on mallets, guess what I never played mallets and if I knew that I wasn't good on you know whatever I then I was I stayed away from those things. How can so how does that avoidance for you affect learning in the band?

Student 2

I think it holds you back because if you're not willing to put in the time to learn it. if it shows up again, what are you gonna do? And so, whatever we got, Pinecone Forest. At first, I looked at it, and I was like, dude, you're crazy, I'm not gonna be able to play this. And then I sat there for a second, and I was like, thinking of a five -stroke roll.

Student 2

I broke every single rudiment down. I looked at the rudiments on the bottom of the page, looked at the rudiment sheet, picked everything up, played everything individually, looked back at the page, played what I could, and then I was like, okay, now let me look up a video to see how it sounds. So I looked up a video, got the basic scheme of maybe the first bit of it, and then from there, I just self -taught myself because I wasn't good at doing like, or wait a minute, what was it? Oh yeah. Yeah, I wasn't good at doing the ditto. The drags into the triplets. The triplets, that was super difficult and tough for me to get, and I just couldn't do it. And I watched that video, and I was like, wait a second, it's just, do -do -do -do -do -do -do -do, and I just kinda summed into my head for a little, and then I just put it into my hands.

Researcher

So how important is that singing aspect then?

Student 2

I include it a lot. Like, I'm not as good as enunciating things as you are because you can just sing everything out. It's crazy. I don't know, you say some crazy stuff when you're just doing it. I can't do all of that, but I definitely try to sing the part, because if you can sing it, you can play it, and even if I can't sing it, I can kinda hear it in my head, I guess. Like, if I listen to a video of somebody playing it, and then I just put that together with my hands, and then I figure it out from there.

Researcher

Okay, so the process of seeing it, hearing it, listening to it in your head, replaying it over and over again, reconnecting that with your hand, it's like a whole thing. I see that whole process. I like that a whole lot. So, as the teacher in the room, how can we create an environment that minimizes that avoidance behavior? What can we do?

Student 2

I think being more disciplined towards the students that aren't participating in certain things, maybe getting with the master class and saying, hey, I noticed you didn't participate in this, like, where did it go wrong? And just talk to see and get an idea of where it was so that maybe the next day you could go and teach it because maybe not everybody understood it. And maybe there was more people that dropped out and didn't participate than you knew. And so I think that talking to certain students, like picking them out of class and just asking where they were stuck so you can maybe go back over something the next day.

Researcher

Why do you think? students avoid those moments. We're talking about counting specifically. Why do you think some of those students are avoiding counting?

Student 2

I think they're overcomplicating it for themselves. I think when they see the bigger numbers that they start to not think of it as how easy it is and I think that whenever they start to put it in context that it just gets too much for them so maybe that's why. That's one of the only things I can think of.

Researcher

Yeah. So we've talked about different pressures and stuff that existed. Well I want to dig in just a little bit more and so how do your pre-existing notions of failure influence your willingness to engage in the band now? And what were those pre-existing failures?

Student 2

I definitely compare myself to my middle school self because I don't know what I was doing. Like I go back and watch those Facebook videos my mom took of our concerts and man it was terrible. It was bad and then I think about how much I've changed and how it influenced me because I realized that I went from down here and now I'm starting to get up here and start climbing. Yeah. I think that looking back on how I used to be and like noticing the different levels of practice that I would take into it how it affected me. (Student)'s here and he's playing the show and it's in my head now. And you were talking about my brain does the same thing like I'm a keyboard. So like my middle school self I look back on myself and I noticed how much I've

changed and noticing that has made me consider consistently keep going up because I don't want to get to a point where I'm up and I start plateauing So I keep looking back on past rehearsals like every single marching band show I've watched I make sure to listen back to it I listen to the things that were dirty. I listen to the things that were clean I know what I need to work on I look at myself personally making sure my stick heights are right I watched concert videos, especially percussion ensemble concerts where I can actually break down myself personally Like for the pinecone forest Like for the pinecone forest I really focused in on my hands in the video because I want to make sure that my heights were perfect and Obviously, I mean they weren't perfect But like they were to a level that I was decently happy with and so I reflect on myself and like certain things that just happened So that I can know what I have to better. I take that time

Researcher

All right, so that that was like pre-existing things All right We've already kind of hit on on like social pressures and kind of what that does But here's one of the things that we haven't really talked about When I say the word high stakes testing and I'm talking like milestones SAT ACT What are the like standardized testing? What is it? G -mass and that kind of stuff that So how how has that affected? Your your like perceptions of failure and how does that influence you your willingness to learn?

Student 2

I definitely think that those videos has put a lot of pressure on people especially knowing when it's for the wire For example the milestones like I've got a milestone for your system. I think I'm gonna be for like I think I'm gonna do pretty good on it, but There is a level to where I'm worried especially for algebra too, I'm pretty sure there's a milestone in that class That I'm worried about because I'm not doing well at the beginning and like I said, it's just a stair step and they just keep adding steps and steps and steps If you forget step 23 out of 500 I mean it all goes down and then you've got to go back and figure out what you did wrong And so I feel like the pressure of knowing that there is those tests makes me willing to put in more work But I think it also Influenced me in a bad way because I start overworking myself Because whenever I start feeling like maybe I'm not doing enough I push myself even further than that next level because I just don't feel like I'm where I need to be And so I'll make sure that I can do this and then I'll I'll do this and I'll do this and I just overwork myself to a point where I'm burned out and I forget what I know.

Researcher

Um, so are there strategies that educators can implement to alleviate all of those pressures or any of those pressures?

Student 2

Um, I definitely think so. Um, like with my U .S. History class, teacher? Amazing. I love that class. Like, I go on every single day with a good mood. Like, he communicates with us and this goes back to the whole having a bond with your students rather than teaching random kids, you know? Um, I feel like some of my teachers, or well I should say some of the teachers at this school, don't really treat their students as... I'm trying to get the day over with that and so I feel like that drastic... change the things because if you have a good connection with the teacher you're gonna be willing to put the work into that class because me and (Teacher) like I had him

for like a week and a half last semester before I had my salary changed and I already knew I was gonna like the class and so like every time I'd walk by him on the hallway he'd be like next semester and he just had me looking forward to it and so I feel like having that connection with him and having a connection with all my teachers last semester definitely boosted everything that I had rather than just sitting in front of a teacher who's just there to teach rather than connect with their students.

Researcher

Okay, so how am I navigating overcoming the fear of failure? So if you have the ability and ability to get past that fear of failure, how could that enhance your overall musical experience?

Student 2

I definitely think that it boosts my confidence way more. I feel like no matter what mistakes that I make that everything would be okay and I'd be able to reassure myself in that. Even after I realize the mistakes I've done I still reassure myself that hey it's fine like we can get it next time. It's not a big deal. It just happened one time. But I feel like if I got over that fear and finally pushed all that stress on me that it bettered me as a person because I would be less stressed on certain subjects. I wouldn't be biting my fingernails as much as far down as I go. I think I'd play more difficult stuff. I'd take more time learning harder stuff and pushing myself to a next level because I'm not worried about that failure and that mistake. Because I know that I'm working towards something that in the end it's obviously going to be a reward.

Researcher

Yeah, so how could that be very confident, Cyrie? You just know no mistake matters. I know that I'm not going to make any mistakes. How do you think that could help you develop as a musician?

Student 2

I think that having that confidence will make you read pieces a lot better. I think it will help you focus more on certain technique things like your quality of sound. I've noticed a drastic change with myself, especially on a standard. I used to hate playing on a standard. I was never confident with it, didn't know what I was doing. Once I started to build that confidence, I noticed that I'm getting decent at this. My quality of sound has definitely gone up. Every single time I play a buzzer, I try to even out the strokes. Even in calls, I try to get the same amount of bounces. Same quality, same height. I focus more on the detail of things once I start getting more comfortable with things. I feel like having that confidence and excitement will definitely help me better myself as a musician. That level of sound is really important.

Researcher

So it gives you the opportunity to pay more attention to the details of the music than just feeling like you're getting by.

Student 2

Yeah, because I wouldn't have to focus on as many things as I would because I've already gotten down to my end.

Researcher

I love it. Do you have any ideas that may benefit the current or future study of your failure?

Student 2

Hmm. Maybe given like during class or like after class, just like printing out some music for the students to go work on. Like it doesn't have to be performed or anything, but just for them to have or like to look at or like give something like maybe like a weekly piece, you know, like a weekly piece that students can look at and then they can work on it and it'll help them better themselves as musicians because they're not just practicing what we're playing for like a concert. Rather there's this week's musical challenge. Yeah, musical challenge and they can work on that certain thing. And they can try to work on that certain side of things. I feel like maybe that can help with your failure.

Researcher

Any other ideas or anything you can think of?

Student 2

Not really, since I'm still kind of figuring the whole subject of fear and failure myself. But I definitely think that the study that you've been doing has definitely helped me more observant of it and it's helped me like understand it more. And I think this is going to be very beneficial. So just bringing it into the conversation helps.

Researcher

Okay. That's huge too.

Student 2

Yeah, I definitely think that ever since you started the study that people started to change their minds and on things. especially the people that participated in your study. I think it definitely showed because like you saw how nervous I got whenever I did the audition but I went in knowing that there's that fear of failure and it helped me feel better about myself after the fact rather than being myself up because I knew that it'd be okay.

Researcher

Yeah, yeah that's great. Do you have any questions for me?

Student 2

No.

Researcher

Cool. That's it. Thank you.

Appendix J: Student 3 Interview Transcript

Researcher

Alright, so to begin with, could you provide me with a little bit of a background of your history and music?

Student 3

I didn't start in sixth grade, I started in seventh grade then and (Student) is the one who taught me and she, I caught on to the instrument very well and I was then moved into, when after seventh grade I was moved, the band teacher who would put us in, it was either first or second grade and I was moved into first, that was like how we have different like beginner band symphonic, I don't know what the other one is, but it was like that when there was only two of them, so it would be like who knew how to play the instruments that he did and he would divide us up into that so I was the more advanced type of the class.

Researcher

Nice, did you play any kind of instruments or music or anything before that seventh grade year, having history with piano or anything else?

Student 3

I did piano, well I didn't actually like take lessons for it, my dad had one in his house so I just went and had him play it and my uncle taught me how to play the electric guitar and the guitar. After I had him play it now, I had no idea.

Researcher

But you had some background playing music elsewhere before you were introduced to the band.

Student 3

I've always been really deep into music, I always loved it, I loved watching the festivals, I loved watching the how the trios play and I loved watching, I'll just sit there and watch them. Yeah, I liked it a lot.

Researcher

That's great, so you just have a general joy from music and then that transpired into seventh grade clarinet because of your friend (Student) and then now here you are today, right? So, how has all of that prepared you for your current role in the high school band?

Student 3

Um, I think overall, there was some, um things i didn't know. That was probably because I didn't have um, 6th grade. Like whenever they would ask questions, like sometimes I wouldn't know but sometimes I would. Like, um, I think it's done pretty well.

Researcher

OK. What are some of those things that you felt like you didn't know as well or you weren't as confident on?

Student 3

Um, Answering questions that they would give us that like, um.

Researcher

You have any specific examples?

Student 3

We did scale tests. And if he gave us notes, I wouldn't know how to finger it properly until I looked at it once. But then after that, like I would know. I'm not I'm not great on scales, but if I if it's in a song, I can learn how to play it. Like send a music piece, I can learn how to play it. Like if I'm looking at a scale sheet, I won't know how to play it.

Researcher

So since we're talking about scales and reading, how much more confident or how do you think there would be a difference in if you were if you were more confident with your scales? You think there'd be a difference in the way that you read the rest of the music?

Student 3

Um, yes, and no, because I have dyslexia. So whenever I see the certain notes, I flip them around like how it works with words and it confuses me sometimes and I'll play wrong notes but I'll see it as a different note but like without a sharper flat next to it.

Researcher

Okay that makes that makes sense and we're gonna we're gonna jump into that some more as we get down into this. So we're talking about fear of failure okay specifically with the high school band and sight reading and all that but when I say the words fear of failure how would you define that what does it mean to you what does talk to me about the fear of failure?

Student 3

For me the fear of failure is like I'm scared to fail like it's not to fail at anything specifically it's if I'm in a class like a big class and I don't get the answer right if they're asking me that's failure for me because I just talked in front of everyone and it's scary to do that because I don't do that a lot but that's what it kind of is for me and I don't have to look into the other way.

Researcher

Yeah no that was that was great so how would you relate that fear of failure to your experience sight reading?

Student 3

It's not as bad because if I'm sight reading alone I can do it but if I'm in a like I can do it both ways but if um when we were at LGPE I was the only clarinet the eighth grade clarinet so I had a lot of high parts and I wasn't really familiar with the high parts because I always got second parts sometimes but sometimes I'd play first and like I wasn't familiar with it so when we went there and sight read it I was like, help. I was asking like what note is this what note is that that was just scary. It's not really failure if you're in a group it's kind of like failure if I just give up completely.

Sometimes when people don't know how to play I just give up because I'm like what are you playing? This is confusing

Researcher

Okay, that's that's gonna be very helpful as we as we jump in here so All right, so you talk about like you you just when when you're starting reading something and it gets to something You're like oh man, this is this is crazy, and I don't know what you're playing and I don't see this There's there's some kind of pressure there that's causing you to stop right? So let's talk about these different pressures that happen that call us some of that fear of failure It causes us to hesitate and stop and and so some of that happens inside of ourselves right those internal pressures So what are the critical internal pressures that contribute to the fear of failure during sight reading? What's happening? What's your self-talk?

Student 3

I don't have one.

Researcher

You don't have one so when you when you make a mistake sight reading it's just nothing

Student 3

When I make a mistake in sight reading I'll be like I miss that note. Like, cause I'll think about it for a second. I'll be like, I miss that note. When did I miss that note? I know that note. It's like a simple note. It could be a C or a D or an E. And then I just lose my place in the music cause I'm freaking out about that one single note.

Researcher

Okay. Yeah. Me too. Me too. To this day. I haven't been teaching music for a long time. How about social pressures? Things from outside of you with your peers, with your friends groups, with... So when you sight-read, what kind of pressure do you feel from others?

Student 3

If they hear me make a mistake once we get out of the site reading room, I'm gonna either get made fun of for it, I'm going to be yelled at for it. Like, that kind of stuff. What does some of that look like when somebody makes fun of you?

Researcher

What does that look like? Talk to me about that. Just basically judging the way that

Student 3

I... Like, if it was a simple note, cause I know in the site reading I did miss a simple note. And I was upset about that. But it was also more of a long lines of only my cousin was there to watch me and my mom had got sick and didn't tell me before I went to the site reading room. And my dad just didn't come because I don't know. And it was more of a long line to that because like... I don't know how to explain.

Researcher

Okay. But when we sit here in this room, in a big group and you make a mistake and everybody knows that you made a mistake, is there ridicule in those situations as well?

Student 3

No. It's more of a long lines of... I just... Whenever we stop cause usually one of me knows that someone didn't make a mistake. I'll just like keep looking at my paper. I won't turn around. Like, I have ADHD and I'll look around. And I usually just won't cause like I'm embarrassed of making the mistake of the note.

Researcher

Okay. So that's... We've talked about... Internal, we've talked about social. How about some cultural pressures? Did... Whether that's pressures from home. whether that's from your community, whether that's from your heritage, whatever that looks like. Can you talk to me about some of the cultural pressures that may contribute to a fear of failure?

Student 3

I live with my mom, not my dad, because he doesn't like me and I don't like him. And during football season, he would come to the games, the first half of the game, and then leave right as a halftime show for us was going to begin. So either I would always think, because I would always mess up whenever I sold out, because usually sometimes I'd see him leave. And it would be for, it was like, wait, what did I do wrong? Did I impress him with what I was playing or like do something else? But my mom was always there, so it was my stepdad, and they, I didn't really have pressure from them. Because my stepdad played, my mom didn't play in the classroom.

Researcher

But your stepdad is supportive.

Student 3

Yeah. And so is my mom. Just like not my dad or his girlfriend. Like whatever messed up when I was over at their house, like I had my insurance. She knows pointed out. And I was like, yeah, I know. I'm going back and I'm looking. And apparently that was attitude though. I put back the same thing as I was. It's all.

Researcher

Yeah. Okay. Yeah. That's good information for you. And I hope that you guys have a great day. I hope talking about all this stuff really helps you to know that those mistakes are okay. And that's the whole goal. And that this thing is all a whole lot of fun. And it's meant to be a learning experience. So speaking of experience. So the more experience that you get in band, what kind of pressure is added as you have more time spent? What kind of pressure contributes to a fear of failure because of your experience?

Student 3

I feel like if you know a lot more and mess up a little bit, because you know a lot more than probably everyone else, the people that don't know a lot more are going to judge you for it because there's cuts to know everything because you're experienced more. But then they don't know how to do it either. So that, yeah.

Researcher

So when you say that you feel that judgment, are you knowing that judgment first hand because you hear it from them or is that your perception or what does that look like?

Student 3

Both.

Researcher

Both? So what kind of things do you hear?

Student 3

How does she not know that note when she knows a lot more than she should? Stuff like that.

Researcher

People saying that directly to you? Oh man. Okay.

Student 3

And also walk by and I'll hear it and I'll hear my name because I'm the only person with that name.

Researcher

Okay. And that's happening here within this, within the band community?

Student 3

It was, but it stopped.

Researcher

Okay. What changed?

Student 3

Moving from marching band to... ..concert band.

Researcher

So you felt more of that pressure in marching band than you did in this setting. Were you feeling though, like were you hearing those things with an instructor in front of you, or was that more in like sectional time? Talk to me about that.

Student 3

It was more of along the lines of lunch whenever we'd have like meals.

Researcher

Okay, so more free time. Yeah. Okay. Cool. Do you consider fear as a factor, or how do you consider fear as a factor during band sight reading? Whether that's for you, for others. How does that work? What happens? I

Student 3

Mainly stay calm in the beginning, and then towards the middle when we actually have to sight read. I'm like, okay, I can do this. I have the notes, I like keep going over scales to see if I remember the notes. And then afterwards, like, if I mess up, I'll freak out in a bunch of other stuff, and it's just... That's how I... Okay. It's afterwards.

Researcher

Yeah. So after mistakes happen. I'm gonna keep talking about that. What are your observations or experiences about... And I need to define this just a little bit. I'm gonna talk about error culture in the classroom. Okay? And so, when a mistake happens in the classroom, I wanna talk about the reactions of whether that's people, like, the students in the classroom, or that's reactions from the teachers, or that's reactions at marching band, right? When a mistake happens, what are your observations or experiences about the error culture during site reading sessions?

Student 3

There's mainly none of the kids that do it. It's more of the lines of the band directors. For a marching band, it's taught to make us do it over again, until we got it right, or someone right, or until we had to leave, because we couldn't keep us, or until we, like, died. And then, well, he'll just stop and make sure everyone's okay, because I know sometimes, like, he'll freak out, like, wait, I have no idea where I'm at. And then he'll be like, do you need help finding the place, or like, a measure number, or like, a note you need help with? Because I know in the piece that they're playing right now, I need help with a rhythm in it, and he played it, and I got it after it.

Researcher

After you were able to hear it, and you were able to connect all of that. That's great. So you just talked a little bit about the way that teachers respond to those mistakes. You said it's not really students, but how do students respond after those mistakes are made in the classroom?

Student 3

I just look at each other and make faces. It's so funny, because I'll turn around at the trumpets, because I'm friends with every single trumpet, because there's only three. And I'll turn around, and you can see all of them looking at each other, like, who did that?

Researcher

Okay, so lots of looks around. How do you respond to those mistakes?

Student 3

When I'm not in the room. room where like in there um usually I'm not the one making mistakes is the person right next to me because she's always out of time she's doesn't know the notes she's second chair and I don't know how it's gonna be so mad anyways um I don't make the mistakes unless she makes the mistakes like right here's something I'm like wait did I play in the wrong spot and I second guess myself but no that is not my fault .

Researcher

um so why do you believe you respond that way

Student 3

Because I'm a judgy person because you're a judgy person I have an attitude yeah people can be telling you that right I tell myself though because I know I do we're gone I know I have an attitude because what my teacher tells me it sucks to suck when I need help no honey it's gonna suck to suck for you

Researcher

All right so we've been talking about band and sight reading a whole lot Let's jump outside of the band setting and let's talk about classes across the school. Okay? What fears do you have about learning in other classes across the school setting?

Student 3

I don't really have a fear of it because I have small group classes because of learning disabilities for me. There's usually like 12 or 9 kids in there and that's for all my classes except for this one so I kind of freak out when I'm in this one because it's more kids and I'm not used to a lot of kids and also because the kids that are in there I've known for about since sixth grade so I know how they're going to react, I know what they're going to do and sometimes we'll make fun of each other but it'll be in a playful kind of way and it won't be like I'm trying to hurt your feelings. Sometimes I'll take it like that but I won't, I'll just do it to make them stop because I will. And usually for the learning disabilities there's only like 2 or 3 girls in there so the rest is just dudes so I don't know what to do about that.

Researcher

So you said that you've been in those classes with those students for more time. How would you describe your relationships with those students?

Student 3

We consider each other as siblings because we fight like siblings, we're best friends like siblings because we're always around each other. We consider each other like siblings.

Researcher

Okay, what kind of atmosphere does that contribute to the classroom setting?

Student 3

A calm atmosphere.

Researcher

I love that. Alright, so you said you don't really have fears in other classes and stuff because you are more comfortable with those students because you've been around them longer. But when you do, like when you do get anxious about an assignment or something that you think is not going to work, you're not going to be able to do that. very well. How would that contribute to your self-esteem or your self-image?

Student 3

I have panic attacks.

Researcher
Panic attacks?

Student 3

That's why I gotta watch because it lets me know my heart rate and it lets me know if I'm about to have one. And I also have sour like warheads in my bag because if you're taking your mind off freaking out by like putting something sour in your mouth, running your hands under cold water, putting your hands in ice, it focuses on what else is happening. Not what is happening in your mind. Cause whenever I have panic attacks, my friend she'll do the five four three two one method. It's like five things you can see, four things you can smell, three things you can touch. And it was two things you could taste because I'd always have like a chocolate bar or a warhead thing with me. Y

Researcher
eah, that's great. So, those panic attacks, do they affect your learning in those classroom settings?

Student 3

Sometimes. Because when I have panic attacks I cry a little bit, you know? And I won't be as confident to go back into what I was doing in the next day, but after that I'm pretty sure, like, I'm always fine afterwards. But it's like the first day that I have it and then the second day is kind of like, what are they going to think that happened? What, like, put a note, it's going to be like, they're going to know that I have panic attacks.

Researcher
And so your mind for a little bit is more on the...

Student 3

What is everyone else is going to think?

Researcher
Okay. Are there specific teaching strategies that you have found very helpful to alleviate those moments?

Student 3

Uh, hands on learning.

Researcher
Can you explain that a little bit?

Student 3

Uh, like, if we're doing projects, um, if I'm like cutting paper or gluing stuff, um, holding the board up for someone and writing on a board, like, if I'm doing a presentation, um, and also if we're doing like, louds, that's kind of what I like to do. Like, the more writing that I do, it's like, boring for me. Like, I know I can do it, it's just really boring.

Researcher

Um, so how can educators empower students to overcome their fear of failure during site reading? What can we do during site reading to help alleviate those fears and anxieties?

Student 3

Um, some site reading judges that I've seen, they always, uh, like, um, whenever they share a wrong note or something, they always like, uh, make a face or something. And, like, it turned out to be that because I was in clear line of the judges, like, I could see the one that was sitting there. And I was like, please stop.

Researcher

OK, how about in the classroom setting? What are things we could do in the classroom setting?

Student 3

There's one kid, she'll just throw her hands down and quit playing. I'm like, oh, it's not that deep.

Researcher

It's not that deep. It's just band. It's just band. All right. So in order to become a strong musician, it requires a lot of risk taking. You start by showing up in class. That's a risk in and of itself. Then you have to pick up this instrument that you've never played before. And you have to take the risk to play this instrument. So we're going to talk about risk taking for a little bit. And to start with, I want to talk about the way that you think. Let's take thought process and what I would call intellectual risks. So risks. of your intelligence. What what practices or techniques so what what can what can students do to help take intellectual risks? So whether that's the way that you think whether that's something that you consider very smart like in order for me to go do this really smart thing I consider really smart what do I have to do to convince myself to go do it ?

Student 3

Work your way up to it, like. Uh, start at the lowest point you know how. And that's what I do for math. That's what I do for math uh, start at the lowest point. Do what you know how to do. Then once you do that, do the rest of it. Work on the last question that you don't know how to do.

Researcher

Yeah that's great. How about how about taking social risks? Risk with risks with your with your family with your friends with your teachers to kind of step outside of the box you understand what I'm when I'm asking. So how how are you encouraged as a student to take social risks?

Student 3

Don't threaten people. Don't threaten people? I have a temper like no one's business. If you make me mad you get three chances. If you make me mad the first time I'm a warning. If you make me mad the second time I'm a warning you again. If you make me mad the third time I'm gonna throw something at you. I'm gonna warn you twice.

Researcher

I got you. So you deal with those social risks when when things get pushed back and you do that through anger. Okay how how could you be encouraged to take more positive social risks jumping into new friends groups starting new conversations that kind of stuff.

Student 3

There is a pressure point in between two fingers here. you just push it and it calms yourself.

Researcher

That's cool, never knew that.

Student 3

I walk up to people and I'm high my hands like this, like close to where not to do what I'm doing. And it calms my heart rate from going up and from me from getting annoyed by whatever they're doing. It just calms me down.

Researcher

Nice. Alright, now let's talk about in here. How about taking musical risks? How are you encouraged to take musical risks? What encourages you the most?

Student 3

Just playing, if you mess up, try again.

Researcher

Okay, just try it again. Take it right back.

Student 3

Because I do that with high notes, because I guess you can practice not remington, or 4a. we did it today, but the one we did afterwards. I can't remember what it's called. It was like 4A or something. And there's 3 notes for clarinets, but only the first part gets it. And she has to play the first note, then the higher part of that note, and then alternate notes. you like a different one that's like three than the two than like a random key off to the side. I don't know how to do that. I'm trying.

Researcher

'm trying to memorize where those pinkies go, right? Okay, and so just just try it again, right? Yeah, you always get another chance. Cool. What instances like what what times do you notice students avoiding participation during sight reading and explain some of those instances to me?

Student 3

Every day.

Researcher

Every day. So we got a lot to talk about. Yeah, cool.

Student 3

Well, we will be like get set and she'll be like on her phone like this is all I see. Wear her clarinet and her hand. Girl, put your feet on the floor, sit up straight and pay attention because you don't I'm gonna get you one of the back braces so I can twist it to make your back stand up straight.

Researcher

What do you think causes that avoidance?

Student 3

She doesn't want to do it. She just doesn't want to do it. I'm just disinterested. Yeah, she doesn't like band.

Researcher

Okay, but she continues to come back.

Student 3

She did and I taught her how to play her instrument and I was in a lower grade than her. She was in eight and seven. I taught her because she didn't know how to play and she did six, seven, eight, nine, 10. She's done it for five years. She should know how to play her instrument. I on the other hand, she didn't know in certain notes, but I do because I like to push myself farther than I know I can go because I just don't feel and sometimes I get over if he didn't pass out. But she makes me mad. I couldn't tell. I couldn't tell. So do you ever avoid participation in that way? No, I do my head turning or if I feel nauseous or shaky. Okay, so when you are physically physically exhausted or physically. I'll put my head down for a second. It's usually when he's doing other sections when we're stopped. But I'll still play with everyone. If I'm out of time for one second, I'll find my way back in eventually. I'll look at it because in that piece where we're just playing the same note over and over again, it's easy to get lost. But once you hear percussion, once you hear one certain note in percussion, you can get back on track of where you're at. That's how I know we're a Mac. Because percussion will hit a certain note at the same time that they will.

Researcher

You know the music well enough to know where they are, and that helps you to find your place. So what can teachers do to create a classroom environment that avoids that behavior, that minimizes that avoidance behavior when people are disinterested? What can we do to help that?

Student 3

I honestly have no clue, because I haven't seen anything been done. Not to the late dis -on. (my teachers) but Like I have not seen anything done. Like the onus thing that he's done is, I was last chair, she was third to last chair and he sat her at the front and I made her think, she was first chair and I was like, you've got too much time to say this out really.

Researcher

But they were moving her to, so there was an actual technique there. They moved her to the front. So that they could be in closer access to the student.

Student 3

And then like sometimes she'll watch movies on her phone while we're playing. She'll have her earphones in because she has low hearing and OVC. Well, I like to tuck my hair behind my ears but then I'll go like this because I don't like it. Um, but, um, he'll like, it was so funny because she had her phone up on her fan watcher, every now and then. She tried so hard for like three

minutes to turn that off and he was just standing behind her. She's like, help. She didn't know what to do. She's like panic. Absolutely. Her phone fell off the stand and I kind of laughed.

Researcher

So let's, let's shift gears again. Let's go over, let's talk about high stakes testing. So when you have to take an end of course testing, milestones, anytime you have to do anything that's timed, even LGPE, right? Any kind of high stakes to SAT, ACT type stuff. How do, how does that high stakes testing influence your willingness to engage in other classes when that stuff's going on?

Student 3

I don't really like to because I'm gonna focus on one thing or trying to focus on that one thing. I will be engaged in anything else. In fact,

Researcher

How would you describe the, the testing culture here at (This school)?

Student 3

For me, it's, it's not bad. It's only when certain kids just don't want to listen to that thing, they're being incredibly annoying. And um, I have to be in a quiet environment to test for my music and speak. Because what I will do is I'll have certain songs that I'm going to try to remember, separate tests, I'll incorporate numbers into my songs. Because one, two, and three can be that for answers. But for like, I can do it for like a song on my phone. And put my headphones in and remember it from that one.

Researcher

Okay. How about pre -existing ideas of failure? So things that you brought with you from your younger childhood. How have those pre -existing notions of failure influenced your willingness to engage in new activities?

Student 3

I feel like I'm going to keep making the same mistake that I did. And then I don't like trying new things because sometimes I don't know that I'm going to be able to do it. certain people in there. I don't know how they're gonna act around me. If they're gonna judge, if they're gonna do anything, um, I just know that like, I'll figure out their names and stuff, but then I'll be like, what, how are you gonna act? Like, um, you have one chance. And then they'll probably act like really kind to me. They'll probably be really rude. Because I know when I meet people, I'm like, you judge the person? I judge people before I meet them. I have to. Otherwise I can't. That's terrible when I say it though. That's really bad when I say that.

Researcher

All right, so are there any strategies that educators can implement to alleviate some of those pressures, whether that's the high -stakes testing stuff, the your pre -existing notions, whether it's social pressures we talked about earlier, is there anything else that educators can do in the classroom to help alleviate some of that stuff? To make it less?

Student 3

Not really. I don't think there really is any. Not for me. There probably is for other people, but there it's not really for me. Because, um, there's like one way to do it. There's always, there always has to be one way to do it. But there can be other alternate ways to do it, like for things. There's one way to do it, but there's other certain ways that you could.

Researcher

There's other options sometimes. Maybe this is this is better on a fast passage, but this is gonna play less in tune. Okay. I understand what you're saying. Okay, so if you had the opportunity to completely overcome fear of failure and you knew that if you were gonna be super confident, how would that enhance your overall musical experience?

Student 3

Like for second -clanets all help if they're not like sometimes they'll play the note. They know the note. They just won't be confident. And then I'll play the note to show that it's okay. But for high notes, I'm not going to do that. I'm just scared.

Researcher

So you scared to squeak?

Student 3

Yes, I'm not confident with the high notes.

Researcher

Why does that scare you? I

Student 3

It's terrible to squeak.

Researcher

Who told you it was terrible to squeak?

Student 3

Me, myself, and I. Okay. Also, it's not really anything to say it was terrible. It just feels terrible because it's ruining a song, but it's ten times that you're learning. It's not ruining it. It's a learning experience for it.

Researcher

Do you have any ideas that might benefit my study here? Anything that you might be able to add to study the fear of failure? Stuff that I might need to do? No. Like, um, there's one client that I help teach and she struggles a lot.

Student 3

Like, she doesn't know. Like, I said open G and she put all her fingers on it. She's like, um, just open. No fingers. And then, like, she can't make any sound come out of her ear because she bites down too hard. Um, I don't go really fast with her. I'll, uh, leave her for a second to learn how to play at least three notes or at least one if she can. And then I'll come back and I'll be like, okay,

show me what you did. And then sometimes she'll play Remington A, but then if I tell her to B flat scale, she'll play Remington A, but if I tell her to play Remington A, she'll play the B flat scale. So I have to learn how to flip that without telling her, no, that's not right. Because I don't like saying no, that's not right.

Researcher

Okay. Do you have questions for me? That's it. This was fun.

Appendix K: Student 4 Interview Transcript

Researcher

First and foremost, so we're talking about fear failure and band sight reading, right, and how the two-go related. So, to begin with, when I say the words fear of failure, what does that make you think?

Student 4

Not sight reading.

Researcher

Not sight reading, okay, expand.

Student 4

Like failing more academically and more physically than in the concentrated band world.

Researcher

Okay, what do you have a good example of some time that you have failed?

Student 4

I can't think, like not specifically off the top of my head, the thing like I would think of is economic failure, like failing. or losing everything.

Researcher

Yeah. Okay. So if I talk about fear and anxiety associated with sight reading, what does that make you think of?

Student 4

There's fear and sight reading? That's a question?

Researcher

So you don't get scared?

Student 4

No.

Researcher

You don't get worried?

Student 4

No, it's just a thing that happens. It's just a thing.

Researcher

What happens if you mess up every note?

Student 4

That's okay. That's okay. It's temporary.

Researcher

I love you. Because that's right. That's right.

Student 4

It's temporary. It goes away.

Researcher

Yeah. I love that. Can you give me a brief overview of your background in music, music performance, and different things that you've done?

Student 4

Yeah. Music performance or just performance-based?

Researcher

You can do both.

Student 4

Okay. So, I started dancing when I was in third grade. So, I've been in that community since forever. And then in sixth grade, I started on the trumpet because we had one. And then I switched over to French horn because we needed one desperately. And my friend was a French horn player. So, I switched over to that. And I said, do that seventh and eighth grade, which was during COVID. So that was so fun. And then getting to high school. And then I do teaching on the side for Austin Middle School. And I teach (an 8th grader) a lot, which is one of the eighth graders that came this year. And then I did at BetaCon, I did a little side performance this year. And just like, I haven't done like a lot of side performances, but a lot of music based in my life.

Researcher

Okay. So, other than dance, did you do anything music-related before middle school band?

Student 4

Oh, I did like the little show choir stuff that we had. elementary school.

Researcher

Awesome. And what all did that entail?

Student 4

So if you were kindergarten through second grade you were just singing and then if you were third grade to fifth grade you could ask to act or you could do top like just singing and I did some acting so I we did like the Lion King and Belle and Aladdin.

Researcher

Nice. That's awesome. And do you feel like your elementary school music prepared you for what you got in middle school?

Student 4

I don't think I really prepared me but I also don't think I took it very seriously. I don't know. It's kind of difficult to take music seriously when you have a bunch of colorful blocks with shapes on. You're trying to play to a measure. Is entertaining though?

Researcher

Yeah. But that that form of entertainment can be a very constructive way to learn. So, I get all of that. Do you feel like there was anything that the teachers could have done differently that would have made you more interested at the elementary school level?

Student 4

I don't know if it was like more interested. I was like she would put on some dance stuff and like or show parts of the Nutcracker with the puppets and stuff. That was entertaining for me and just like hearing it. We also did the Blue Man Group a lot just like acoustic and like listening to different types of music. I don't know if it could have gotten me more interested though.

Researcher

Okay. You mentioned number one that just sight reading in general doesn't... doesn't scare you. There's no anxieties with that. You just come in, you do it and you move on. Do you feel like your dance background prepares you for that with choreography and having to learn things pretty quickly in those settings? Or is that just like that's just you just wouldn't couldn't understand why that would be fearful?

Student 4

No, I think the dance definitely helped with like improv and stuff and how you have to... As one of my teachers, she did improv a lot until we were super vulnerable and one of the ways to help with that was to turn the lights off and you just have the twinkle lights above. So you really only focus on yourself instead of having to focus on anyone else. And one of the things that she had us do is you just dance with no music. So you're standing there, someone is watching you dance with no music and you just interpret and close your eyes because you don't want to see them.

Researcher

That's actually I love that. That's really neat. And what a great way to... because you are isolated because of the dark. And so you can kind of shut your brain down into like looking at everybody else and trying to judge off of everything else or Or like whether you compare yourself to everyone else or copy what they're doing right I Think that would be very helpful

Student 4

They also did like not technique based so you would just you wouldn't try and do tricks and turns of stuff you would do Strictly how you felt moving. That was one of the things that really implemented it.

Researcher

Have you ever had that same experience in a musical setting?

Student 4

Where I didn't want to do like technique based or

Researcher

no where where you were where you were given an opportunity to just be free to play how you felt?

Student 4

I think when I'm so we had this music for The beta-con thing that was the Carnival of Animals and we have this I have the swan solo which is like the ballet solo that you do and to play that and associate that with the ballet in my head that gave me the freedom.

Researcher

Nice. How has your past musicianship prepared you for your current role in the high school band?

Student 4

My past musicianship like middle school and stuff?

Researcher

Middle school, elementary school, how has all that stuff gotten you to where you are today?

Student 4

Um, it's built a interest in love for music and I think because I built that really early on and I just built the love rather than like the intensity of having to play it all the time or like the fear of judgment as much it built like a stronger root so burnout is not as prominent and for me it hasn't happened yet but I know it can anytime so it doesn't happen as quickly or as rapidly.

Researcher

What are, so there's different pressures that happen in life just in general. And maybe you do experience them, maybe you don't experience them. But I want you to kind of tell me your experience, whether you feel these are pressures or you feel them as maybe they're boosters, maybe they help you, positive, negative, whatever you think. So the first thing I wanna talk about is the pressure of experience. So what are the critical experiential pressures that contribute to fear or failure or lack thereof when you sight read?

Student 4

I think there's always like your chair placement. I feel like that's always, especially since two people that are younger than me are higher chairs than me. Like that's, I'm fine with that, but I know that other people are looking at that and they're thinking that they're like putting them higher than me. And they're saying that I'm worse because I'm older than both of them. But it's just like the, it's less of my individual pressure and it's more of the pressure that people put on me or the pressure that I feel like people are putting on me. So it's like overthinking.

Researcher

Is there anything else with the time and experience that you have that has put any kind of pressure other than outside pressures or even some of your internal pressures? I'm just curious if there's a difference there... you... A, difference between internal and external? No, like the experiential pressure versus either internal pressure or social pressure. I have them all separated here. So I'm just curious in your mindset, is there separation in...

Student 4

There is a little bit of separation, but it's not... It's more like they're all very closely related. It's like they're triplets.

Researcher

Yeah. So let's go towards the internal pressures. What internal pressures do you have that contribute to a fear of failure or a lack of a fear of failure? We already kind of said you had a lack of fear of failure, so we can go that direction.

Student 4

Well, I'm older than them, but I've also, in a way, been playing less. And they have their own... They have to do this. And so kind of part of me is like, maybe I should go after this because I feel like I need to. Like, one of the things is honor bands... just in general. Like maybe I have to go for it because like I should like that's the next step for me but I don't want to. And like the leadership auditions one of the big things is who's going to be drum major. I don't really want to go for it but maybe I should just because people are just because like that's the next step is you have to go for it. You don't have to but you feel like you do.

Researcher

And you feel like you put that on yourself?

Student 4

Yes.

Researcher

Or you feel like others put that on you?

Student 4

Both.

Researcher

So how do others put that on you?

Student 4

Because it's like well you know you're good like you're a good player so you have to go for the next step like you have to do these honor bands and you have to do this and get these positions and get higher up and better yourself because eventually later college is a thing in college you could play and you could get all these scholarships and I've... I don't know.

Researcher

So you seem kind of flustered about that?

Student 4

I am! I'm really mad!

Researcher

So you don't do you do you like that aspect of it? I don't like that.

Student 4

No I hate it.

Researcher

You don't like that at all. Talk to me about why?

Student 4

Because you're not enjoying what you're working with now. You're putting pressure on yourself to go further and further instead of like doing what really makes you happy you're going for what you think people will like and what you think people will expect of you. And if you want to play in college that's great. I don't but some people really do and some people want those scholarships and stuff.

Researcher

What do you have your future aspirations kind of figured out? Do you know what you're wanting to go and do from here?

Student 4

I have two plans it's either go to college or go into construction and that's about it. Yeah that's as far as I got.

Researcher

So why can't we kind of hit on social and now internal and then experiential pressures? There's one more. Let's talk about the way you're raised, some cultural things, your community. Like what pressures do you feel from those aspects of things that have either led to or taken you out of a fear of failure?

Student 4

So I'm related to (some students) and have constantly, well, so I lived up here before they did. We used to live in a close town and then we moved up here because the school was better up here. And then (their) dad got a job and so they moved up here and he lived with us and then they all moved up here. So they came with me in first grade, so (One student) was in second grade, (another) was in kindergarten. So kind of as you move up, people are always asking me, oh, are you (their) sister? Like, yeah, no. And it's just like a lot of comparing, they are comparing you to who they know because well, they're going to. But when you're related to super geniuses who have all this pressure on them to get better and so they have to. But when they have all this pressure and you don't, you kind of go more, I go more on to the creative side. And (One) is very academically focused. (The other) kind of in between, but I'm definitely more creative. Like, I

make more things and that's like working hands on. They like mentally challenging things. That's just because all their family is. But when (one student), they're like, oh, a great trombonist and (the other) is like a great musician it's like you're kind of the bottom.

Researcher

Does that affect you?

Student 4

It used to really really bug me. Yeah. It doesn't bug me that much anymore.

Researcher

How did what did you do to get out of that?

Student 4

I think it really helped after middle school when everything wasn't so concentrated everyone didn't have the same teachers, same band directors. (one student) went to (one school), I went here and (another student) was still at (another school) so everybody was kind of very isolated and so you you guys grew a relationship with me and you knew me and then eventually you knew (A student) so you knew me first before you knew either of them which was something that didn't happen for a while..... I'm taking I'm taking a break and dance this year just because like I Work now like at my church I take care of kids and I love that That's my favorite job in the entire world and I get paid to do it Which is not really important to me as long as I get to see them and I get to take care of them But that's on Wednesdays and one of the reasons I couldn't do it last year was because dance was on Wednesdays right and I always felt that I wanted to do that more, but I was with dance and then Dance is very like groupie And I'm not in the groups because it's a lot of school groups and well I don't go to any of those schools at all. So when it's very groupie Kind of are on the outside and so I think that kind of contributed to my I just need a break Just relax, don't worry about it.

Researcher

So, let's talk about error culture. What happens when a mistake happens? I'm specifically talking about classrooms right now. So, let's talk about the band room. When mistakes happen in the band room, what kind of atmosphere do you feel like that is and talk to me about the error culture in the band room?

Student 4

There is not a very strict error culture in the band room. It's very like... you made a mistake, but here you go. Like, just fix it the next time. Because there's not like... Your grade's not dependent on how many mistakes you make. And, like, it's just your performance. Oh. So, it's just a matter of your self-improvement and you getting better. To better everybody else. So, there's like a reliance aspect, but the error culture is not as heavy... It's not as heavy as... in other classes.

Researcher

So talking about those other classes.

Student 4

If you get something wrong then you get points marked off. Or if you like say something wrong no they have to fix it so that the other people are completely reliant on you.

Researcher

So we're talking about the error culture in the band, right? And I think we talked about that pretty recently. How do you feel like teachers respond to errors or what the error culture is in other classes that aren't band?

Student 4

They try to relax it, but it's more reliant on... it, it... there's a higher understanding for perfection. Especially for higher-level classes.

Researcher

Can you explain that a little bit to me?

Student 4

So at the classes I'm in, which are the higher level classes, if you're wrong, they try and make it to where it's like, oh, well, someone else help her out and explain that and help them with that. But everybody knows that you're wrong. And so the error culture is greater or is more prominent.

Researcher

So there's more pressure put or more negative pressure put on making errors. Okay, just making sure I understand. How do students typically respond to those mistakes in those classes? What are your observations about them?

Student 4

Um..., Sometimes, if it's one of their friends they will laugh. That's terrible. I hate that. Okay. Yeah, they laugh or it goes really quiet. That's the two main things.

Researcher

What do you notice about the students that make the mistake after the mistake is made? Somebody laughs, what happens then?

Student 4

They usually either play dumb or feel dumb and get quiet too.

Researcher

Okay. How do you respond in those situations when you make a mistake and somebody laughs?

Student 4

I don't have people laugh with me usually. My friends know that. That's not okay. No, it's usually different groups or people that have their friends laugh but my friends don't laugh with me.

Researcher

Yeah, what about other people that aren't your friends in the class, what's that like?

Student 4

It's dumb. I don't think you should laugh because someone got a mistake, but. But, or like made a mistake. Just be quiet for a while.

Researcher

How about those teachers? How do those, you mentioned? Little bit then we kind of went to the students. What about the teachers responses?

Student 4

They'll try and get someone else's input that has or like someone they'll redirect it to say that someone else has this input.

Researcher

Okay. Um, do you have any fears and what are those fears about learning in other classes?

Student 4

Like the way that I learned or?

Researcher

Fears, anxieties, anything about like what if I was to mention another class would it make you like get anxious or or do you ever hesitate wanting to go to a different class or what does that look like?

Student 4

Um usually I don't have hesitations and wanting to classes. It's more of classes taking a lot out of me. So my history class right now is taking a lot out of me.

Researcher

What level classes are you in? You taking AP classes?

Student 4

AP and honors.

Researcher

Okay. And you said you feel pressure in those classes just because you want to be successful. Yeah. Make sure I hear that right. Um, that's cool. Um, so how does that pressure right since what you're talking about, um, you feel pressure to do well in those classes, how does that contribute to your self-esteem, your self-image? Is it is it a positive influence? Is it a negative influence? What does that look like?

Student 4

It's probably more of a negative influence because from middle school you kind of have the this is the smart kid. This is the not so and I was like one of the smarter people in elementary and middle school. So to kind of like make the mistake is people are saying less than what you've kind of built yourself up to be.

Researcher

Do you feel like that's actually the other people's perceptions or is that something that you're just doing internally or what does that look like?

Student 4

It's probably more of an internal thing than anything else. Yeah, because they wouldn't really care. Like I don't care when other people make mistakes.

Researcher

But you feel like they care when you make mistakes?

Student 4

Yeah.

Researcher

Does after those moments, how does that affect your engagement or your ability to learn or what happens after those mistakes?

Student 4

It usually depends on, well it depends on the class or a lot of the way I feel about my mistakes, but usually not as much.

Researcher

Okay, that's very good. So you're able to get yourself back and back into the right head space. How do you do that?

Student 4

I forget it.

Researcher

Are there specific teaching approaches or strategies that you have found more effective in helping mitigate those moments?

Student 4

For the most part, are there practice like taking notes? Because... everybody that is focusing on something else. And so you're focusing on something else, and that makes it easier to forget it. Or just like something kinesthetically processed.

Researcher

Okay. So the teacher's approach is to have the students actively doing something. That's the way I prefer. Okay. That makes sense. So how can educators, let's talk what teachers can do in the classroom. Whether it's band, not band anywhere. To help students that do feel fear, anxiety, and all that kind of stuff around whether it's sight reading or other classwork. What can we do as educators to help empower those students?

Student 4

I think just kind of like having an open understanding that mistakes are okay. And creating that culture that it isn't a heavy based error culture, and it's more of a growing. And a lot of teachers try and do that, but the way they do it doesn't stimulate or it doesn't connect that enough.

Researcher

So what are some more specific things that could be done that you can think of and take a second and think about it? But what's something more specific that we could do?

Student 4

I think band is fine. Band is very, you have the error culture is very low and minimal. And I think that's also kind of knowing everybody in that group. So when you have larger, more academic classes, having people know each other, like get to know each other. And like this is the icebreaker exercises. They're not the most fun, but they help. And it's just more like getting the people to know each other and so you don't feel like the error culture is as big.

Researcher

Okay, so what I'm hearing you say is that if the teachers put more focus on classroom relationships that that helps the overall like culture of the classroom. Yeah. And that would change the error culture as well. Just making sure I hear that correctly. Do you have anything else to add on that one before I keep going?

Student 4

No.

Researcher

Okay, so this we're gonna start talking about risk -taking. Okay. Because from from a research standpoint when when students take risk there there's generally more fear or anxiety associated with that. Okay, so if you feel like you're putting yourself out there then you're generally more vulnerable whatever. Right, so thinking about risks I want to talk about three specific types of risks. Right, so first off How can or how would you be encouraged to take more intellectual risks? Things with your like things that make you think. Risks that require more brain power.

Student 4

I personally take a lot of those risks and I put myself out there a lot. But I think a more like friendly environment would also help with that. And just like they have to be stimulating enough to where you want to take it. But like you don't feel forced to take it. So if that's like extra credit projects to take that. Because if it's an assignment and you feel like you can't do that. I don't know it's just something about the lack of control that you have. But if you're in a very controlled environment and you can choose what you're doing. And I think part of the risks is like the teacher wants it a specific way. And you can't always do it that way. So you're trying to match what the teacher says even though like that's a risk for you. Because you don't know if you're going to get the grade or get the points. But if you had a more open like this is how I interpreted it. And you're not basing it off of how the teacher would score it. And you're basing it off of how you interpret it. That would encourage more risks.

Researcher

So you would you would take more chances in those moments if it wasn't grade based.

Student 4

Yeah, or it wasn't very particularly graded.

Researcher

Okay, is that dependent on the teacher?

Student 4

Yes.

Researcher

How so? Give some examples.

Student 4

So, Like if a teacher wants something done and its extravagant, and they want it done this way and this way and this way and this way. That's not open for interpretation. So to me, that's not as stimulating, but it can be involved.

Researcher

So that's intellectual risks. How about, how can students be encouraged to take social risks?

Student 4

I think a lot of people have rely on different, friends a lot. And so I know people who won't take classes if they don't have friends in it. And that's just their personality, but it's also kind of the culture that we've arranged is like don't wanna do something unless there's another person with you. So to take more risks, like I took a class that I didn't have any friends in, but I knew I wanted to take that, so I did it. And then I grew more friends, but I think that's because of my type of personality. And I think if culture... or societies to make it less, like more independent based and less socially based. Because socials are important, but it's just the, you need to be able to step out and do something on your own for yourself.

Researcher

I like that. So let's get back into the band world a little bit. How can students be encouraged to take musical risks?

Student 4

I think it's... I think if there was less pressure from other people because band is like both a very good thing but it can turn into a very bad thing very quickly and that's a lot of pressures based on other people and one of the ways is like little groups and a lot of that is kind of section based. Some sections are more tougher and extreme on people while others are more relaxed.

Researcher

Can you give me specific examples of that?

Student 4

Okay so (A student) moved to play in the mellophone because they didn't want to be in the extreme harsh section of the clarinets. Has told me this multiple times. So she moved over to the mellophone because we have a more friendly environment but we also work on progress. So instead of putting you down you work on progressing.

Researcher

What instances have you noticed for students avoid participating especially when we're talking about sight reading activities?

Student 4

I think people are more... they're going to do sight reading less when they feel like they can't. So, or they'll play weaker when they feel like they can't, when there's not someone dominant that is over there. So, I used to, like when I was my first year, (a strong player) would sit like behind me and he would do, or maybe this is a second year, I don't know, but he would like do the rhythms and that would help me and that would encourage it. But if someone's not there to help you do the rhythms or like you're unsure about something and you don't have that, then you're less likely to play as confidently.

Researcher

You mentioned rhythms. Do you feel more confident when you are more familiar with the notes or the rhythms in a sight reading piece?

Student 4

Rhythms.

Researcher

So, you think the rhythms let you be more confident?

Student 4

Yeah.

Researcher

Even if you don't know any of the notes.

Student 4

Yeah.

Researcher

All right. That's very helpful. Why do you think that is?

Student 4

Well, I think it's just because we do a lot of rhythm, like just solid rhythm -based exercises, and when you're doing a lot of notes, it's jumping everywhere, and so it's kind of hard to focus on, like, where everything is. But if you have the rhythm, that's a study, like, just one line. That's what I think of as the one line on the B natural, like, here's your rhythm. But when it's the, like, when it's notes, it's all over the place.

Researcher

But the rhythms give you something consistent?

Student 4

Yeah. Like on the bassoon, I don't know most of the notes, but I know the rhythms really good at those.

Researcher

Yeah, I think that's very helpful. We talked about avoiding participation. Do you ever avoid participation in that way?

Student 4

I think I used to, but I don't anymore.

Researcher

Why would you have avoided that in the past?

Student 4

Just because I wasn't as confident with it, and I didn't want to, like, be the one person that stuck out.

Student 4

But now I'm okay with being that one person that sticks out.

Researcher

What changed?

Student 4

Maturity, and then kind of, like, understanding that when I wasn't okay, it was because I was just here, and the error culture was still engraved in me from, like, middle school and other classes. But kind of as you grow, you understand that it's okay to be that one person that's stuck out, because no one will know who you are.

Researcher

Okay. So the error culture there was not as open and forgiving?

Student 4

Well, it was just, it wasn't necessarily band. It was just everything else, and we didn't really sight-read.

Researcher

Okay. Okay. So your exposure to sight reading started really in high school?

Student 4

Yeah.

Researcher

Okay. Um... what can we do in the classroom to help students avoid that, like, to minimize that avoidance behavior?

Student 4

I think the kind of, with Marching Band, the introduction to this is how we're doing things. This is, it's okay to play out. That has kind of, that helps a lot, but not everybody does it. So I think kind of just be like, we are in open space and if you make a mistake, who's gonna know it's you? You have several people playing the same instrument. It could be any one of them.

Researcher

So starting with the Marching Band stuff helps kind of break people out of their shells, kind of what I'm hearing. What about when we transition to more concert type literature?

Student 4

I mean it's still the error culture is still there, but it's, like you still understand that it's an open space, but kind of things are a little bit more serious and kind of, like there's, More pressure to just be better because you're playing harder music and you're focusing that and you're gonna go compete that

Researcher

Yeah Let's talk about high stakes testing for a second.

Student 4

Oh goodness...

Researcher

All right, so we're talking milestones in the course testing SAT ACT Stuff that's timed right all that kind of stuff How, how do you think that the, the high stakes testing culture here? Affects the people's fears and anxieties towards errors in the band?

Student 4

It's it's definitely locked because you're focusing a lot of your time and energy on those tests Cuz if you don't pass the final that's 20% of you grade. So if you have a hundred it takes you down a lot or if you have if you're on the verge of an 80 or 70 You brought down a lot So a lot of your energy is going into that rather than focusing on other things because it's 20% of your grade. And then Like milestones, that's a big portion of your grade and you have a final and that's just a lot to study for. I know the AP test I pay a hundred dollars for those tests. And, so if I don't get a good grade on those then I've wasted hundred dollars and SATs and all the college board tests you pay a lot for those and so if you don't do well you have to take it again .And so you pay again.

Researcher

How would you describe the high stakes testing culture here?

Student 4

Very pressurized very

Researcher

Who who initiates that pressure?

Student 4

I think it Eventually starts coming from the top, but it's the teachers But like I think throughout you know pretty early on that the school's funding is dependent on your grades And you have to stay at the school for however many years.

Researcher

You mentioned the school's funding Have you talked about that with with someone? to understand that I didn't understand that stuff till I was in education, right? Because I didn't, I'm a guy who wouldn't pay attention, right?

Student 4

That kind of started with middle school. And I mean, in elementary school, the milestones test were like you failed the grade or you passed the grade. So that's kind of where the milestones pressure started is like, are you going? Like no matter how many good grades you got in your class, if you failed the milestones, all of that work was for nothing. And then. And then like it wasn't eighth grade, one of my teachers, she was having this whole thing about, because we had the COVID and we had snack, the little snack bags that she's like, your school funding is dependent on... test scores and grants and you know you have to get good test scores and we get more funding and you have to get grants and then we get more funding and some depend on some other things but like those are the two main ways

Researcher

Um, so what what could we do as educators to alleviate some of that pressure in the high stakes testing situations?

Student 4

I don't know if it's necessarily teachers but I think just the school putting less pressure on them because life isn't pass fail and you can't just like you have other chances and redemptions of things it's not just this is the big thing and if you don't have it then you don't progress

Researcher

Do you get any pressure from home to do well on those tests or have good grades or anything like that what does that look like?

Student 4

So I didn't get as much pressure as I felt that I had.

Researcher

Explain.

Student 4

So I felt that I had to be like super good at everything especially like as a gifted kid and then kind of as my brothers have gone through middle school I realized that they've been getting worse grades but my parents have not put any pressure and that has made me realize that they didn't put any pressure on me I put that pressure on myself.

Researcher

How might navigating and overcoming the fear of failure enhance students overall musical experiences?

Student 4

I think it'll help you put yourself more out there and you won't have the fear that people are judging you as much. Especially when you're doing solo or small group stuff ,like... you don't feel like you're the problem all the time.

Researcher

Do you see that as a problem in the classroom you mentioned that you don't necessarily have that fear of failure but do you see that as a problem throughout the classroom

Student 4

Yes,

Researcher

How is it is it overwhelming? What does it look like? Is it a majority?

Student 4

(a good student) tells me all the things and she's like I There's this one person... Terrible (. sitting in a high chair placement)... they're awful. They're terrible. Yeah It's the same person spreading their negativity everywhere and Is kind of branching out to other people and those little deposits of negativity. Are bringing you out. So, I think to kind of reduce that negativity and suppress it ,Not really suppressable like get rid of it would help people expand more.

Researcher

So how how could, because obviously the doors were open to everyone, right? But how how could we help get rid of that that that mentality or that? thought process or that culture from individuals to help the whole group?

Student 4

That is the question that no one can seem to figure out. I answered too. It's really difficult.

Researcher

But it is unfortunate that there are individuals that make the process daunting.

Student 4

The only way that I found to really get really close to it so that way they're not talking about you or to get really, really far away from it. So that way you don't care. Because I've done both. And I think getting further away from it has helped me way more. Because you find a circle that's also

trying to get away from it. And so then you have not only the uniting factor but you also have other uniting factors.

Researcher

Do you have any ideas that may benefit the current or future study of the fear failure in band?

Student 4

I think testing people's heart rates or monitoring heart rates would be cool to see. Kind of, like, if it spikes a lot during... It'll be high during auditions just generally. But I wonder if it'll spike during the sight-reading process.

Researcher

Especially in the presence of mistakes there. I can see that being very valuable and actually tracking when a mistake happens, what's happened physiologically. Any other ideas? That's great.

Student 4

I think just monitoring body and then we don't have the technology to read what people are thinking. But if that was a way or...

Researcher

You can still measure brain waves and stuff. Of course that would, we're talking about some pretty high -scale studies but I mean I think it's important to look at whether it's brain or body function in the process of making mistakes. That's great.

Student 4

I think almost immediate interviews. Like I know that this obviously took a very long time to do but just kind of the quick how do you feel? What do you think was your worst thing just like after if you're doing a study like this?

Researcher

So to redo this again, do the sight reading and immediately do a follow -up interview yeah and make it short form.

Student 4

Right. Like how do you feel? What was your biggest mistake? Are you okay?

Researcher

I like that too. I do. And I tried to catch some of that with the follow-up survey. Right? But it was different because I wasn't right there in the room and recording it and all that kind of stuff to be able to see it. Cool, I like that for the future as well. Do you have any questions for me?

Student 4

No.

Appendix L: Student 5 Interview Transcript

Researcher

So we're talking about the fear of failure, okay? And we're talking about your experiences with fear. Anytime you felt like you failed in the past, whether that's in band, whether that's in other classes, um... wh-wh-whatever that looks like. To start out with, when you hear fear of failure, what does that make you think? If you had to give it a definition, what do you think that is?

Student 5

I would probably say maybe we aren't scared of failure itself, but the consequences that follow failing something.

Researcher

Okay. You dig into that one more?

Student 5

Yeah. I really, that's just what my mind went. Like you think of the consequences of what might go wrong or what will follow because things went wrong. And so like for example, like maybe you don't study well. What's going to follow is probably don't do as well or you don't perform as well. If you don't practice, you don't perform as well. Or like sometimes fear of failure would be like you work so hard and you're scared that it just won't go your way. Because there are things that are out of our control. And so I guess fear of failure would be like not being okay with not being in control, maybe.

Researcher

Okay, but it becomes like a feeling out of control thing. Okay, where do you think that those concepts came from for you in your experience in your life?

Student 5

So, growing up, I am the eldest child. And so, naturally parents are like more stricter on the older ones because I mean they're new to it, right? But then eventually as each kid goes along, it's like more and more lenient. But when I was younger, I would have to sit at the table with my mom to do my homework. And if I got a question wrong, there was a consequence. And so, naturally I'm just like, oh my gosh, you can't mess up because there were consequences. So maybe that's also where my definition came from as well. Like being afraid of the consequences that failure brings.

Researcher

What consequences do you have in place for you when you sight-read music?

Student 5

Consequences.

Researcher

For like when you make mistakes in sight-reading, what are those consequences?

Student 5

So honestly, I think consequences can be good and bad, but let's go with the bad consequence. I feel like maybe just thinking that the directors like think less of you or something, or that your value as a musician is lowered if it doesn't go as well, or vice versa. If it goes really well, you feel really good about yourself and whatnot. And I would honestly say that it doesn't matter if you do everything else amazing, but if you think that you did like really bad on sight-reading, that's all you're going to think about. You're only going to think about the bad, you're not going to think about everything else. You'll only think about the thing you failed at.

Researcher

Isn't that a life lesson too?

Student 5

Uh.... Yeah...But then a positive consequence might be you practice sight-reading more.

Researcher

So what's your background in music and music performance and how has that led to your current role with the high school band?

Student 5

Okay, so like many people or many students in the School District started playing the recorder fourth to fifth grade and there was an incentive to learn a lot of songs because the more songs you learn the more like strings you got on your recorder. And it was kind of like something a brag about like oh my goodness look at all the strings on my recorder. Because one string is one song that you can play fully and I made it up to the third book I was very very proud of myself. I like got through everything But that's that's I guess where my competitiveness with music kind of started and then Middle school it's a new instrument, but obviously in the beginning you're like oh my gosh This is something new this is something exciting and so And I also had friends that were also joining me along this music journey And so it was it was very fun not to say that it's not fun now because it is But you know, it's a different type of fun when you're just now starting or so we have fresh So I did the clarinet. I started on the clarinet and I was I was good at the clarinet And then high school I played the clarinet in the marching band and in The concert band I started in the concert band because that was COVID year and I didn't send in an audition. I recorded it and Played the things, didn't send it in because I was scared. I had a fear...ahaha... I was scared I was scared. I really was I was like, ohhhhh, What if this isn't good enough like but what was what did I know was good enough, you know? Because it's new territory and I sometimes I wish I would have but ...I Also met (another student) because of it because she was on the same boat too we started in the concert band and You could tell we weren't supposed to be there, but we were in the concert band and it was really good. And so then slowly but surely you pushed yourself because you surround yourself with different people. I remember (two other leaders). Great, great (instrumental) players, very strong players. And so you would look up to them and be like, I want to be like that, you know? And so that's also what prompted me to try out for band captain because (a student) was a band captain and I wanted to be a band captain too. You know, just to see. But yeah, I was clarinet first semester then (The teacher) was like, hey, you want to try something new? And I was like, sure. And he was like, oh, man, I did not

know what I was getting myself into. Oh, that was hard. That was hard. Like I think music career wise, like. That that was probably the hardest thing because Like of course he tried his best and you look at the resources online, but It's it's hard learning a double read... And I had a very good friend, he graduated Like Two years ago...um... and he would just be like, you know, just keep pushing and Really that really helped me as well, but it was it was a struggle because reads and instruments So that was hard and then you start getting better and better and also... Quick note is, The first semester I was playing oboe. I Obviously, I had a solo and I was completely like I Was like wow like I just picked this up I was still sitting in the second row like I was still sitting where the clarinet sit with my oboe back there and so I Had a solo in(a song)And so And I was scared To fail because it's a huge like thing, you know, so those whatever but I have noticed that as time progresses on You do get more comfortable like just playing Because you just have to think everyone's rooting for you like no one wants you to like do bad And so yeah, you've just pushed yourself Try new things Let me think I Audition for band captain my fresh when I got it for my sophomore year. And then (A leader), once again, she made the joke and she was like, so what's it gonna be next year? A drum major? And I was like, you know what, that's not a bad idea. And so I tried out and then I got it and I was very impressed with myself. I was very happy. But every single time that we did the marching band auditions, I'd only played it on the clarinet because I knew my skills on the clarinet were solid and I didn't want any like, room for error. So I just stuck with that, even if I, I hope I haven't played it in a really long time. Like I tried playing the other day and it is to the point where playing oboe is easier. And I am happy that I'm to that point, but man.

Researcher

That's also sad because that's like your first baby, right?

Student 5

Yeah, it's like, oh my gosh. I have to start over like with Hot Cross and everything. And so, yeah, and I guess also as I've moved up the marching band leadership ladder, that's also kind of like reflected onto how much I try in band class. Because my sophomore year, I mean I was trying, but I was like, oh my gosh, I was running around trying to make sure the band wasn't on fire. It was a, oh, guys, people do not like 15 year olds telling them what to do. Okay, especially 18 year olds, they do not like it. So that was hard.

Student 5

But you had help?

Student 5

I did have help. That was the first time I ever cried in your office was like someone said something mean to me and like very rude. And I went and I told you and they were still rude about it after the fact. But you know what? I forrage one in my heart. It's okay. I'm going to move on.

Researcher

We have zero control over anyone else's actions.

Student 5

So maybe they were having a bad day. I don't know, but you know, it's fine. But I'm glad I kept going. I'm glad I was like, you know what? I'm not a snake. I don't know what this person was talking about. And then I made something good out of it, which also goes back to that previous concept of taking a bad consequence or making it a good consequence. Maybe I don't know. But yeah, I've, oh, and then I really pushed myself this year. This year was like peak. Like I've put in hours because I went to GHP over the summer and you see all of these amazing talented and musicians from around the state and you're like, you know, you could you could have been here you know for music but I was there for Spanish so it's okay GHP is GHP so it's okay but I would still say that I still benefited from the musicians at GHP definitely just like seeing them hearing them play and it was just so nice and that really also made me want to be better as a musician and then also I made music friends I have a friend his name is (Student) he is like near Athens he is on the other side of Georgia but he plays oboe and he went to GHP for oboe and anytime I have any questions or whatever I'm just like hey (Student) What do you suggest here or whatever? And he's very very cool, very very good guy. And then I have (Student), he lives in (a city) and goes to (a school). And he's really good at what he does and just like surrounding yourself around really talented individuals makes you like want to be better because you're like oh my gosh. And sometimes you have like little competitions with them and you're like okay let's see who can practice most this week or whatever. And that's what me and (that student) did. We were like okay let's see who can practice more before auditions or whatever. And that was amazing, that was great. It was an incentive. And then if I'm being honest, if I'm being honest, as a musician whenever you put in work and you put in like hours and hours at work, you do expect good results right? But sometimes it doesn't go that way. And that's exactly what happened this year. Wait was it? Yeah this year, literally starting my year off and I have put in crazy amounts of work into my ATO's for all stay in sight reading as well. And honestly I was very happy just to have the opportunity but obviously you're always like oh what if like that would be really cool right? And so I really did try and I'm really happy that I did try and that I pushed myself because I do feel I got way better as a musician. But then it also like stinks you're like oh my goodness like I could have like and you think like what went wrong? And but I'm once again using it as a good thing and I'm like you know what this this is how you can get better and just like being good You and being content with what I bring forward. And yes, it's okay to get better, and they should get better, but you should also be happy with like, your progress,

Researcher

I would say. And I will say this, and so, because you're a phenomenal musician, better than I ever was in my school. So if you're here, right, and you didn't make that, how much better than everybody else have to be, right? And so anytime I look at that, I think you kind of touched on this just a little bit. Like, that's not a reason to like, and hang your head. But that's really exciting because man, how good are like, and (student), great job, and I don't know if you made it or not, right? But like, man, how much better are you? And man, that's exciting because I'm surrounded by these people. Yes, just being there. And so that's letting me grow, and I learned that when I got to college. college. It took me a long time. I've always had this mindset where I had to be the best. And I almost got toxic with it when I started college. I was like, leadership, here I go. About my second year, I was captain of the drum line. And it was really, really cool. But I sacrificed relationships to get there. But now my teachers encouraged that. They encouraged me to be kind of relentless and fierce. And there was this intensity expected with that. When I was marching drum corps and when I was at, you know, at JSU marching with the college stuff, it

was all very intense. And there was an expectation there. And I had an instructor tell me. And so just to kind of tell you, like the kind of atmosphere that I came from, I was told, we got to a lunch break. And the percussion captain came up to me. And he said, hey, I want that kid over there to quit by the end of this lunch break. Do whatever you got to do. And he quit at the end of that lunch break. At the time, I was like, all right, I did everything I was supposed to do, right? Because I'm like, you know, I really respected this, this individual's, you know, like his, his opinion of me. And I respected, I thought this was how you did it, right? And this is how you get to that elite level. And man, if I knew what I knew now, I would have sat through that lunch break. And that that other guy and I would have, we would have just worked and broke things down really slow. And we would like, I would have been a mentor rather than a defeater. And I made, I made their lives so miserable that they quit at the end of that, at the end of that lunch break. And we didn't eat lunch. We practiced the entire the entire snare line practiced through that entire lunch break to make that kid quit

Student 5

So everyone is on board with you.

Researcher

Everyone was on board It was it was really terrible. I feel really bad too He was he was a like I started him on a snare He was a trumpet player fantastic trumpet player and I started him on snare drum When I was I was still teaching at this high school I graduated from so he and I were friends in high school Like my last year was his first year and then I started teaching there immediately and then I Swapped him to drums. We started drumming all the time and his first year. This was his first year ever playing drums and he made the snare line at spirit and Then and then I did that and I will say this He plays drums in LA now and and like he's incredible and and he took it around with it, right? So you follow the consequences I have I beat myself up over that and I looking back at that I changed who I who I am Because of the way that that situation went.

Researcher

So, with that being said, so we were talking about your background in music and music performance and how that has helped you in your current role for the band right so getting past past that um how has that past musicianship prepared you for where you are currently with the high school band?

Student 5

Well I guess it just stacks on top of each other, so it just keeps on stacking on top of each other. Playing an instrument is kind of like riding a bike. Once you learn, it's hard to lose it. So it's easier to just keep building on and on and adding on more things. And so that's basically what's been like my present self is just an accumulation of everything I've learned in the past years or things I've learned or also aspirations for who I want to be as a musician. And then you try implementing those things like in yourself.

Researcher

Is there an example that sticks out in your brain as like the defining moment for where you are currently? Like has there been anything happened or anything specific that has like molded you or like I noticed this moment and that's what kind of got me here?

Student 5

I think I owe a lot of like my... I think I owe it to GHP over the summer. I really just felt influenced. Because it was beautiful, beautiful performance. And there were multiple performances in these musicians. They were there for a month and they learned a bunch of music and put it on at the end of the week. And that's insane, that's intense. And it's just so beautiful. And then you get to listen to them or talk with those people at lunch or dinner or whatever. And you just get to hear about how they became good and it makes you want to become good. And so that's what I did. Like I said before, I really just surrounded myself around those people that I wanted to emulate. Like those skills I wanted to surround myself around those people. And I mean, same thing even before GHP like (student), phenomenal. Like I remember whenever they were in wind, I sat right in between (students). And I wasn't the strongest player, but I was still in wind. And just listening to them, the first couple of times it kind of does make you a little self-conscious. You're like, these people are like really good. And you're just like, I think I really could help with this. But then you start to like take it as a good thing. And you're like, wait, I can be that good too. Like they put in work, I can put in work too. And so that also happened. But I think like the most growth I've had as a musician definitely took place before. because of GHP and just like seeing that, all those musicians my age just really strive because GHP is the finest of the finest and you got to see that and it's amazing, incredible. Great people.

Researcher

Yeah, what are your future aspirations? Are you wanting to stay in music? Are you wanting, what does that look like?

Student 5

Okay, so sadly there are no music majors at Georgia Tech, but there are like music technology minors and whatnot, but I do plan on continuing because honestly it does do good for me. Like music, I did a research paper on this, music is good for you. So I think it makes you a better student as well. Like being a musician, it makes you a better student or at least in my experience. That's why you're like, more academically like inclined students tend to be like in higher -band classes and things of that nature because they're like They're hard -working and so if they're if they're hard -working in School they're most likely gonna be hard -working So yeah. So I'm looking to go into Biomedical Engineering great Nice to know And Atlanta has Opportunities I mean the CDC is right there and I think that's also a big thing

Researcher

Is that where you kind of see yourself leading like going to something that like?

Student 5

yeah

Researcher

Biomedical Engineering that's above my my brain capacity. What what what what is that?

Student 5

Okay, so really? come up with Solutions to every day problems but in like the medical aspect of things it's kind of like being a doctor without being Okay, in a sense like you you work with like

different departments of radiology Whatever you're there, but you're just you're there like trying to make just Move forward innovation innovation is a huge huge thing at Tech and so yeah Yeah, just like carving the path for the future. I think that's really exciting and also I think medicine's important. It is. Yeah, so. I think that's incredible. I think, yeah, and I love helping people. I thought about like teaching and honestly if Biomed doesn't work out I would, I definitely see myself in like a band room because band does make me happy. Not to say that it wouldn't be easy or that it would be easy. Yeah, because I know it's hard. Very hard. And but band does make me happy.

Researcher

Students like you make it easier. For sure. So let's jump back into the fear of failure stuff. So we've already defined the concept fear of failure and then and then we're looking at applying this directly to site reading. and whether that's group side reading, individual side reading, how would you relate the fear of failure to your experience side reading?

Student 5

Okay. So, like I said before, fear of failure, we're like fear of the consequences, most often not, or like maybe what people will perceive you, how people will perceive you after you fail. Okay. And so, with sight reading, you're kind of just put on blast, and you're like, there's an expectation, an expectation for you to sight read this piece. And I think what makes us so uncomfortable with sight reading is the fact that it is unknown, but it is known. I mean, we know components of the sight reading material. Like it's not completely foreign to us. I think it's just we get into our head about like, oh, am I capable enough? And am I going to fail? And so, like, if I'm sight reading in class, I feel good about side reading in class. Like in the earlier stages of high school, I definitely was like more timid about it because I had more fear of failure, because I was like, oh no, like, I'm going to play B flat, and it's a natural or something like that. But then the older I got, the more I realized that it really, like the tone and the confidence is kind of what makes the entire difference. Because if I like reflecting on my sight reading experiences, like my sight reading experience at District Honor Band was the best I've felt. ever sight reading. It was phenomenal and I felt good about it. But it was because (the teacher), before the audition, he was like, you kind of just have to act like you don't care. Like, the thing is we care too much and it makes it translate into our sound and everything. And so because I sight read for him and he was like, okay, so now try it again and act like you don't care. Like you don't care about the right buttons, like just play. And so I did and he was like day and night, day and night. And so I went into that audition with that same mentality and I was far more like, I felt way better with it just because I felt more confident. I mean, I actually thought it was easy. I was like, that was it, you know, like Um, definitely didn't... I think I stayed in like... it was... what was it? It was like... G. No. C. It was C major. And it was a clean key it was in cut time. That was a challenging part. There was some 16ths. But it was, it was fun and I enjoyed it because I went into it not expecting, I guess? Like, kind of just... it's gonna get done. So if it's gonna get done, you might as well do your best at it. And if your best is missing a couple notes from rhythms, but at least you sound good. And I have also learned that, um, that... ooh, just like sounding confident. Like, I think being timidly right is not the same as being confidently wrong. And I think...

Researcher

That's a quote there.

Student 5

And like, just embrace it. Embrace the fear. Um, because honestly, um, I've heard... I've heard my siblings But... and also just like me because Sight Reading Factory has the thing where you can just like play back your sight reading. And it really is like the difference. Like, ooh, you were wrong, but at least you sound right. Like, and that makes a difference. So I think having more confidence in your abilities and then acting like you kind of don't care. But you care. But you don't care. But you don't care. And I've seen that the days that I like worked with the band, classes because they were in Hollywood, I definitely saw that. The more outgoing kids tended to not care as much. And so they played with a more supportive tone. They didn't care. They just played. And I thought that was so interesting. And then the timid people, they would play more quietly. It was right, but it was timid and quiet. And so you have to like, please, give me more and give me more. And it's a whole thing. And I was like, oh my gosh, that's crazy. And so that's also part of why I was like, wait, like confidence really does make all the difference when you're sight reading. And so needless to say, I think difference in my sight reading ability definitely has to do with confidence, confidence in your abilities. And yes, we can't control what's that reading they will give us, but we can control the tools that we have. Like every single day we come to band class, into band class and you guys just build up our toolkit. You know, that's why we spend the time on the key signatures and how to make a chromatic scale, how to make a major scale, like all of that. And it's just adding things onto our toolkit. And you guys do give us the things we need to be successful. It's just up to us to be like, they're giving this to me. And we're gonna like take it and just like, let it go in one ear and not the other. Or am I generally gonna like take what they're saying. You know, I'm sure they know what they're talking about, they've got the degrees... and run with it. That's also a thing, like being an active listener band class and not just like zoning out. Cause in middle school, it's like, trumpets like play this again. And it's very different from high school. Like high school, you are, you are held up to that expectation. I guess it also depends on the band class, but I feel, I mean, I was in concert and the expectation was still there. And so I really, yeah, just playing more confidently. Like as you go along, just being more confident in your playing abilities, taking the time to be better, to become better, like take the time side reading. Like side reading factory is another main resource. And I wish we would have had it last year, but we have it this year and I'm very, very happy to do. Cause it's a great resource and I wish that they would like take advantage of that more cause y'all are paying for it. So might as well use it right.

Researcher

It's been very valuable. It's been very, very valuable. And if five students see the value, it was worth it. If one student sees the value, it's worth it. Because that student got to grow and I mean for \$300 that one student got to grow for whatever the cost I don't remember exactly what it was but it's not as bad as what you would think.

Student 5

It's a great investment definitely but so I to go back to your question I definitely think my sight reading ability has and improved because I've cared less or I've also like realized that it's not as big of a deal as I think it is to me like People are gonna mess up people around me are gonna mess up But now I can kind of like laugh about it and be like oh my gosh where before I would be like oh my gosh You know and just realizing that Failing is part of the process and failing is

what's made me better or made me want to become better. So I would say Not fearing failure as much, but just embracing the failure.

Researcher

Do you feel like you had more fear of failure in the sight reading stuff? You first became on the leadership team. Did you apply more pressure there or less?

Student 5

Definitely, definitely more. The fear of failure definitely went up because I watched this video on YouTube and I was preparing for a leadership interview. I was looking ahead and I stumbled across this major interview type deal, but it was a band director giving tips to anyone that was interested. I was like, okay, this should be good. They told me that the interview for leadership begins the moment you walk through the door. First day, ever freshmen, they have that like they already know. They're like, oh yeah, they could. Like you guys already know. And I think that's really neat. The way you guys can tell, I'm sure that has implications in other areas. Because like the way you guys can just tell. But and they said that so in the video, the band director was like typically, they said that you didn't have to be in the highest band. But with like regards to leadership, they will just like people will want to listen to someone that knows what they're talking about. But it would be hard for you to be like, hey, practice when you're not practicing or something like that. So that's why I would say I applied more pressure. But also, sophomore year, it was not it for leadership. I was, yeah, like I said before, people don't, you can be doing everything right, but sometimes people just don't want to hear you talk. Especially when you're 15. They're 18, they're all big and bad. They're like, ugh, I'm done. I don't have to listen to you. But I would appreciate it if you did. You know, because it was insane. So I did have a lot of pressure there. But then at the same time, I kind of, because I got leadership, I kind of saw what I was capable of. Because I think I've downplayed a lot of what I'm capable of. And then it's not until moments like that. Then I'm like wait, I'm kinda, kinda, kinda good, kinda good, you know? And it does make you feel good about yourself so maybe you start fearing failure a little less. But I'm just gonna hold myself to that standard regardless. I mean I don't know if it would be like fear of failure. Like now I don't think it's as much fear of failure as much as it is like, like meeting the expectations and doing what has to get done. Like am I fulfilling my duties as Band captain or drum major? And just, yeah, feeling content with what I'm bringing to the table. So not as much fear of failure anymore. So I think, okay. So if I had to give you like a graph of the fear of failure, my fear of failure throughout the years with leadership, like my freshman year went up. I was dealing with like seniors that didn't want me to round, okay? But then I try out for drum major and I get it. And it kinda goes up, you know? Cause you're like oh my gosh, drum major is a huge deal. But then your partner's amazing. And so it's like wait, I can read. Like this is gonna be okay. We balance each other out and it's good. And then this year was a little more tough. It was definitely more difficult. Cause I just didn't, for the first time ever, I did find it difficult to find, to work with someone. And I couldn't figure out why. And I had a conversation with (the teacher) and he was like, I get why you feel that way. And it really was, I think I felt, if I was putting in more effort into being drum major than the other person was. And that's not to say that they weren't trying. I'm not trying to be like, oh, like they suck, you know, like they showed up and they did the job. But sometimes it did feel like bare minimum or like sometimes I would be like, hey, let's get better, let's meet up. And they would be like, actually no. And so that

made it difficult. And so that kind of made my fear of failure go up a little bit. Because I was like, it was tough this year. It was very tough.

Researcher

It was probably, and I don't want to put stuff into your mouth, but I'm just kind of thinking here that, and especially like, because you know that you're being judged as drum majors. And like that also influences the band score and all of that. And so if you feel like someone is not the same weight that you are then your fear is not really internalized because of you. It's internalized because of that lack of passion or that lack of drive or that lack of work ethic.

Student 5

That was very, very difficult because me and (the previous drum major) Man, I mean you saw it. We time in class, time before school, time after school. Hey, Wednesday is Wednesday's, we're our days. Like, hey, can we conduct for you? Hey, what do you think? Like, we were on it and we were very, very passionate but that was definitely missing this year and it just wasn't the same. And I definitely do think that the band did suffer because of it. Like I was, last year we tore once and that was after homecoming. And then this year I think it was more the times that we didn't, that we tore to the times that we didn't tear. And that was very unsettling for me. I think that was mine. Oh yeah. And so that also made my fear of failure go up because I was like, ooh, like is it gonna happen again every single time? And it was very, very scary. So I think that made the fear of failure go up. And then we got to the end of the season and I was kind of regretting everything that I didn't do. Now, I don't know what I could have done differently and I think about that. I actually was cleaning my room the other day and I was thinking like, what could I have done better? Like this was a good show. the opportunity was there but why wasn't the execution as good as it could have been?

Researcher

I thought we were very successful this year. Love the show and I wouldn't change anything about any of it because that would have changed the experience.

Student 5

That would have changed the experience and you'd learn about these experiences.

Researcher

And if we had pushed more, maybe people would have quit. Maybe there's so many other things that we don't see that could be a factor. And so the older I get the more I'm learning to, yes we have to learn from our past. And so we use that as tools for the future but that's not necessarily something that I have to go back and dwell on either. So talking about pressures that we have in our lives. So there's a bunch of different categories here and I want to kind of go through each one individually. So there's a lot of pressures that contribute to fear of failure or lack thereof when you're sight reading. So the first thing I want to look at is experience. So the experience that causes pressure or removes pressure as you side read.

Researcher

So what can you kind of talk to me through what that means to you? So experiential pressures, how does that contribute to your fear of failure or lack thereof during sight reading activities?

Student 5

So like previous experiences?

Researcher

And just continued experience. And when I think about experience, I think about time spent sight reading. So the more time I spend sight reading, then something may or may not happen. But talk to me about it from your experience.

Student 5

From my experience, from my experiences, I feel like I touched on this before but sight reading factory are a great resource. And I feel like before when I didn't have that resource, I didn't perform as well just because I hadn't sight read as much. And so going into the sight reading experience, I was definitely way more freaked out about it. Because it wasn't completely foreign because we do sight read, but it was more foreign since it was something that I didn't do on my free time. And so it wasn't something I practiced like every single day. So definitely that contributed in... sight reading was not something I enjoyed it was something I dreaded it was like oh my gosh no no no like it's the thing that I would just I hated doing and every single time I'm pretty sure before because like oh especially with class placement auditions with like when you're in a competitive section like the clarinets where everything can be neck and neck it's like like the pressure is on and then having to be judged on something that's like more foreign to you you're like oh it really does freak you out yeah so but then now with this edition of resources sight reading factory I started a lot before let's say district honor band and I definitely think that that contributed to why I thought that it was easy because I was sight reading like really difficult stuff. Stuff I really didn't have to be sight reading. Like it was ridiculously difficult. Like stuff in 9/8, 12/8, cut time, and like hard rhythms and crazy jumps. But I did it and I'm happy I did because then all those experiences when it got too the time to actually sight read it, it seemed easy. And so I definitely think that the more experiences you have, the better you would feel going into a sight reading. Because you're like, this isn't something I haven't done before, like I do it. Even with like (a private teacher) now that I, ever since I started like sight reading more and more and more, the sight reading that he gave me, I started trying to get less and less. Because I was just like, oh, you've done this before. It's just again, it seemed like like a routine almost like it was like, oh, even in this before, it seemed almost as natural as playing like through the Spartan warm of it. It was just part of the process as a musician. And so, but that just came with having that resource and having more experiences with sight reading. So the less experiences with sight reading contributed negatively, I'd say to my sight reading experiences. Or yeah, to my sight reading experience. And then with more sight reading experience outside of the classroom, because I definitely think that's huge. Because in the classroom, you feel pressure and it's a, it's a, it's a different dynamic than like sitting in your room wherever practicing on your own like it's not the same rehearsal and practice two different things not the same.

Researcher

Why is that?

Student 5

Because okay rehearsal it can okay rehearsal you bring like what you've practiced okay you showcase what you've practiced and it's also the time to do the same thing. But then practice you kind of get rid of some of that pressure and and I guess you feel like less of a burden as well because in class it's not only your time it's everyone's time and so I just I don't want to take up other people's time if it can be something that I take up on my own time personally so it alleviates pressure And I think if you practice you'll be happier if I'm being honest. I think there is a correlation there if you practice if you take the time to get better at Outside of rehearsal You take the time to like actually get better and not like just like hurry up and like Put it all together at rehearsal Because at home you can slow it down like actually slow it down and Generally like work it up to tempo you can work out all the tiny tiny details and you'll just be Happier with the end product if you do that on your own then like Hurry up and go that rehearsal because you guys it's not it's a lot like you can't practice for everyone And I feel like sometimes yeah, like sometimes I feel like rehearsal does turn into that. It's like All right, let's go through this and not to say that like it's not okay to go through that during rehearsal because rehearsal It is to get better but um Also just meeting the expectation and being like hey, we struggled with this today go home and fix it I think that's also like Why You guys like you guys take the time to fix it in class Because sometimes you know it's not gonna get fixed elsewhere

Researcher

And so Let me ask you this how how could I as the teacher? motivate the students To not want to be that burden in class those students that aren't doing it already like what what what can I do?

Student 5

That's a great question motivating them Cuz I'm trying to think like what works for me I'm sure there was a time where you weren't motivated to practice and then all the sudden you became motivated to practice So what was the difference? I think it really was just the people around me I'm like really It really was like the people around me like... Like they like they were to practice they would get the lessons They would do all the things and I was like oh my gosh like big inspiration for me, that was (a student) because we literally in middle school. We were right there and then so and then she made Wind her freshman year first semester And I was like oh my gosh like I totally could have been right there with her But I didn't cuz I was like oh no I can't do this But she's I mean it was it was friendly competition I've never like ever been like No, no, no. She's been good to me.

Researcher

That's good. So... It's good to have people like that in your life that help you be better, but you don't have to be vindicated.

Student 5

Yeah, you don't have to be like, oh, like, I'm gonna beat you like that. I'm very proud of her. I'm proud of her. Oh, I'm so proud of... yeah, because we've come a long way. Like, I remember me and (another student) sitting in a concert band, and here we are, first chairs in the district. And I'm very, very proud of us. That's very cool. Very, very proud of us.

Researcher

And that segues really well into the... so there are also social pressures that contribute to that fear of failure or lack thereof. So what are your experiences with that? Like, with the social pressure?

Student 5

What would encompass a social pressure, like, outside? Because social, I think, fans.

Researcher

Friends, peers.

Student 5

Yes, okay. Right. Yeah, definitely, like, I think, I think so, it was a social pressure, because, well, she had her sister, so I'm sure her sister was also, like, a motivation for her, and that, like, went on to me. And so, and then me and (that student) were determined to just work hard and get out of concert, and so we did. We moved up the ladder together. We were in Symphonic the next semester, and then the semester after that, we went in and we were like, we were very proud of it. But I think, yeah, social pressures, that's real. It just... maybe there's pressures from band directors as well, even if you guys don't say anything, I think. I mean, but, or maybe it's the type of person I am. I'm just that, like, person that just wants to be good, so, you know. I just want to

Researcher

Elaborate on that a little bit. Because you're shying away from it, I want to know more.

Student 5

I just want to know how to word it for a second. Like, I guess like, I say this a lot actually, like getting a compliment from you guys is like top tier. Like it is genuinely like top tier. And so I will work hard for that compliment, you know? Just because you want to hear, like, because these are people you look up to. And so you very much value their opinion and whatever they have to say, you value it. So, but you also like, you may overthink and be like, oh, they're not saying anything. So I'm not doing enough. So I think that's what it was for me. Like you guys not saying anything, spoke.

Researcher

So that silence is deafening. Yes. Yeah, okay. Have you ever looked up your love languages?

Student 5

I love languages. I think it acts of service.

Researcher

Acts of service? That's me, oh boy, big time.

Student 5

I think, yeah. I'm an acts of service person. Yeah, I just like doing things for people. Like cleaning the microwave, doing the copies. I'll do it.

Researcher

And you feel loved when someone does things for you?

Student 5

Yeah. Honestly, I'm not picky with whatever they do as long as it comes from the heart. Like as long as it's genuine, because I don't want to drag you to do something. I want it to stem from the heart.

Researcher

I'm real big on, so if I'm out doing something, let's say I was building that outdoor kitchen this summer. I don't need you to be there doing anything with me. Just like offering. But just being, just sitting there while I'm doing this and talking to me and whatever.

Student 5

Yeah.

Researcher

Acting like you care.

Student 5

Yes, that's a big thing.

Researcher

Just acting like you care is huge. And it's also something that I don't think I do well enough on the other end. Like being present and showing that I care. So my wife's big love language is, hers is words of affirmation. And so she wants to hear. She wants that compliment. And so that's pretty big for her. And I will work myself, like just dog tired, to show you that I love you. And then I will forget that's not how she sees it. That's very interesting. The way, like some of the things you were saying, it's kind of triggered that in me just now. And it took us on a little tangent.

Student 5

I mean definitely it's just like you want them to be proud of you and oh it means it means the world and um you guys say that when you like hey that was that was good um one time this was literally like a year ago last LGPE i was on stage um and i had a solo and i stopped mid solo because i was chopped out and i took a measure then i came back in i didn't make a big deal out of it i was just like just play girl just play it's fine um and then (the teacher) went and found me he was like you want to know how many people like like um crack under pressure on stage like i've lost count but no one has recovered as and that really made me happy like i i failed for like a measure but something good came out of it.

Student 5

Yeah. Like he was still proud because of how I recovered from that failure.

Researcher

Yeah, absolutely. So that ties us directly back into some cultural pressures. And I want to tie that into whether that's community, family, the way you were raised, your heritage. What are those pressures that you feel that might contribute to that fear of failure? And what does that look like?

Student 5

Uh, growing up, hard work, hard work. It literally does not matter what you do, but you gotta work hard. Like, still to this day, hard work is something that my family values a lot. We have our, my dad has his own business, and that comes with hard work. Long, long days, um, you know, waking up at 4am, and coming back at 11. Like, that's what it takes sometimes. Um, but working hard, like, not working, not an option. You gotta work hard. Like, if you want it, you gotta work for it. And so, that, oh, that's, oh, I haven't ever said that out loud, and now I'm starting to like realize, oh wait, that like shaped the life of who I am. Wow. But if you work hard, yeah, cause I do that. See? If I want it, I work for it. And that's the exact mentality that I had going in with leadership, with band. Especially now. I was like, if you, if you want it, bad enough you're gonna work. going to work, you're going to put in the time, you're going to put in the hours. So I think that definitely had a huge part. And yeah, I really don't know if I could think of anything else. Just hard work. Yeah, hard work being diligent and consistent with whatever you do. And know that sometimes things won't work out. And sometimes they will. Like my dad, he flips houses, he like renovates them, right? And that was a huge thing. Sometimes he places a bit on a house and then he doesn't get the house and knows it really isn't a problem. So I guess I've also, I also have a little bit. of that, like everything happens for a reason, definitely. And so even if it's like not to get into spiritual with or anything, but...

Researcher

But you can

Student 5

Okay, okay, okay, okay, definitely, okay, so... Definitely some things we just don't see like God's plan is just way too big. And we just don't get it, we just can't see it yet. Yeah, like that song by Danny Goki. Yeah, it literally is called Haven't Seen It Yet. And I've seen this like picture on Instagram and I don't remember what it was, but it was like, oh, like I can't see anything. Like, I don't know what God's trying to tell me and it's this little guy. He's looking up and through binoculars and he can't see anything. But then once the picture like pans out, there was actually something that he just couldn't see it. Because it was like it's just too big for us to understand sometimes. And so I think that definitely does play also like sometimes don't take things personal like things... No, there's a quote. I'm trying to get the words right. I think the quote was what if God... I wouldn't say destroyed your plans, but let's say... Because I can't think of the word. What if God... Okay, what if God ruined your plans before your plans ruined you? And I thought that was very insightful. So I also take that into account. I'm like, you know, just just go with the flow. Like some things are what they are and maybe it's just part of the thing. We just gotta trust. We just gotta trust.

Researcher

I can tell you God has ruined a number of my plans to my benefit.

Student 5

And it works out in the end. Like in the end, like after everything plays out, you're like, wow, like if this would have happened, like this wouldn't have happened. Whatever happens is like way better, way bigger. And so definitely, I think that also plays into my musicianship and who I

am definitely. So two things, hard workers, very, very hardworking. Yeah, because my dad literally had nothing when he came here, nothing but like the clothes on his back. And now he's got four properties and all these cars and his business is growing. Like I very much look up to him because he's, and he got that because he's a hard worker. And I mean, there are setbacks, but then he's that there's like a bigger reason for everything and you're like oh my gosh it was you all along all this time you were just like doubting there's a plan so

Researcher

I wasn't just doubting in my in my younger years I was I was Jonah running the opposite direction like I felt the call and I felt the push and like I'm like I was meant to be a teacher I know that now but I I didn't fit my my bachelor's degree was not in education it was in general music and and I had to go back and get the education degree 10 years later because I actually worked for Penske truck leasing for almost 10 years and I was doing well and I mean I made lots of money and all everything was great.... hated what I did. and and like but like couldn't understand why in the world do I not like this why and then and then I started teaching and all of a sudden I'm like oh yeah and and so yeah I mean sometimes these detours and sometimes even running their own direction like eventually you hit that brick wall that goes turn around dummy. on me yeah and then and then all of that was actually although it wasn't like maybe maybe that wasn't my original like plan I felt this call over here and if I had run for it maybe maybe I would be in a different place right now and maybe that place would look better or whatever but you know eventually I hit that wall that turned me around that let me also see the value in running the wrong like I learned from that yeah and which is like I learned from failing you know I really did and...

Student 5

yeah that's the way I feel about this whole bio mad thing yeah um because yes very cool sounds like it would make lots of money very nice but then I also think like would I generally be happy or happy years and I wouldn't be like having my own band program. And like, oh, just hearing like, oh, my band program. Like, that seems amazing. But I also, I think what's made me love music so much is seeing how much music has done for me as well. Can some music, I mean, yeah. I literally like, I don't know why I'm getting emotional. Like I'm trying to think of like pinpoint why I am, but I don't know if, but it really has.

Researcher

Music has that power. Like music, music has that power on life. And the cool part about music is no matter what you do, you never have to let go of music in your life. Whether it's listening, whether it's participating, whether it's creating it, you know, like that can be a lifelong experience. And that's cool. And your job can be something else. But you don't never have to let that go. That's why I started picking up the guitar.

Student 5

Yeah, exactly. And I'm sure there's ways to tie the two together. I'm able to tie Spanish into everything that I do. We have people of Hispanic descent in the band, and being able to communicate with their parents, like, (A student's) grandma, love her. And I love talking to her, and I know that she does find it comforting to see me on that podium, because it's like, oh my gosh, like, she likes my granddaughter, and she's up there on that podium. And it typically is

people of color that come up to me and are like, oh my gosh, like, you're doing so great. Like, the lunch lady, for example, very, very sweet. She like, gave me extra spaghetti one time. She was like, oh girl, you're doing your thing. Like, that support you get is amazing. And it's just because you can connect with them, like, on a different way. Like, I'm supposed to be getting a job at the hospital translating, because there's a need for translators. My mom was telling me, like, I was at the hospital, and they did not have anyone to translate. They do have these, it's ridiculous. It's like these phones. And it's a two-way phone, and it's like so, like, ancient. Like, what? There's really not an easy way to do this. And so, I've

Researcher
got to be a better way.

Student 5

Yeah, and so I was like, they did offer me the job when I was like 14, and I was like, I'm not holding up to work, but I will be back when I can work. And so, yeah, I'm really looking forward to that, because I know how language, yeah, I know how language barriers can definitely make people shy away from getting help or whatever. I never want that to be someone like, if I can help someone, I'm going to want to help them. But I know I can help them. I'm not going to help them.

Researcher

And that's why, no matter what you do, you're going to be successful, because your heart is in the right place. And if your focus is always on people and language barriers,

Student 5

I found this old video of me in third grade and my teacher. I had the same teacher first through third grade. She was amazing. She showed me the amazing power of educators. The power that educators hold and just how big of an impact. I want to fly her out from Ohio because she lives in Ohio now and I want her to be at my graduation because she's definitely going to be in the speech. She has to be. She was amazing. During that time my dad had just gone into an accident and my mom was working. She hadn't been working but she had to now work because my dad had been in an accident and you have to cover operation costs and hospital bills and all of that. She was working at checkers and I remember at 7pm at night, kids go pick up mom. But a checker's salary, surprise, surprise, isn't too much. There were a lot of sacrifices made and Miss (teacher), that was her name, she recognized. Those sacrifices that were being made and on my birthday she got me a birthday present. I'm tearing up. It was just so sweet. She didn't tell me to do it but she did it because she recognized the need. I guess it just really impacted me. I was like oh my gosh teachers are great people and we don't treat them fair enough. And so she gave me like the first birthday present I have ever received ever And that was and it was like a little stationary kit. It was like paper clips and sticky notes.

Researcher
That's huge

Student 5

Yeah, I was I was beyond grateful and I and I cried in her arms and I was like, thank you And I went home and I was like mom guess what? And it was sweet... This is what I got and um And it

was sweet and um And before I moved She gave me her phone number so that I could keep in touch and I I do I have her phone number memorized. It's in my mind. It's in great for my mind and um She her son actually graduated from (a local school).

Researcher

Yeah You said they live in Ohio.

Student 5

Yeah, she moved to Ohio

Researcher

Have you always lived here?

Student 5

Yeah, she used to, I used to go to (a previous school). Okay. And so that was K through third grade. And I had her first through third grade because she wanted to move up with us. And our class, we excelled. Like a lot of the people, I still keep in touch with a lot of my classmates and they are like, they are excelling. They're like in the marching band. They're involved. They're committed athletes. They're like presidents of clubs and all of this stuff. And I've seen them at band competitions. Like bump incidents sometimes. I'm like, oh my gosh, it's great to see you. But I really do think that her, she set a really good foundation. And there were days where we didn't do anything in class. We would kind of just talk the entire time. But our class was performing above everybody else. And so we, we like, I don't know.

Researcher

Those conversations would be valuable though.

Student 5

Oh yeah. Well we would literally like, like we would come in, do the warm up and that was it for the day. We would like talk, do some crafts or whatever. Like our class was tight. We still are tight to this day. We still talk. We still, because like, it was the class everyone wanted to be in. Everyone wanted to be in (that) class because she was a great, great, great teacher. And she was always finding ways to go above and beyond. Like we had praying mantises. She did the elf on the shelf. She did the Cinco de Mayo making tortillas for us, quesadillas, bringing in the piñatas, going out of her way to give us an Easter egg hunt. Like she did all of the things. And in North Douglas it was more of like, or I don't know, a family. it still is but definitely like more kids were in need and so she recognized that and she gave in case they couldn't have and that's what happened with me and I'm forever grateful forever ever grateful.

Researcher

I'm sure you know what teachers make for a living and so for a teacher to give. Yeah

Student 5

it's huge. Yeah huge huge huge huge huge and it was yeah like she really did she adored and loved us and I to this day she says we were her favorite class. I love it. When she spent multiple years with you. Oh yeah like we were at the end of the year it was custom to bring volunteers

and make their way up to the principal to beg the principal to allow us to come up but then eventually in third grade she was like... Y'all gotta. I got to, you know, take your wings, you got to fly. And so after we went to fourth grade, my son and I moved back down to first, and my sister was gonna be in her class. But then we moved and we came here to (school), and that was a whole shift for me. That was different.

Researcher

Harder, for you?

Student 5

I feel like at (previous school), I was academically excelling. Not to say that I wasn't at (school), but it was just different. Like, there were less people that looked like me. And like, I think in my class, it was two other girls. Out of like a full class, it was only two other girls. And you know, little kids are kind of mean sometimes. And sometimes it's not particularly their fault, but that's just what they know, what they learn from like house or whatever. And so it was like, we couldn't speak Spanish around them because it was always like a problem. Like, oh, why are you speaking Spanish? And in sixth grade, that's when I really got like a shock to my system when a teacher actually told me that I couldn't speak Spanish because this was America. And that really like set a shock down my core. I was like, there's no way. There's no way. And when I went up to the front office to be like, hey, like this is what they told me. The principal to my face was like, yeah, they're right. And sided with them. And so nothing got done about it. But on the bright side, I turned that into fire. And so that was sixth grade. Spanish seventh and eighth and ninth and tenth I finished the Spanish pathway my sophomore year I have my academic not international skills to pull out Went to GHP for Spanish. I did the things but They said I couldn't use yeah, I'm gonna use Spanish. Yeah, yeah, exactly I'm like You're like I am that person too watch me.

Researcher

Yeah. Yeah, if you tell me you can't you just you just lit a fire You're gonna watch it burn Yeah, so man, what a great time to talk about internal pressure

Student 5

Oh, yeah, yeah,

Researcher

so what kind of internal pressures have you seen that contribute to a fear of failure or lack thereof?

Student 5

I'm trying to think. I'm trying to think of what I've...

Researcher

And maybe we've already touched on this stuff enough. I'm going to ask a bunch more questions. And maybe, because I think we just touched on that a whole lot. You tell me you can't, or you tell me I can't, and then watch me work. I watched me, yes.

Student 5

That's just the way I am. Maybe because there have been people that have doubted me. But the biggest one was that educator that I was like, what? Because you know, coming from a teacher that was very supportive and was there for her students and going above and beyond. Someone that kind of puts you in a box and is like, oh, you can. Yeah. No. I actually wrote my essay up on that. Because I thought that was a pivotal time. I was like, watch me. You are in it too. You made an appearance and so did (another teacher).

Researcher

I'm sure he did. I don't know why I did.

Student 5

No, because... Oh, no, no. You very much deserve to be in my essay. Like, I was, (a student) was asking me about my extracurriculars and my stats because I got into tech and I was just going to send him my entire essay. Like, oh, I don't know. Like, okay. I mean, I'm sure he would have loved to read it, but... I see that. he holds himself to a high standard. I think that's just all this child syndrome. You know with (kids), with me, with (students), that's just the way it goes. Like ever since we're little, it's a worthy example. So inevitably, so maybe that is an internal pressure being an eldest child, first gen, most likely probably, because yeah, definitely, actually yeah. Like first gen college? First gen anything. My parents didn't go to high school because that's just not a thing.

Student 5

Yeah. Over there, my dad made it to sixth grade before he had to drop out and work because his dad had left his mom, came to the States and they had nothing. Actually, I'm sorry, when we went to (home country), He like showed us where their house used to be and he was like, oh, I like blew over but you know I would I would work I would wake up early and sell anything just so me and my siblings could have something to eat because They're they have a lot like I think there's like 10 that I counted that I know of aunts and uncles like that is a lot of people and And that's only on my dad's side So I'm like, okay It is and so and His mom is very hard on him And so I think the way that he was brought up also affected the what he expects of us now Academically, he doesn't expect much of us. He's like that's cool... That's not me but the work ethic but the work ethic definitely like you gotta work And then my mom she made it to eighth grade and Before Well, I don't know but we made my mom are 18 years apart, so And that's crazy to think because at my age she was already like I just couldn't fathom Like I think I'm not alive. I'm like My life is just getting started. I couldn't imagine but she's getting it done and she she persevered and But yeah, I would say like that and that happens because I think that happens with a lot of immigrant children though like With kids that come from immigrant families because it's a huge thing Like they leave everything behind to give you a shot at a better future. And so you have to like take that you run with it and so that's what I did, taking it around with it. You know and you do that because you're like oh well it's the least I can do given the sacrifice that they've done for me. Like the least I can do is like try and excel at whatever I do. So I think that's an internal pressure definitely. It's just wanting to appreciate the sacrifice that I suppose. Being the oldest sister, just leading by example, and not only at my house, I mean here as well, like it happens way too often when people greet me in the halls, teachers greet me in the halls and they're like, you're she and I'm like hi miss, and I don't know I'm sorry. And then, um, yeah,

and I'm happy that people can rely on me and, uh, like literally the other day. Yeah, the other day I was going to (a class) to just do some math homework. And one of the math teacher stops me and she knows my name. I don't know hers, but, um, she's like, hey, this person is, does not speak a lick of English. She missed her bus. Can you take her to the front office? And I was like, okay. And so I started talking to her in Spanish. Um, and I was like, I was like, um, she told me she missed the bus. She had just moved here. And she's, she's lived like in many different places. She's lived in Europe. She's lived in South America. Like she's lived in various, various different places and she has struggled with like bullying because, you know, sometimes people see someone that doesn't look like them. And, um, I, I feel like it's worse in other places. Like a lot of times, especially now we tend to be like, oh, America is America that, but we're to other places. Like America's not doing too bad. Like not to say that word great, but we're doing better. Like you can openly say you're a Christian and not get like persecuted, you know? And so like, I think that's huge. Um, but ...

Researcher

Obviously we still have some work to do because you felt that you felt that from, from elementary school teachers and from, and, and hopefully you don't still feel that here, but I'm, I'm sure I'm, I'm, whether that's from other students or from the fact that someone would call themselves an educator and do that to someone. Um, because I know what it takes to be in this role and, and I know the kind of heart that I have for my students and I like, I don't care who you are. what you think of yourself, like what your background is, where you come from, where you're going, like my job is to love you. You know, like and if I don't love you, I need to stop what I do. Because I like it if I don't care about every single person out there, I need to leave this profession. Because that's otherwise I'm not teaching.

Student 5

It was definitely something hard to think of. Because you just wouldn't expect that to hear that from an educator.

Researcher

I'm so stuck on that a little bit, I'm sorry.

Student 5

Yeah, no, it's okay. Because like, I was good in her class. I did the thing and I like excelled in her class, but I definitely think that moving forward from that point she definitely like viewed me differently because at the end of the year they like pick a student, right, a student, a boy and a girl. in each class, that's the exemplary student or whatever. And compared to my peers, I was doing the thing. Like, I was up there. And then she gave the award to someone else. And I wasn't salty that I didn't get the award, but I just can't help but wonder if it was because of what she viewed me because, yeah, and I think about that. Because I did well in her class. I studied, and I don't know. But we were talking. Oh, the girl. And I talked to her, and I was like, hey, I can take you home. Because the bus, they're gone. And the front office people, they're ready to go home. So I can take you home. It's OK. Took her home. We talked on the way back. Or the way to her house. And she was just telling me about her situation. I was like, hey, if you ever need anything, like I'm here to help. I gave her my number. She needed some things. Changed their schedule. She wants to get involved. I'm like, hey, this is what you can do. Like, this is what I do. This is

what you can do. And I wanted to help her. And so, yeah, and now we still text, which I'm very happy about. That's awesome. And then on the way back, I was right by (a friend's) house. So I plopped by their house. And I was like, hey. And then I washed her dishes. Acts of service, right there. She was like, oh, I'm like running late for work. But I have to like wash these dishes. And I was like, hey, I'll take care of it. If you're ready, I'll take care of it. And so, and then we left. And it was great. But. Yeah, just wanting to be there for people definitely like and just yeah, I think that's an internal pressure as well. Wanting to be there for the people.

Researcher

So all right, let's jump forward a little bit. Let's talk so that I want to talk about the atmosphere of the room when a mistake happens. So what are your observations or experiences around the error culture during band?

Student 5

Okay, as you move up in band classes, mistakes are kind of less taboo. Like when you're like in a lower band class, like if you make a mistake, you're drawing a error now for like the entire piece. You're like, oh my gosh, I can't go on. But then in the... Higher up you get you're like well this music is hard and I'm gonna make mistakes But at least let me try and just keep going and I feel like you just kind of get used to error as you Get old or like go up the band ladder You're like error errors are gonna happen. They're kind of inevitable if you're like perfect What you do then you don't need to be You were in band class and so you're learning something and that's okay the mistakes Not to say that if you're like perfect you don't deserve to be in band class But I mean like we we need to be teachable. Yeah, give you something to teach it.

Researcher

Yeah, there's always something to work on

Student 5

Teachable moments, being teachable. It's okay. Like, so definitely I feel like, and I think if we're tying it back to side reading, I think that's also why we're so like in lower band classes it's more timid, sight reading and you get less of a response is because they're just scared of mistakes or they make a mistake and they're like oh you know and um even in symphonic band I have no idea who the girl that's next to me is I enjoy talking to her I have no idea where her name is Lee Lee okay yeah she's her eyes are beautiful beautiful uh -huh um but anyways like sometimes she will like try to play something and it won't work and she's just and like and that's symphonic and I just couldn't imagine like Leslie like being like like we like giggle and then we continue and then we keep going and then we keep going um and because I think we just know that it's expected of us like it's okay to mess up as long as you mess up and you fix it yeah um we definitely love that going up is like mistakes are fine just fix it like the mistakes in the proverb just fix it and it's okay yeah (the teacher)still loves you you still love us it's okay just just fix the mistake so um

Researcher

if you have any pointers for me on that on how to help fix some of that I'm all ears

Student 5

okay okay

Researcher

I'll let it like yeah let it let it let it but the questions are coming don't worry um all right so that that was kind of like how students respond to mistakes that actually helps me out a whole lot um how how do your teachers typically respond to those mistakes in the classroom?

Student 5

You guys are really chill about it um like because there's times where I'm like I don't play something right and all it takes is for you guys to like give a look and that's it and then it's fixed oh let me write that in But I think that also just comes with being a more disciplined musician. Like sometimes, like because I am, most of the time, I am in wind, but now since I have, I'm in symphonic at the same time, I can kind of like see where the difference is and like you begging us to write something in is so much more different than (the teacher) not even having to say anything, we'll just be like, like air and fingering probably and we'll be like, oh I'm definitely gonna miss that note, let me circle that. Like it just comes with like different levels of maturity and musicianship and so I think like the band directors, depending on which class, they'll react to the mistakes differently because they know that the students are reacting to their mistakes differently. Like in concert, if you don't correct them on that F sharp, are they going to fix it? You know and so you're going you're going to point out you're gonna be like all right everyone stop write it in All right. Did you read it in okay? Let's go and then you keep going um whereas like Um in wind it's like less of a problem. It's like it does not to say you know I know we struggle with key signatures a lot but that's not to say about like We do like right things in because it was our mistake and we're like, okay, okay. I gotta fix that and then a lot of us are like Perfectionists and we like that we like that validation. So we're and we and we like dread Sometimes like being called out and so you're like, okay, let me prevent this from happening Let me just circle this let me practice so I don't get called out like it's All works and so Um, I think it depends on the level of what level of musicianship you are dealing with in the room in the band room if You're dealing with like more mature musicians It's I feel like you're more relaxed about the mistakes because you know, let them fix it versus like out of lower band class You might be like hey Gotta write that in

Researcher

you know, do you feel like the atmosphere is is positive negative?

Student 5

Okay, I mean, I'd say it's positive. I'm never like Genuinely down about a mistake.

Researcher

Is that across the board no matter the band level?

Student 5

Yeah, no matter the band level because like you guys are We are so critical on ourselves, but you guys like hear everything and everyone and so You might be really like upset at yourself over this one mistake that you did Whenever you're trying to you as a band director are trying to pinpoint all of these other mistakes And so I think it's just easier for you to like as a musician just

work on what you need to do. It makes your mistakes. I don't even know what I was saying. Oh, it makes your mistakes. Yeah. And the atmosphere is positive. Like you guys are never like, oh, oh, there you did it again. You know, like you suck. Like that's not what happens. That's never what happens. I don't even know what I was saying. That's never what happens. Okay. It's never like you suck. Right. Like, no, you guys, if we continue making a mistake, you guys, okay, you'll stop and you will isolate the problem and you will help us fix it. Run through the passage. Oh, someone is missing the snow. Write it in. Okay. And you go through the passage again. Oh, look, it's works. If only it was that easy right now. If only.

Researcher

That's life right there. If only it was that easy.

Student 5

But, yeah, I just think that it's positive. But I will say that the, like if it's like the week before LGPE as an example, and the people are, or the mistakes are still being made, I think it does get a little more negative just because of the time urgency. And I generally think it is fair because at that point in time you're like, oh, you should know this by now. Versus like making mistakes in the beginning, that's fine. But if you're still missing that note, two months, three months after you have the music, it's a problem.

Researcher

And then every time I see you in class, you're on your phone, instead of doing air and fingers, and then like, oh yeah.

Student 5

Yeah, and it gets frustrating, I feel like. And so, and then one might say, oh, why are they being so mean? But it really is like, they tell you to do something.

Researcher

So, you have no ekes then. I know, I know. So we've been talking about the band setting for a long time. Now let's talk about like the rest of the school. Okay. So what fears do you have about learning in your other classes across the school setting?

Student 5

I feel like you're asking the wrong person this because, oh, this sounds like so.

Researcher

If you don't, then you don't.

Student 5

Yeah, but yeah, because I kind of don't feel pressure. I feel like I'm probably the reason for pressure actually, like people holding themselves up to my standards probably.

Researcher

Are you first in class?

Student 5

No, I'm third. I think I was definitely being out there if I had started with my AP classes and all of that jazz earlier. I did not care in middle school. Those classes that counted for my high school GPA, yeah I did not care.

Researcher

You probably still had A's though.

Student 5

Yeah, barely actually. I had like an 89 but weighted it was like a 94. So that's what got me through because otherwise I don't know. But either way I have worked myself up but I think I kind of just set the example. Not saying I am like the student but I have like if someone has a question or doubt like they will reach out to me. For example, but I also do not help people. You don't need somebody. In AP Bio, a lot of the people in there were struggling and it was a walk in the park for me. And I felt bad. I felt like I was doing something wrong. I was like...

Researcher

You're going into biomedical engineering, right? Yeah. So that makes perfect sense. That makes perfect sense.

Student 5

I was like, this is fun stuff to learn about. This isn't bad. I cried in the band library and I'm after a test because I thought I failed. I made a video. So there's the AP Bio. I've done that before. And so, but anyways, a lot of people in there were struggling. And so I took the initiative. I was like, hey guys, I made a group chat. I was like, hey guys, like, I'm willing to help. We can help each other. You know, they probably didn't help each other the way I wanted them to. It was more like, well, I started it as kind of like to hold each other accountable. Like, hey, remember to do this. Remember this is due. Hey, this is an extra credit opportunity. Like, make sure you do it. And things of that nature. Like, I would tell them what I was doing in order to achieve this stuff. I would be like, hey, this is what I'm studying right now. Hey, this is the reading guide I did. And I would literally tell them because I wanted them to do good. Like, I did not want them to do bad because a lot of those people, like if you're in AP Bio, you have to have guts like to do that because just being in AP class is difficult. Like, signing up for that class. I think bio was a lot of memorization as well. But the way I got away with a lot is just making it fun. You kind of just have to gaslight yourself into believing that it's fun. And that, wait, this is just words. It's not that. People before me have done this. Yeah, I just took the initiative and I was like, yeah, so that just goes to say that typically the person that puts on pressure, like literally the first test, everyone like failed. It was bad and I made a 97 without a curve and people were like, how, how, how? And I didn't want them to be like angry at me. I wanted to help them. Because a lot of people in there, they are incredibly smart. Like the person that was third, so the person who spot I took just now, she moved down and she's like seventh now because of that class. A lot of people that was their first B and I felt bad. I didn't want it to be their first B. And so I offered help And so I mean

Researcher

What what do those grades say to you about your self -worth? Okay, if you were to get a B tomorrow on everything.

Researcher

What does that say about me?

Researcher

What does that say about you?

Student 5

Did I try my hardest? That's the first thing I try my hardest And I joke with my friends And I tell them I think it would take more effort for me to fail a class than to pass it It would take more effort to fail. I talked to (my band teacher) about this and he told me that like the first V he ever got he was like, oh Like but he's fine Teaching and like life moves on that's what I'm trying to say But I definitely would wonder like did you try your hardest cuz these teachers are amazing my teachers are incredible And so they're giving me the tools to be successful What am I making out of that is what I would ask

Researcher

You know, you know what's funny to me you talk about all these teachers being amazing I could sit and have this conversation with another individual that wasn't doing well in those classes And they would sit near just complain about the teachers As I just an issue observation. But I love your outlook on it because it's whether you feel like you're being successful, whether you feel like you're being pushed, whether you feel like it's very difficult, like none of that's the teacher's fault. That's what I hear you saying.

Student 5

No, I don't think they're showing up, they're doing their job. I literally couldn't think of anyone that did a show. Yeah, one example, but even then she still taught me. I still know what a sedimentary rock is. I mean she taught me. Now was that a great like classroom experience? Probably not, but I mean I still did learn something. But at this thing, yeah, I just take what they give me. And sometimes I have had classes where teachers don't teach. I have had teachers that happen but then also sometimes I don't feel bad for people that do bad in those classes but this sounds awful but because they have the opportunity to take the initiative like if you're not learning it in class then you're gonna have to take time out of your afternoon you know maybe that's two hours less scrolling on TikTok or whatever that's literally I I could you know I deleted too far I delete I delete Instagram like once break is over my socials are gone because I'm like it's way too much of a distraction and it also opens up way so many opportunities you're like wait let me get the gym today like I have time to do that oh I should practice today I have time to do that oh I'm studying like and it just opens up so many opportunities but the thing where what I'm trying to get at is that teachers don't want you to fail like sometimes it's just the nature of the class like I'm the class I'm referring to specifically is a p bio a lot of people did not like your teaching style and it was different and I definitely did have to adjust it was a different teaching stuff but I didn't let that stop me from from doing well in that class if that makes sense like I didn't take that as an excuse like I just use it okay well this is what she's giving me and I'm just gonna take it and run with it and that's a lot of what happened in that class is she would literally tell us what we needed to do with the expectations where people were to do it and they would get

upset when she didn't baby us throughout everything and it's like it is a class why you signed up this yeah so it's like yeah

Researcher

are there specific teaching strategies were approached as the you have found effective that help you more in keeping fears and stuff at bay?

Student 5

Honestly, just... I don't know. I don't know. I feel like sometimes it is out of the control of the teacher because you can't control who all is in your class. The way everybody learns is so different. The way people will take your critiques are so different. Like, some like we discussed before. That person, one person might need the critical critique. Another person might just need a... just fix this. It's just so different. I think as an educator, I'm sure that's difficult having to find a way to work with all of the different personalities. Because, I mean... I was here for like two days teaching symphonic and wind and it was different. It's definitely way different sitting in the band, blob, versus being up on there teaching. It's way different. And finally you get to like be like, oh, like they don't learn the way that this person learns. And it was very interesting. So I generally would, I don't know if as an educator there's much that can be done now, but I don't know. I think it really also depends sometimes because kids in AP classes and the harder classes tend to be just like more, I don't even know the word. Like they're just critical and like fierce and competitive in nature. And so for example in my AP macro class there is a point system and if you, it could be anything like if you wear a nice shirt that day, oh plus one. And it's like it kind of gives that validation that gifted kids tend to like, oh, love, love, love validation. And so that's that type of validation. And sometimes it's teachers being fair and just like, like I've had teachers, they take the exact same test that they are giving us. And if they themselves can't answer a question, they're not going to expect us to know it. And so they might like be like, hey, hey guys, this question is weirded wrong or weirded weirdly like I'm having hard trouble with it. Just mark this answer. And are things like that and that just kind of makes you like Makes you remember that a they're human and they They don't know everything in the world and there are teachable moments for teachers learning moments for Educators, and that's okay.

Researcher

You're way better oboe player than I will ever be in my lifetime so I do not have the capacity to go through and learn every instrument the way that that I would expect you to learn your instrument, right? But at the same time I would expect me to know the things that I need to know about the percussion stuff

Student 5

Yeah,

Researcher

right?

Student 5

Because that's like your jam.

Researcher

Yeah, but at the same time if my students get better than I have ever been at percussion That's a positive too because that means that I am helping them grow beyond what I could definitely. And and I think I think half of our percussionists are better than I ever was in high school And and that's that's huge Yeah.

Student 5

I'm sure that like makes you happy as well.

Researcher

Yeah. No, listen, that's encouraging. Very encouraging..... All right, let's talk about risk taking. Okay. Okay. Because I think risks are important because risks can come with positive attributes, but they can also come with very negative consequences that we talked about earlier on and different things. So that can instill fear in different ways. But so if we're trying to encourage risk taking, right, what practices or techniques can encourage students to take intellectual risks?

Student 5

Like good risks.

Researcher

Good risks with an intellect.

Student 5

Try something new. I think like there are a lot of when symphonies, when orchestras around and we have very strong players and I think if we could just take a leap of faith and try out for those like, like AWS or whatever, like AWYS, they're phenomenal group. And I know that some of our people would be there. And good thing is they take, they go, they learn and they bring that back. And so what they learn, it spreads. And so I think if, but it's also like we live in this county. And so it's like going to Youth, wind symphony, rehearsals, maybe more out of our reach than it is if we were going to like (A great high school), you know, or something like that. And so I think. And it's like, you know, they're great opportunities, but is it really? realistic for like our community, in our community. Cause I'm sure that if they could, they would. And I think it would be incredibly, incredibly beneficial. Like their (a college in the city) has a youth jazz band. And most of it, it's just (a wealthy) County Schools because that's literally where it is. Access to them. Yeah. And so then our students don't get that jazz youth experience because it's just out of their reach.

Researcher

And so I think if risk takers, yeah, taking those risks to try out for those things. Try out for it.

Researcher

I'm gonna say this just so I have it, but access because of geographical limitations.

Student 5

Yes. Okay. Yes. Like step out of your comfort zone. comfort zone. There was a time I was going to do the national drumming competition. Step out of your comfort zone. You know put yourself

out there. Try out for the national your thorkish drive. It's ridiculously high. You know you're going to become a better musician just by trying. I would definitely think just like if we could, I know it's one thing to say oh if they could like step out of their comfort zone but like what is that zone? You know like what does our zone even have to offer?

Researcher

So in order to encourage people to take those risks you have to define what their box is. What their zone is. Like what their limitations for themselves are in order to reach outside of that.

Student 5

And the box can look different for many different people. My box can look very very different from my sister's box for example or something like that. And no one raised in the same household with the same people. Exactly and so it's just different and so yeah encouraging to step out of your comfort zone. Whatever that may be. Something that was stepping out of my comfort zone. Like I'm pretty sure (the teacher) encouraged this but something that (the teacher) encouraged me to do. He was like well he encouraged everyone to try out for leadership. He was like you know this is a great experience whether you get it or not it's a great experience and I took that risk my freshman year and I was like you know whatever. I was going for the experience it was like yeah. Yeah Audition starts from the first day the end directions how you interact with your peers how you interact with the band I mean I kind of do the same thing not like like who I would never want like because I think With with like being drum major, I feel like you can teach someone how to conduct But you teach someone how to be a good person because you can change them, but it's much harder to teach them how to be a good person, then like teaching them how to conduct. And I think like work ethic is huge, which I've got some people that I'm like rooting for. And that's what I needed. I needed to see that because that kind of tells you to like who wants it and who doesn't because because it's one thing like drum major for some people is just a title. But for others, it really is like, Oh my gosh, like this is huge. Like I get to help these people. I get to the lead. I literally get to the lead because I'm basically like, that's what it was for me. And it was a huge privilege. And I was so happy. And I still so happy, so happy that I got to be drum major for this.

Researcher

So have you noticed, I love it. Have you noticed instances where students avoid participating because of their fear of failure?

Student 5

Absolutely. Can you give me some examples? Okay. Talk about that for a little bit. Well, there were times where (A low brass student), she was not feeling well. And they were doing like breathing block brass was doing breathing block outside in marching band season and she looked at me and she's like I really don't feel good and I could see it, I could see it in her eyes. Like she generally didn't feel good and I was like okay sit out like here like I had granola bars in back of my car I was like hey like eat eat and like need some water like here I've got water like take your time whatever but then she was so scared she's like no no no but again like they're gonna think I'm just like went been out or whatever and she was genuinely scared and I was like hey like your health is important you know like we don't need you collapsing mid block or whatever like I promise you it is okay to sit I've and I told her about how I sat out and I and I remember you

brought Bella and I ran like two laps with Bella and she took off and so I was like full sprinting and Bella like absolutely dragged me and by the end like we um I was like oh and then like the world went dark and I was like okay I need to go sit down and so I went and then you were like hey like we're good and I was like the dog did it. The dog did it!

Researcher

To this day I think I'm getting into shape until I go out and roam with the dogs. Oh my gosh it's no off button. No! They are they are 100% go go go all the time.

Student 5

Yeah and so that's definitely like and so I tell her that because during instances like that whenever they're scared of failing I tend to just tell them a time where I failed or when something similar happened and that tends to like calm them down because they do regard to me like they have like respect for me and they like have high regards and so if and then that just calms them down if they see like oh like well she's she's gone through something similar it's okay if I do too and so I think that's huge um and that's I think that's like one of the times I really really remember um one of the examples probably my sister as well um I remember uh literally coming in for the band placement auditions first time around she was absolutely like a mess she was like no I can't do this I can't do this and I was like hey it's okay it's gonna be okay like I promise you it will be okay um and so she she was very very scared and she um almost didn't go and try out and I was like it's okay don't don't let the fear overcome take over you okay like if you are capable of you can go in there and I know you you're gonna go in there if it doesn't go great you're gonna to get better because you're my sister and that's what we do. And then here we are. Um and she worked uh she was scared about these class placement auditions and I was like okay like you haven't been in a band class in a while but you're still practicing. You're probably practicing more than people in the band class are practicing so just don't don't stress about it like um if things don't go your way just improve everything will be okay like everyone starts somewhere and it's okay and so I've seen that in my sister and probably definitely in myself. I'm trying to think if like fear ever like almost stopped me from doing something like fear of failure that's what I'm trying to think. Actually yes! Trying out for band captain. I think yeah I was talking. to someone and I told them what I wrote down. And because I had wrote down Section Leader and band captain and I wrote down and then they were like, oh, why did you do band captain? That's so hard to get. You can't get that. And I was like, oh, and I got in my head and I was right here, (a previous teacher's) office. And she was interviewing me and she was like, okay, so I have you down for Section Leader and band captain. And I was like, uh, and for a moment I almost like let that affect everything and I almost let that get to my head.

Researcher

How'd you get out of that? How did you pick yourself up?

Student 5

I looked at (her) and she and she was like, she just, she wasn't like, oh, I see you're going for Section Leader and band captain. It wasn't like, oh, like a degree. I don't know if that makes sense. Like it just seemed like, oh, like affirmative. I guess, I guess, I don't know. And so that kind of was like, okay, well, maybe this is.

Researcher

So when that instance, the teacher influence was helpful?

Student 5

Yes, it was helpful because I was like, wait, like this isn't out of reach. Like it seemed natural coming out of her mouth and it didn't seem like out of the picture. And so I was like, okay, if it doesn't seem out of the picture for her, like it's not out of the picture for me. And so I just went with it and I was asking questions. I went with the questions and it was, and it was fine. And it was okay. So that has been a fear of failure. I guess just fear that I wouldn't get it or that it was out of reach. And I was like, oh, so yeah.

Researcher

Alright, let's flip the script here again. Let's talk about high stakes testing. Right? So SAT, ACT, milestones, end-of-course testing, all that kind of stuff. How do the pressures of high stakes testing influence your engagement? Like is that a positive experience for you? Is that a negative experience for you? Do you have any fear of failure around the high stakes testing?

Student 5

Honestly, like if it's a really, really high stakes test or a test that I just don't feel good about, I usually just get sick to my stomach. And I'm like, ooh, you know, I am a slow test taker. And that is usually what gets to me. It is like, you know, everyone's finished, everyone starts packing up at the end of class, and you're still like not even like at the end. And that's what gets me. like I know the material and I just take my time like I write everything out. I everything thoroughly like I double triple double check everything. And That's worse or is that worse? Way, way worse. Like with the ACT SAT which is actually funny because I do I did way better on the ACT than the SAT. Like on the ACT I got like a 1310 equivalent to the SAT when I got like an 1100 my first time on the SAT. That was crazy to me. I was like what? Well I honestly I didn't think because the only grade I or the only grade the only test that I had at that time when I applied to Tech was my 1180 like that's all I had and when you look up Georgia Tech it's like 1400s 1500s I was like oh work ethic like my grades definitely showcase like whatever my standardized test and may not show my grades do.

Researcher

The research is showing now anyway that your your GPA and your grades in high school are a better indicator of your performance in college than the SAT or the ACT school. Yeah I just why most schools are getting rid of those requirements.

Student 5

I feel like that's one test on one day when your grades and your GPA that's an accumulation of all the classes you take in high school and the way you fly. like you are as a student and honest to me

Researcher

would be like you have you have these grades that are all here and then they're all the same so all like you have 15 ,000 students all with the same GPA you need a you need something to separate them apart so now now you can separate everybody by this other test

Student 5

exactly I think that's yeah so but the fear failure is higher with the high stakes testing like I Jen I was like bombed down when I got my 1180 because (another student) got at 1310 that's 10 points below our star student and I was just okay and I see that now now what I I wonder sometimes if I would like be if I would have this same like attitude towards it if I didn't get into tech. You know? I wonder that. Like would you sit here, be sitting here, being like oh it's just a test from one day if you didn't get in. And I wonder that. But I think now as I advance in my high school career I genuinely am realizing that it's okay to not get a 100 in at once. Because that was me, my freshman year, my second semester once I was in virtual, I got all 100s in my classes. And that was the standard I held myself to was 100s, 100s, 100s, like the closest I could get to 100. Like my unweighted without all the fancy jazz points, all of that is close to a 98. And I think that's phenomenal. That's crazy to me. And I just, it kind of just goes over my head sometimes. So I need to remember, you're not a bad student. Even if you make b's, even if you're grade point average isn't that high, you're still a dedicated and good student.

Researcher

Alright, what are some, are there strategies that educators can implement to alleviate those pressures that high stakes testing? Or is there something that I could do that we could do that...

Student 5

See I guess it's difficult to say because band is one thing and then we have like our math and our STEM classes.

Researcher

But I mean we do have a high stakes test coming up to LGPE.

Student 5

Yes, exactly. Okay, thank you for changing that. Okay good, good, good. Because typically you just associate tests with like pen, pencil paper, you know. But that is a test because it's a showcase of your ability and everything that you've been able to do. So... But alleviate?

Researcher

Yeah, what can I do to help students either work around that fear, work through that fear, or alleviate the fear all together?

Student 5

As an educator, I'm a very self-sufficient person. So I would just say work on it yourself, but I know that that's not beneficial to you. So I'm just kidding.

Researcher

No, that's good. It's good to know that some students want to do it themselves.

Student 5

I am a rather like I do it myself, which is why I'd rather take two hours to practice on my own over having two hours of someone teaching me, because I know what works for me. And I do

have my personal strategies in place that work. And it's different for everyone. And so, but alleviate the stress. I know that it would be less stressful if everyone knew their music, because if everyone knew their music, they come to class, they feel prepared, and they're happy to be there, and they don't dread it. Because that is something like back when I didn't practice, like I would, ooh, I would dread playing in class. I'd be like, oh no, like they're gonna make me play. Play by myself. Play by myself, like I'm gonna, and I haven't practiced. And so you dread being in class, because you're not prepared for class. And I think it's just sometimes unfair, and we like downplay the fact that band isn't class. Like there are still expectations. Just like you have homework in your other classes, you still have expectations, and your homework is to practice. And so sometimes we just downplay that, and so I think if there was a way for their, for you guys to make it more evident that it was a class and this isn't just the leisurely activity this isn't something you do for fun like this is something that is for a grade and there are expectations but I really don't know how that

Researcher

I think the hard part for me would be someone that doesn't take their other classes seriously anyway yeah exactly so hot like then how would I motivate them in here then the grade obviously doesn't motivate them yes the the embarrassment in class obviously doesn't motivate them the you know the the encouragement pass on the bat aren't helping you know so I don't know I'm at a loss there and you know

Student 5

I don't know I mean if only there was a way to get to know everyone right because I'm as we said before there are factors that play and I think you're nurturing nature nurture nature, epigenetics, biology right there. Okay, those, I feel like those take, those all play a factor in how someone is, cause I know like kids that tend to act out when they're younger, like in class, the class class, you know, the people that talk out of place, whatever are the people that do end up in the jail most of the time. And it's because ever since they were young, like that's the way they got the attention, like they were act out, teacher gets onto them, there's a consequence, parent gets onto them, and it's just a cycle. So that's all they've ever known is just like that. And they never get to see the other side of things or like the benefits of being good. And so if only there was a way, I think honestly, maybe concerts serve as a way to showcase that and maybe as a way of encouragement or a way to people for people to see.

Researcher

What about that, what about that concert? You said for people to see,

Student 5

okay. Like students to see what it's like to be good, if that makes sense. Like being good, it's hard, it is very hard, but you get to play very fun music. And it's, I feel like you would enjoy a band class way more if you felt that it was challenging you or whatever. Sometimes there are people in band classes that you know that they're not good. could do better but then they just don't perform when it comes time for that audition sometimes they don't care or sometimes it's the fear of failure or whatever that like brings them back down

Researcher

and so the rest of our life gets in the way because they you know they've got jobs and they've got you know I don't know everybody's experiences outside of here

Researcher

yeah yeah because right now I don't have a job my job is school and that's that's the way it is and so when

Researcher

I was when I was at another school I had students that were that had two three four jobs to try and support their family because mom and dad couldn't work or mom and dad barely existed in their life or whatever and they have younger siblings that they were supporting I didn't I did not expect them to be some of them were first chair you know but then some of them came in and like just exhausted and and barely getting by and most teachers would have looked at them and gone, you're a mess. You're responsible, you're staying up too late. But through some conversations and different things, you're actually... You are so responsible. You're having to take on these adult responsibilities that you never should have had.

Student 5

You're a kid. Yes, exactly. So I definitely think that definitely has something to do with it. Because, like I said, the experiences are way different from person to person. And it's easy for us on the outside to be like, oh, that person, they're just not trying hard enough. Well, that person doesn't know what they're going to eat for dinner tonight. And it's like they have other worries on their mind. And so it's very easy for me to sit here and be like, oh, practice, because it's easy for me to do that. But it doesn't necessarily mean that it's easy for the people. So...

Researcher

At the same time, and I'm sorry if I'm just... But you could have taken your life experience and used that as an excuse not to try.

Student 5

Yeah.

Researcher

Right?

Student 5

Definitely.

Researcher

There were language barriers, there were people that were mean to me, there was this, there was that, there was all these things. And you could have chosen to use that as a reason to not.

Student 5

Yeah.

Researcher

But instead you used that as a reason to, right? To succeed and be successful and to work hard. Any thoughts as to why that's different for you than what might have been for somebody else in that same situation?

Student 5

Honestly, I think it's a lot of my faith as well. Yeah. Yeah. Like just growing up in a Christian household, you kind of just learn to look on the bright side of things. Or like take things and just make it into something good. Cause I mean I get that from my dad, I get that from my mom. My mom, she didn't have a mom growing up. And my dad didn't have a mom growing up. have a dad growing up. And you get like traces of that and the way they are with you. Yeah, just like my upbringing and my faith. Because I think yeah, it's very easy to turn the cheek. But it's also like just the way I am. Like ever since I was a young girl, I was always competitive because my mom had high standards for me. You know, sitting with me, doing my homework with me. And if I got something wrong, there was a consequence, like being held to that like level of like perfectionism. And I think like my mom now, she realizes what she's done. She's like, please take a break. Please. And I think it's very funny. But still have tons of respect for her. But I think it's really just the way I was brought up. Because if I like reflect on like my siblings, because they're not the way I am. Like the work ethic kind of like dwindles the way with like, does that go like as they're younger? Like my little brother, love to death, I don't know. I don't know. Well, you tell him to like, hey, it's time to go to bed. Oh, I'm not tired. Hey, you should read a book. I want to play Roblox. And it's like, no, like read a book or something. I don't know. Do something good for yourself. My sister is still pretty feisty with it. She's got to work ethic. Like, like if she's going to test you will wake up early the day of just to study and just make sure that it's fresh on her mind. She woke up her eight hours of sleep. She is very responsible. And so, but I think like, I mean, how many years? I think I'm twice my youngest brother's. No, twice Joseph's age. So that age gap, I think is huge. I feel like and significant enough for me to be like, oh yeah, the way he learned this is different from the way I learned it. The way he would approach this is different. I don't know if I ever tortured it. Yes, I would take this hard time, but I would turn it into something good versus where he would probably just give up. Yeah, and so that kind of gives me the space to think why that would be different or why I'd react differently, I guess. But I really just think it, for me, it was definitely upbringing.

Researcher

Because also parents have gotten more lenient as the kids have come along.

Researcher

So the baby's always rotten.

Student 5

But yeah, so I think upbringing played a big part into why I did Why I took the path that I did when I was faced When I met challenges over educators as well like (one teacher) definitely like failing was Okay, as long as you got better and she would take the time to make you better and so that also And just seeing that it's possible and that success doesn't have a face success Can look Very different and you got all that in elementary school from three years with an amazing teacher.

Researcher

Yeah, I love it, what an impact. Do you have any ideas that may benefit the future study of the fear of failure? Or this current study?

Student 5

Maybe. Because I feel like the focus right now has been on what educators can do to combat this fear of failure. But what about parents? And it's so different from person to person. Because some people's parents aren't in their lives. Some people's parents are barely there. Some people's parents are literally there wherever they go. And so it's very different. But I've definitely seen that in the younger generation. I've seen like a bunch of teachers come out and say that the younger generation just isn't performing at the level that they should. Like they're middle schoolers performing at an elementary level and it's because like the moment they were at the womb they were introduced to technology and it was like oh I'm not going to deal with you here. Just take that. And so the kids have short attention spans. I am shocked. I feel old when I say this but I feel shocked like whenever my little cousins they like show me something or tablet whatever and it's like a video they edited and I'm like how did you do that? Like. And it's like really good. And you're like. Um wow. And then it kind of scares you. You're like oh my gosh. But.

Researcher

There are positive skills there. Exactly. At what expense.

Student 5

And so it's interesting to see. And teachers they're just saying like hey we can sit here and teach your kids but if it's not being like cemented at home then you can't really do much.

Researcher

You just reminded me of one of the main tenets of the Suzuki method for teaching music. And Suzuki. He is like in Japan. The their whole system of music teaching actually starts with the parents in the room learning the stuff with the kids. And then the expectation is that when the kids are sent home the parents are reinforcing what was taught at school so that when the kids come back, the parents have done this with the kids. And the kids are coming back with experience at home saying this is valuable and they come back. And so it's this cyclical, but it's literally, it's not just the teacher, it's not just the student, it's not just the parent, it's this collaboration. And it becomes a community effort where everybody's in the boat, right? And now it's also a very, it's a very specific methodology and you're going to learn these songs. And so it's really easy because if these parents already went through the Suzuki method, they already know the songs because if they passed all this stuff, to pass out of this system, you had to complete the whole thing. And so it's generational. This generation already did it. So now here's the new generation doing the exact same thing and they produce amazing musicians Like like it classically trained In every instrument in every way is really cool I like that. Yeah, that just it triggered that my brain.

Student 5

Yeah, but then also you have to think like is it realistic? Because I feel like it is definitely one thing To sit here and be like oh The way everyone the way we work here, too.

Researcher

I mean I'm gonna get home tonight It's gonna be eight o'clock my kids go to bed at 8 30 Right so with with work schedules the way that they are with with timing It's difficult and that's somebody that is involved in their kids lives And tonight I won't get much time You know, but but then tomorrow I get off at 4 clock, you know, as soon as I get off I'm going.

Student 5

yeah,

Researcher

and you know, it's so it you know, it's a it's a it's a give -and -take Whereas my wife got to get them earlier today, you know, so yeah, and it worked out, but I interrupted something you were saying I was yeah It's different for every person

Student 5

And sometimes that's not attainable for everyone. Yeah, so But just being able to reinforce that I really don't know like How you would reinforce that out of the classroom though Yeah Cuz like the idea of practice well, I guess like the thing that makes you But I guess not really cuz some people don't care about the grade but the performance project is huge

Student 5

But a lot of people don't don't turn it in because they don't care if it drops in the letter grade who cares so what I Think I'm like what How could you not have a hundred

Student 5

Yeah, me too.

Researcher

It's crazy. And there are as many different identities and unique individuals as there are humans on the earth. Because although we were created in this image, we were all created individual. How do you teach to that many different individuals without making anybody feel less valuable? I wanted to ask you this earlier and you had mentioned like when when you do Either stress out or get down or whatever you have you have fears or whatever Do you have any biblical stories or Bible verses that you go back to that helped lift you back out of those moments?

Student 5

You know like, ... know like a lot of like One of my favorite artists ever is for King and Country. They're amazing and a lot of their stuff is rooted in the word and so like one of my favorite songs by them is priceless It goes into like Money and diamonds and pearls, you know and all of that And there was like I listen to Christian rap sometimes As well, but the thing is that that's how I make the connections like I listen to it music And then um and then I'll like read it later on and then I'll be like oh my gosh This is where this came from and then now every single time I listen to that song I go back to that person You know and so How we can tie that together, but right now like sometimes I will just You know how like when you go to church on Sunday, and you're like going through it and then the preacher talks about Exactly That's like what happens to me

When I'm like reading the Bible like I will do devotionals or whatever and then it will literally target what I'm going through right now. I'm just reading the New Testament right and there are times where you're just reading and you're like wait like this applies and it's like having faith you know like oh my gosh and and like also cross references like just thinking about like the fact that there are so many cross references in the Bible is insane to me because the cross references like each cross front cross reference I feel like is a fulfilled promise in a way yeah like I said this in here and now look it happened here yeah and so it's a fulfilled promise and so just looking at that a concept as simple as the cross references is like inspiring or like it makes you think like oh my gosh like everything will come it'll be fine.

Researcher

Do you have any questions for me pertaining to this study?

Researcher

No, anything. Any question? What are you trying to get out of this study?

Researcher

So I think the end goal with this is to adjust my personal teaching practice in the classroom to try and reach more students. And ultimately, if that helps other teachers reach their students better, that's great too.

Student 5

Yes. I just understand the student mind a little better. Correct. I think that's great. But I don't know. Okay. I like that. That's good. Yeah, that's good. I was just wondering, yeah, that does tie it all together.

Researcher

That makes sense. Yeah, because the more that I understand you as a student, the better that I can become as a teacher. And then the cool part or the hard part about it is next year I have a whole new group of students that I have to learn who they are so that I can reach them better. And every time it's different people. Yeah. And every time it's different circumstances. But understanding your circumstance will help me connect better with the next generation of students.

Student 5

Yeah, definitely. Yeah, so that's totally the very cool. And so now if you're reflecting on what you've learned this far, like are there any regrets in your teaching career? Or do you have any regrets? Besides that time in college when you nearly quit?

Researcher

The way that I treat other people?

Student 5

Yeah.

Researcher

I definitely regret stuff. like that. In my teaching career, when I was younger, I was fiery. Excuse me. And so I was very intense. And we were very successful. I was actually working with him at another school with uninvolved parents, started off as a very small program, and that man right there built back our alma mater to mean something. And the band was very good when he left. And like it was that we were very successful. And it was, you know, early on in his teaching career there, I was very involved. Later on there, I was working so much that I wasn't able to be involved. But he kept growing the percussion section too. Even though I was technically the percussion instructor and I had to miss a lot, he was, he, he, he grew that program. And it was just him. He had no assistant, he had no help.

Student 5

And so, like it, yeah. So, you like being back with him?

Researcher

Oh, it's like home. It is like home.

Student 5

Yeah. That's amazing.

Researcher

It's, it's really, really cool. He is, he is my best friend. So, yeah. I spend more time with him than I do my own family. And, and, and it, and I never get tired of it because I leave here and then I'm like, hey, what are we doing tomorrow?

Student 5

Oh, yeah.

Researcher

Like, hey, tomorrow's Saturday. We're gonna hang out. We're gonna do something. Like it's really, it's a really cool relationship because I and, and I'm like, he's probably completely tired of me. But I, like, I don't, I don't get tired of him. That's for sure.

Student 5

I feel like he mentioned he was the director for a B .O .A. at one point.

Researcher

Um, there was, I don't know if they were or not, but up in, something in North Georgia somewhere. Like, I'm Houston County or something like that.

Student 5

No, yes. I think it was. Yeah. That was his,

Researcher

that was his first job. And then he was at there and then he was here. Yeah. Um, I don't know if you know this, but he's very, very loyal. He stays, he stays until, until he can't.

Student 5

I'm like dreading the day. I don't know. Like, I would love for like my kids. Oh my gosh, that's like a while from now. Like years, but like imagine like,

Researcher

You came to the program and your kids come to the program.

Student 5

Well, they would be in good hands. Like, great hands.

Researcher

So, so I think he has another 13, 14 years before he, before he officially retired. Um, I have another 15, 16, something like that. So, um. I mean, I may go all the way to 30 years, but I started teaching later than most people. And so, I mean, I could technically retire at 20 years instead of 30, but I could also go 25 more. And believe me, if I have students that are super motivating and I'm doing stuff like this and it's really cool, then let's go. But you asked me about other regrets. I don't necessarily have regrets, but I do have other teaching experiences that weren't as positive as this teaching experience. And whether it was from the other musical directors or the other, like, the department as a whole. This is the first place where the department gets along. We get along very well. I know I feel completely comfortable. I can be me. I don't have to be reserved and hold back. I picked a piece of music this year that he wouldn't have picked. And I was okay making that decision because I like that piece of music. The Romanian Folk dances.

Student 5

I love that piece of music. It's a good piece.

Researcher

I don't know that he would have picked that to play because I don't think he says into that piece of music as I am. But I love that piece of music.

Student 5

We're going to make a minty. That's the goal. It's going to be like ooh. So we've got to find ways to do that.

Researcher

I think the one thing that I might regret is I allowed some of my colleagues to speak to students in ways that were not great and I didn't stop it. Because I did not feel like I was in a place that I could. I thought that's how you were supposed to be a good teacher.

Student 5

It's just that it happened.

Researcher

Well no. I thought what he was doing was helping. I felt really bad about it and I was like this is really gross. And then after the fact I went and if that was happening right now it would be a conversation immediately. And it would go like if this is how this is happening I'm getting a new job tomorrow. If this is how you feel about how you're going to teach I'm done now.

Student 5

I think that's amazing that you're like that comfortable with who you are now. And like that's amazing. Good.

Researcher

But it's taken me a long time to get there. Yeah. But I had to learn who I am. I didn't know who I was eight years ago. And I was thirty and I didn't know who I was. And some of that you talked about that's rooted in your faith. I refound my faith. I grew up in the church and I spent a lot of time in the church. long time still like I would I would I would dive in for a little bit and then I would run and I would dive in and I would run and I'm headfirst so and and and it has it has changed because I realized more about who I am today because every time I open up the Bible or I listen to a podcast or I listen to a sermon or I'm in the Bible project and like breaking all this stuff down I learned something about who I am because of the way we were created to be like it's okay that we work we were created to work we were created to work hard we were also created to love that work it was it wasn't a toil until after we became so self-absorbed that that we caused problems in the garden right so when you look at it that way like work today it's still designed to be good it's still designed to be to be great like when one one of these days when heaven has come We're still gonna be working. It's like we were designed to work. I don't see and Your opinions that may have maybe very different on that. I don't know but like That's what we were created to do. We were created to love God to work to work the garden and to love each other

Student 5

My friend, He wrote he had to write a poem about himself a garden as the analogy yeah

Researcher

You could study trees fruit gardens all throughout the Bible and every single time that something significant happens There's either trees fruit or gardens... Do you have any other questions for me?

Student 5

No

Researcher

I enjoy it. This has been really fun.

Appendix M: Student 6 Interview Transcript

Researcher

So to begin with, we're talking about fear and failure in the context of band sight reading. So when I say fear of failure, what does that make you think? How would you define that? Can you talk to me about fear of failure really quickly?

Student 6

Fear of failure? Give me one second, I was feeling on the spot. Fear of failure to me is just, you know, like, one failure and everything, bringing down everything, because that's what I think. If I fail a class or something, I freak out. To be fair, I failed one last semester.

Researcher

So you said you don't like failing classes and you failed math class.

Student 6

I do, I hated that class.

Researcher

Okay, so your failures so far, what you've kind of described is more in terms of classes and academic stuff. Have you ever felt like you failed outside of academics?

Student 6

Not really, I've been pretty much, you know, focusing on the failures and everything. I started from my final thing. I'm trying to example. you....

Researcher

if you knew you were going to pass that math class, you walk into the door and you're going to get an A in this class, do you feel like you would be more motivated to learn the material, less motivated to learn the material? What would that look like?

Student 6

I feel more motivated because we know you're going to pass the class and then you run out of your car and you see what you feel like. What comes back?

Researcher

Yeah. Okay. Okay. How about in the band context? What does that look like for you?

Student 6

I love the band. I do. I don't practice a lot outside of school to get better and everything, because you know, I tell them that instrument's not the best. But I try as much as I can and I'm practicing and everything.

Researcher

Yeah. And I completely understand that. tuba is hard to transport back and forth. It's a big responsibility. Are there other ways that you find yourself practicing that aren't on the instrument?

Student 6

I practice fingerings because I know I have trouble with fingerings and sometimes I kind of might just practice my fingerings. Yeah.

Researcher

We're talking about fear and failure in band site reading. If you knew that you weren't going to play any notes wrong, would that change the way that you play in the classroom?

Student 6

It would. It really, really would because I don't play loud, you know that because I struggle with those a lot.

Researcher

Yeah. Okay. Can you give me a brief background of your musical journey from where you started to where you are?

Student 6

So I started in, you know, sixth grade. At (a school) I played the trumpet, I know. Terrifying. But he was like, we have to meet Trumpets because we did have like 20 trumpets and that it was terrifying. But um, he asked me if I wanted to play tuba, but now it's like up right because my friend started playing it. And so I played it for a while still never was good at it, but I'll try.

Researcher

So Okay, Um, how has that that journey from sixth grade? Actually, let me ask you this before we move forward. Um, were you in (the) county for elementary school as well? Um, you went to (school). Do you feel like your elementary school music classes prepared you for that middle school experience?

Student 6

Not really because you don't do a lot in like elementary school compared to what you do as soon as you get into middle school because elementary school... elementary school is, ooh... but um it's more like recorder stuff all that and then you get to middle school and you actually play instruments...

Researcher

Did you experience any any kind of fears anxieties or fear of failure in that middle school context oh yeah can you talk about that a little bit?

Student 6

So i was actually never good i really wasn't and i'm still here... but um, i i started off i could never i could never play high or low i just went like right in the middle...

Researcher

but i mean that makes sense when you when you're first starting out because the extreme registers are are much harder because there's a lot of air air control and muscle strength things even the low end everybody thinks it's real easy and you just have to you just have to relax and go no you have to have control over those muscles to make it sound good so i understand that um, good continue

Student 6

And um he used to do playing tests in the front of the whole class...hated that because i know i was awful at it. It's basically like sight-reading everything because you had this thing you were trying to play it gave you a little bit i mean he let us pass and... that i went last, because i'm in the back, but um i sucked at it. I know i sucked at it because other people... other people knew I sucked at it but um...

Researcher

I was about to ask what what made you think that you that you weren't good at that?

Student 6

I I, really struggle with note names and i don't know... basically i try and what i'm playing with what I don't know, maybe not sometimes.

Researcher

So, you didn't feel like you were good at that. You didn't necessarily like the setup where you had to play in front of the whole class where you were uncomfortable already. Okay, so now let's talk about how that has prepared you for moving forward and getting here to School. How has that past musicianship prepared you for your current role in the high school band?

Student 6

It really hasn't, because there's totally different stuff done in middle school than high school. I've done a lot better here at high school and everything.

Researcher

And you said there were a lot of different stuff. What do you mean?

Student 6

From what we're playing, so practicing, just basically everything.

Researcher

Okay. Do you feel like it is less organized here, more organized here?

Student 6

There's a lot of organization.

Researcher

So according to your experience, you said that you felt that fear of failure had to do with academic responsibilities. Have you ever... And you said outside of academics, there's not many

times that you have felt that fear of failure. Do you consider the band class as part of your academic journey?

Student 6

I do, because it's learning all the same. It's no different from an academic class, from playing, everything about learning.

Researcher

What's your experience when you come in the room to do an individual audition?

Student 6

That's scary. I don't do good at individual auditions. I didn't do good when I first came into my individual audition, because I was freaking out. I texted my mom all the time, I was like, I can't do this. And then I came in. The teacher let me go last when I first did my audition, because he knew I was freaking out. And I work myself up over it. I know I'll do okay. Not great, but I know I'll do okay in the world. for that like five minutes before it is the end of the world.

Researcher

So why, what has, let's talk about some of your past experiences, right? Have there been any, any just real clear past experiences that led you to have those anxieties when you get in that one-on-one situation?

Student 6

So it was playing tests because I, because I, they, they, they was laugh. Like I'm no wrong in everything. It was awful. Middle school kids, but I thought I was never confident I'm lying.

Researcher

Okay. So you said, you said the middle school kids would laugh?

Student 6

Yeah. Rude ... I know. Okay. And I'm never confident on notes. And so I don't want to mess up.

Researcher

Okay. Um, so if, if you were more confident on knowing the notes, you feel like you would not have the same anxieties?

Student 6

I think so. Cause it is basically just me worrying about if I'm going to get the notes right or not.

Researcher

Yeah. Is it the fingerings or the partials?

Student 6

It's the fingerings. I cannot remember some of them for the life of me.

Researcher

So how would you relate the fear of failure to your experience sight-reading in general?

Student 6

I do a case sight-reading sometimes when we're doing it in class and we're practicing and everything. But when it's just me, I'll struggle a bunch. Because you know, I get very nervous and everything. Because you know, you always get nervous when people like you have to do it all by yourself and everything like that.

Researcher

All right, so I've got four different types of pressure that kind of happen according to research. One of them is a pressure of experience. When someone does something for a certain amount of time, it's like there's expectations put into that. So when I say experiential pressures, what do you think are the critical experiential pressures that contribute to a fear of failure?

Student 6

A lot of the big words.... Um, I guess it does, I very much contributes to the feeling of failing and everything, because if you're the freshman in my section, you do you better than me. But um. But um, I guess if you're just like a senior and everything and a freshman senior, I guess you'd be like freaking out because you know, I mean you've been doing that for a long time. But seven years of middle school. Oh my god, sorry, that was a long time.

Researcher

So that pressure of experience, then you related that to if I'm a senior, someone else is a freshman and they're better than me, then that adds pressure to you?

Student 6

It does, and like it doesn't even matter if you're just like a senior or anything, like anything from sophomore to senior. I mean because if someone had come in from like middle school and everything, they're better than you, which is great for them. And then you'll, you'll freak out because you know, you're like, oh, they're like really good and everything and you know, what five and here for four years.

Researcher

Yeah. So, so that's, that's like pressure of, of experience. So now let's go to social pressures. Things that things that you feel from, from outside of you, from other people, right? Whether that's relationships, whether that's um, non-relationships, people you don't like, whatever. You know what I'm saying? You talk about those middle school kids that, that we're laughing. Let's talk about that. What are the critical social pressures that contribute to fear of failure?

Student 6

Oh, I gotta give me a minute to wrap my head around that...

Researcher

Of course.

Student 6

Um, social pressures, I guess that, that will contribute because you know. If you didn't have like a...hold on, this is really hard. It's really early in the morning.

Researcher

You want me to word it a different way?

Student 6

Please.

Researcher

Okay, that's no problem at all. Let's start with your friends. What pressures do you get from your friends group that contribute or don't? Maybe not, maybe it's a lack of, maybe they build you up, I don't know. What does that pressure from your friends group look like that contributes to fear of failure?

Student 6

Well, them suckers in my section always give me a hard time about fingerings. Oh my gosh.

Researcher

Do you feel like that's a positive thing or that's a negative thing?

Student 6

It really just depends. They're bipolar, I swear, they're proven nice. Oh my God. (A friend) tried to help me all the time. She's always next to me, so she's nice. She helps me, she helps me write some of my notes and my music and everything.

Researcher

Okay, so you have some helpful and y'all like two peas in a pod, so it's pretty great.

Student 6

She's changing school though.

Researcher

So that's like your friends group. And you said that that kind of goes back and forth. Or some positive, some negative. Talk to me if it's a really close friend. What kind of pressure would you feel from them? Whether it's music or not. Or maybe it's the opposite of pressure. Maybe they make you feel relieved.

Student 6

I mean, with close friends and everything, they're not likely to be rude and like the pressure on you. They're more likely to support you and everything.

Researcher

OK. Now let's talk about what you do in your own head. Let's talk about internal pressures. How do you contribute to your own fear of failure?

Student 6

I contribute a lot to that. Because I freak myself out before I get in there and everything. Legit when we were doing. Sorry, that was just, oh my god. We were doing, I think it was auditions for, I don't know what it was, auditions for. (a judge) is here testing peoples. I was on the hallway. I was like losing my marbles. Oh my god, it was awful. And I finally got in there and (the leader) took the music. So I had to go find him and get the music back. And I was like, I was so ready to go and everything. But he left and I had to go find him.

Researcher

And so that got you out of your routine. So then you added to that stress. What does that internal dialogue sound like?

Student 6

I'm going to suck. That's as legit as it is. I know I don't know my notes names and everything. So I know it's going to sound bad. and it's just me playing, so it's gonna be like, mm.

Researcher

Yeah, So when you make a mistake when you were sight reading, how does that affect the rest of the piece?

Student 6

And then I'm like, oh, crap, I just messed up. I'm trying to get the that like the rest better, but it's not in it, yeah.

Researcher

Okay. Let's shift over and let's talk about error culture. Right, so what I mean by that is when a mistake happens in the classroom over here in the bathroom, okay? What are your observations? What happens in the classroom, whether that's from a student perspective, whether that's from a teacher perspective? What is that atmosphere after a mistake happens? What are your observations?

Student 6

Mostly when a mistake happens in the classroom, most people like, will write it and they're not too worried about it or they'll like produce the rhythm when they have time and everything. It's not a big deal but then it's all together and nobody really like freaks out or anything.

Researcher

Okay so nobody really freaks out and that's from a student standpoint. Teachers as well?

Student 6

I don't think they'll freak out. Y'all are the ones that tell us to practice it or write it in or something like that.

Researcher

Okay so if you had to describe the atmosphere in a couple of words, how would you describe the atmosphere around errors?

Student 6

I should have brought like a list of adjectives or something. Oh my goodness.

Researcher

You could keep a simple positive negative neutral that kind of stuff.

Student 6

It's just kind of neutral I guess because there's nobody freaking out and everything. People are just writing it in no way. It's no different really.

Student 6

So how do you respond when you make a mistake?

Student 6

I'm freaking out. I'm trying to write everything out. Ask a student, like what's the note name?

Researcher

Why do you believe you respond that way?

Student 6

I don't..... got to uh, write then told me to write down the notes. I was like I don't know the note names. So it all just stems back to note names and is that knowing them on the staff?

Researcher

Is that being that being fluent with the musical alphabet? What part of it? Flats and sharps?

Student 6

It's not even that. It's legit just the fingerings. I don't care what the note name is. I'm trying to write new fingerings and everything. That's the hard part.

Researcher

So we've been talking about band a whole lot. Let's talk about other classes. What fears do you have about learning or just the classes across the school setting?

Student 6

I don't have, I... the only classes I really fear the math. I'm like, I'm okay in other classes and everything. Except science. I had to do a chicken liver lab yesterday... I threw up on my teacher. But I do okay in history and everything. I love history. But I just don't do that well in math. I never have that in a room.

Researcher

So how, how do those fears about math, And about you said science was the other one sometimes right and you like about threw up on your teacher because you don't like dissecting things Right. How did those fears contribute to your self-esteem?

Student 6

Not good because if you fail a class and most people are like passing that class because I got no smart class But um, there's a bunch of people passing my friend that was in there. I was like I tried to cheat off you and you got 90 something I got 40 but um And it just you don't

Researcher

for the record, don't cheat Yeah Yeah, thank you for being super honest about all of that. Does that does that fear impact? The way that that you see teachers teaching or do they do you just feel like they keep moving or what does that look like?

Student 6

I my god, the keep teaching, they don't slow down....

Researcher

So so you you take a test.... the whole class fails.... Everybody.... what does the teacher do?

Student 6

It's our fault. He's like that sucks for y'all

Researcher

So you would describe that error culture as what? What's the teachers reactions in those in those other classes?

Student 6

Doesn't really care just like if you didn't learn it when I was teaching it All right, I'm moving on with or without Group of students that he did like and then you help them

Researcher

Are there specific teaching up like strategies or approaches that you have found effective for you that help, Help you learn or help you keep that fear gone?

Student 6

Not really because if I There's no like direct way of teaching. It helps me in everything. If the only way is just if I know how to do it, I'm not going to math. I'm not going to do it. But on history and everything, I just braze by in that. All right...

Researcher

So let's go back to the the band side reading process. Okay. How can we as teachers empower you to overcome or just other students, but how can we empower you to overcome that fear of failure when we try reading?

Student 6

I don't know because y'all do is and y'all do is everything is you know, I would hold on. I'm losing my marble, but there's nothing different that y'all should do because y'all are doing everything. They're just sitting there not saying nothing all that, but when you need like help and we ask for help y'all help.

Researcher

Okay, so you feel you feel encouraged currently. That's wonderful. All right, so I've got a good one here. Let's talk about risk-taking. Yeah. Do you feel like you take risks pretty easily? Or do you hesitate with risk-taking?

Student 6

Depends on the risk. Depends on the risk.

Researcher

Okay, let's talk about different types of risks. All right? Yeah. Let's talk about risks with your intelligence, intellect. Let's talk about whether that's in classes, whether that's reading, whether that's like common sense outside of school, whatever you consider intellect, intelligence. What encourages you to take those intellectual risks?

Researcher

Because you don't take risks. Nothing's really ever going to happen. Like if you don't try something, if you don't try something, there's a possibility that you fail, everything. But if you don't try it, then you never know. You're like, you're bad and everything.

Researcher

Are there any specific techniques that you try and do to take those risks?

Student 6

No.

Researcher

Not yet? Okay. How about social risks? How do you take risks to build friends, to maybe that's in a friends group, whatever that looks like, socially, culturally, that kind of stuff?

Student 6

I don't want to take risks and make a friend. I just keep talking and kind of really shut up.

Researcher

So talking a lot, that's okay. That works well. So what would encourage you to take musical risks?

Student 6

I guess if I was better in everything, I don't know what fingerings are and everything. I guess I'd be more motivated to like rinse and everything. I don't really know. But I guess that is actually, I do. I sit down and I ramblin' and ramblin' and everything. Research and study investments that I have...

Researcher

Yeah. Okay. What instances have you noticed where students, you other students in any all of the above, avoid participating in sight reading activities?

Student 6

There's multiple people that just don't participate in sight reading activities because everybody's playing anything. I don't think they know it's like somebody back saw for anything. But they do. Because you know, I do sight read. I'll be out there. But I don't know. Some people just don't want to try and everything.

Researcher

Why do you think that exists?

Student 6

I guess people just don't want to participate just in case they get something wrong or everything. Like no names and everything. Nope. And fingerings out that...And now for just by fingerings or not....

Researcher

Do you avoid participating in that way? (student nods)...So you feel like you're always engaged in those moments.

Student 6

Yeah, if I'm playing the right note or not, I'm playing.

Researcher

I love it. How does that avoidance affect people's learning in the band atmosphere?

Student 6

I think people's learning because if you don't try, then you're never going to get it right. Because if you don't, for this fake, you don't try and do it. Yeah. And you're not going to do it.

Researcher

I love it. So how can teachers create a classroom environment that minimizes that avoidance?

Student 6

I don't know. Because there's not really anything new with people that aren't playing and everything. You can't force them to play. I don't know. I really don't. I really don't know.

Researcher

Okay. Do you feel like you carried any pre-existing notions of failure into the classroom with you?

Student 6

Yeah.... the math class. Oh my goodness. Okay.

Researcher

So those failures in math class made you more failure averse. Like you don't like that feeling. You like that feeling.

Student 6

I don't like that feeling. I don't like that feeling at all. Okay. I don't want to take that. Let's get ... that's awful...

Researcher

All right. So that's a good segue here. Let's talk about high stakes testing. So we've got milestones, end -of -course testing, you've got SAT, ACT. You've got all of these tests that you have taken through elementary school that are timed, that are compared to your peers, all that kind of stuff. So how does that high stakes testing culture influence your willingness to engage or your fear of failure?

Student 6

It affects your willingness to engage and fear of failure because really like if you fail that test you're not like this is a real big thing and if you do good like you move on get all these stuff and all that move on do good but if you fail you have to retake it's just much like trial man very good.

Researcher

Okay. Who who do you feel like puts the most pressure on those tests in the school environment?

Student 6

I didn'tprobably be yourself because if you don't do good on that test you're like not.....

Researcher

Where does that pressure come from though? Like why do you feel like you have that pressure to do well on those tests?

Student 6

Me?

Researcher

Yeah.

Student 6

Because if I don't do well on these tests then I don't get it. I'm not a college. I don't get scholarship.

Researcher

Okay and that college atmosphere is important for you. (student nods) I love it. I love it. So are there are there any strategies that educators can put in place to help alleviate that fear with the high stakes testing?

Student 6

No, not really because most teachers, they get out studying guides, they help people study. Sometimes people even go over some of the questions. There's not really much more you can do

with that because all of the rest just relies on you and everything and what you're going to really do for that test.

Researcher

Yeah. We talked about social pressures a little bit ago. Is there anything that teachers could do to alleviate some of the social pressures that happen?

Student 6

No, because that's some of them people that was, oh my goodness, teachers are not my guess. You're like select few, a handful of teachers are nice. Oh my lord.

Researcher

So you said that there's only a handful of teachers here that are nice? What is the other side of that look like?

Student 6

They rude. Oh my goodness, one of those teachers, she was so rude to me because I have facial tics and everything. She was like, you need to stop aggressively blinking on me. I told her to go back to engineering. She was so nice.

Researcher

Okay. So the way that some teachers speak to students is not flattering.

Student 6

Some of the ways teachers speak to students, they're talking like they don't know nothing. I can't say they're nothing. I say they're not smart enough or anything like that. Some teachers are just really rude and I don't think that's the teaching that they're calling.

Researcher

Okay. I see teachers all the time and I'm like, why are you here? So if you were able to overcome that fear of failure, how might that help your overall musical experience in the band?

Student 6

I guess it would help my overall musical experience because you'll be more confident at play, play louder, because I don't play loud at all. But I give you more confidence in the music, notes, all that. I mean, there's like certain people that play the loudest in there and I can be confident. paid up, casted a confident. But if you're more confident, you play louder and everything.

Researcher

Okay. So if you felt like you could sight read confidently, how would that help your actual musical development? Like what are some specific things you think it would do?

Student 6

Because if you know how to sight read confidently, that would help in LGPE, where you gotta go and sight read, and it's like great and everything. But it'd help you if you're just looking at a piece of music, working through and everything, playing it right, all that.

Researcher

Okay. Do you have any ideas for the current or future study of fear of failure?

Student 6

Not really, because I mean, everybody's got a fear of failure. But if they say they don't have a fear of failure, it's a lie. But no, no, no.

Researcher

Do you have any questions for me?

Student 6

No, no, no.

Researcher

Okay, we're good.

Appendix N: Student 7 Interview Transcript

Researcher

Can you please provide a brief overview of your background in music and music performance and kind of what your current role is with the band?

Student 7

Okay. I've started, I'm playing the clarinet. I started in sixth grade in middle school. I'm still doing clarinets. I'm in Wyind ensemble. I'm a first chair. I've also been in district honor band. Also in (this) County honor band. I also done marching band. I was a clarinet section leader, one of the clarinet section leaders also in marching band. um I think that's good.

Researcher

Okay. Did you have any prior experience in music on anything before Clarinet?

Student 7

No.

Researcher

So you started Clarinet in the sixth grade and that was your first experience. That's fantastic. How has your past musicianship prepared you for where you are today in your current role in the high school band?

Student 7

In middle school, my sixth grade teacher, he had progress checks or, like... where we have one scale as a point and it was all in paper. There was a rhythm check too. And you get a badge for each person. Each scale or like each set of scales, like, and then rhythms you do. And I think that really helped me with playing, memorizing scales and reading more sight-reading, like rhythms and stuff. I've also tried out district honor in middle school too, so I think that really helped me get used to the process and help me progress through high school as well.

Researcher

Okay. Did you take any private lessons during that time?

Student 7

I did not take any private lessons.

Researcher

Okay. So you've always been more self-taught and or in the classroom?

Student 7

Yes.

Researcher

Okay. That's fantastic because you're a fantastic player. In your middle school experience, you said you had progress checks. Did that stuff move pretty slow or did you feel like it moved pretty fast? Were you always feeling like you were playing catch-up or you were always very confident with where you were?

Student 7

I think I was very confident. And I got them pretty quickly. These progress checks, they weren't necessary. It was like, if you want to kind of thing. Because not everybody did it and I think I was the only one who did all of them. There was like badges. I think there were at least nine in like in a small batch. And it says like rhythm master and then scale something. Yeah. Yeah. Those kind of stuff. So that really made me more motivated to like practice and complete the progress check kind of thing.

Researcher

Since we're on the middle school topic, how was the atmosphere in the middle school band room? Do you feel like everybody helped each other? Was it more toxic? What did you feel like that middle school atmosphere was in the band room?

Student 7

I think it was friendly. It was a warm environment. I haven't experienced any negative situations with the band director or anything. I had friends and band friends in there. And everybody was nice to each other. I don't think there were any trouble makers or anything.

Researcher

Did you just have the one band director through middle school?

Student 7

I had one in sixth grade and I had one in seventh and eighth.

Researcher

Did things change much or was it pretty similar?

Student 7

I think it was pretty similar.

Researcher

Pretty similar from director to director? That's good. And then in high school, you feel like you've had similar progress. Once you got to high school, did it move faster? Did it move slower? What do you think?

Student 7

I think it moved... pretty fast. I didn't try out because it was COVID and it was not necessary so I decided not to. So I started in concert band and then the second semester auditioned I moved to transition I think was pretty fast I would say. And it was like not like stress for anything either. I was comfortable through the transition and where I'm at right now.

Researcher

And so you've had you had a head director and assistant director at the high school level. Were there any director changes during that during that time?

Student 7

Oh um assistant director, yeah okay...

Researcher

um did you notice did you notice a big change from the assistant director to assistant director or did it say talk to me about that transition?

Student 7

I wasn't under I don't remember if she could uh conducted us um in concert or symphonic um but uh I don't think I've had any like It's all been pretty consistent.

Researcher

Yeah, it's all been pretty consistent.... According to your experience, we're talking about fear of failure, right? And how that relates to band sight-reading, whether that's individual or in the group, but how would you define the concept of fear of failure? What does that mean to you when I say fear of failure?

Student 7

I'm not living to someone's expectation that you look up to maybe, or someone you respect. I feel like I don't want to fit in or disappoint them. And then, yeah, I think that's how I...

Researcher

So you're saying that it's... And I just want to make sure I hear this correctly, that you are externally motivated. You're motivated by someone else's pressures to you?

Student 7

Or it also to myself, I think. Also, so I don't... Because I want to be, like, successful. Also for my satisfaction as well. Yeah, not too. Because I also want to do... I'm also kind of competitive. So I put my... I put, like... competitive and stuff that isn't competitive. Like those kind of stuff. Like as in self-progression. If I wasn't as good as I thought. That I wanted to be at a place. I think that's also...

Researcher

So when you feel like you're not as good as you want to be, what happens in your head? What's that narrative?

Student 7

Oh, I'll be like, oh... Oh, that was... Oh, that was, like, really good. Oh... I should have done this, I should have done that. Or I can't believe blah, blah, blah. I did this, or, like... I wouldn't say, like, oh, this person's gonna be, like, mad at me. It would be all, like, to myself.

Researcher

Like, gosh. appointment. Yeah. Hey, I can do this and I should have done this better and that kind of stuff. What does that make you do after the fact, whether it's in the practice room or not in the practice room? What happens after you have that narrative?

Student 7

I would just like remind myself like where I was before and then I would like practice more by myself and then just try to make sure that it won't happen again.

Researcher

When you sight read, do you feel like you have some fear of failure? Do you not have that fear of failure and what is that experience like?

Student 7

I think I don't know if I I don't think I have it as much because it's sight reading and I mean it's not expected to be played perfectly but I also do want to play it very well.

Researcher

So you still experience that then internal pressure is kind of what I'm hearing. But if everything messes up and everything goes wrong you're still okay. Yeah. Yeah okay. And I'm just trying to sum up what I hear you say and just make sure that I'm on the right track there. Let's jump down here. So this question has a couple of different parts right and it's talking about the different influences on like in your life that either create fear or create a lack of fear right. So maybe whether it's it's it's fear internally or it's really like really confident and just want to talk about the differences between those but I want to start with like the internal pressures. We've already talked a little bit about that but what are the critical internal pressures that contribute to your fear of failure or lack thereof during sight reading activities in the band?

Student 7

You Er.. Oh like, um... So like when we do sight reading, when we're being taught sight reading, there's like things you should look out for and stuff. So we're like, yeah. So we're gonna add that and then... And then while... Yeah, we're taught to do certain stuff, like make sure you look at the key signature, and not to look at every note and stuff like that. But when I sight read sometimes, I don't focus too much on one thing or one measure. I don't do the tips that I don't really do them during the sight reading, so then after the sight reading is done, and then I'm like, oh... I didn't do it good as well because I didn't do the stuff that they taught me. So, um... I do have confidence in my sight-reading because I've gotten comments and scores from auditions that shows that I'm graded so then there's like this like I'll do well kind of thing.

Researcher

Do you feel like once you know that you will do well that that makes you play better?

Student 7

Yeah, I think it will make me feel better. I'm not as nervous but I'm still like cautious.

Researcher

I understand. So that was like internal pressure so you talked about like a teacher has taught you to do sight reading this way and then internally you're like sometimes I don't necessarily do those things and then I realize after the fact or whatever it is that I need to be doing those things. Which is cool. So that's like your internal pressure its like if I to some that it's kind of like you had a checklist of things. That's cool. What about social pressures? Whether that's friends or family or school atmosphere or whatever. What are the what are those pressures that contribute to the fear and or not in sight reading?

Student 7

I don't know. I don't know. I don't... I don't... There's not much from the outside, like friends pressure, but...

Researcher

You said there's not very much pressure from friends. So you're saying that's a... Is that more of a positive atmosphere? Can you talk about that a little bit?

Student 7

Um... Yeah, uh... We're all like... It's like... There's no, like, um... Like everybody feels like the same about sight reading. Like it's not like the best thing about auditions. Like everybody feels the same way about it. So then that makes everyone feel like, you know, at ease. Because we all share the same feeling. So then we can relate to each other.

Researcher

Yeah, yeah, yeah, that makes sense. Because like you all have the same dread, so then you have some commonality there. I love that, that's great. Okay, how about some cultural pressures? Whether that's from home, from your community. What does that look like in your life that may contribute to some fear of failure and or confidence?

Student 7

My parents are very supportive of my music. I don't feel pressure for them about doing better in music. And I was like, if you wanna do it, you should do it. And if you don't get it, you don't get it. They're supportive. You do your best and that's what you got in. That's as good, they're supportive. So I don't feel any pressure for them.

Researcher

That's awesome. It's nice to have supportive family and community behind you. So how about your experience? We've talked about this just a little bit, the middle school experience. But has that experience led to fear or confidence when you're sight reading? And then talk about that for just a second longer here.

Student 7

Yeah, I think it definitely helped me with sight reading since I was a kid. We did a lot of different things. types of like notes like 16 notes like different combinations of rhythms So I think that helped me recognize some in the second.

Researcher

And I like how you just brought up notes and rhythms as like separate entities. Do you feel like knowing your notes helps you side read better or knowing your rhythms helps you side read better? Or is it, just talk to me about that as a combination. What does it look like?

Student 7

I think rhythm is better because at least you know how it sounds even though you might not know how or you might not know the notes. I think accuracy, I think they count more or not than like, like rhythm wise. Cause when we're starting we're gonna say like, don't worry about the notes. So I think rhythm is more important. Cause you can get to the notes later I think. I think rhythm is harder so I think it's more important.

Researcher

I love it. I don't disagree either. So that's great. What are your observations or experiences about the error culture that you have here at the high school level when we sight-read? When I say error culture, like the way that students and teachers respond to errors, the way that the classroom as a whole is set up to respond to errors, kind of what happens and what are your observations about that?

Student 7

We'll go back, so when we're sight reading I guess, we'll like mention the key signature if we play the wrong notes or we'll play the measure again and we'll like play it twice and then we'll play it again and then we'll go back and play it again... will sometimes someone is like will like

Researcher

Would you consider the error culture in the classroom to be negative to be positive to be neutral?

Student 7

I think it's positive because it's it reflects back to the because we're going back to it so you don't like just like you're like oh well we I'll get that later we actually go back and then make sure we got it right so then we can progress okay

Researcher

So the teacher's responses to those errors stays positive? Is it derogatory at all?

Student 7

No.

Researcher

Okay. Okay. And then same thing from your peers? People sitting around you?

Student 7

Yeah, there's no nothing. It's all positive. I'll tell them to say that, oh, that's supposed to be like, it's the color of all of that. Or then she'll be like, isn't this like the trill is missed to all of that and then we'll all help each other out.

Researcher

I love that. Yeah. And then so you do that, you end the site reading session and then you immediately kind of go to your friends and like this is and you're talking about the things that work well. I love it. Okay. That's very good. How do you respond in the moment to sight-reading errors?

Student 7

Like, oh, I miss that for a tape, you know, or like that. We turn on the music.

Researcher

Do you feel like it affects the rest of the music? Or do you kind of let it go by and then you come back to it at the end? What happens like you make a mistake in the middle of a piece. What happens to the rest of the music?

Student 7

I kind of like, I kind of like freak out. I'll try to do it the rest of them. But I don't think it would be as good as if I didn't. Because I don't think it would be as good as if I didn't. I'm like, oh, no, I didn't do that well. So I'm like stuck.

Researcher

I love it. You get stuck in your brain about that mistake, and it takes your second to come back to it. Okay, make sure I heard that correctly. Why do you think you respond that way?

Student 7

I think it's because we're all aware of like, like, because we're all like, we know how to bring music in and, like I think it's because we try to like do it the best that we can so like when we notice like stuff like that it like turns you off.

Researcher

Okay that makes sense. Let's get away from band for just a second. Let's talk about the school atmosphere here and kind of the type of student that you are. Would you consider yourself a good student in your classes? An average student? A poor student?

Student 7

I would say I'm a good student.

Researcher

You're a good student? Just because I thought about this question just now do you know your class ranking?

Student 7

I'm 15 out of 418.

Researcher

So you keep up with that number pretty consistently? 15th that's very high right? So I would say that makes you a pretty outstanding student. Do you feel pressure to do well in those classes from yourself, from others? What does that pressure look like?

Student 7

I think what is not pressure from others but like when I see other people doing really well like taking AP classes and having like taking advanced classes and stuff it makes me feel like I should like do something similar, thrust them to something and then I'll be like oh maybe I should be like more like academic I think because I've always been like honors That's all I took was in my friends or taking AP and stuff. like maybe actually like stepping up for it.

Researcher

So you've and you mentioned being competitive earlier. Yeah, so that plays a factor in those other classes as well We saw them all taking AP classes. He felt like you wanted to Okay What fears do you have about learning in those other classes?

Student 7

Oh? And it's well, I was always scared of taking AP because I heard it's a lot of like course Coursework and the AP exam tests for like I was scared of like because I Think I'm not a slow worker, but I feel sometimes I just need more time. So I feel like I would not be able to catch up to the coursework.

Researcher

How do those fears contribute to your personal self -image?

Student 7

Um... Um... Can you say it? Can you?

Researcher

Yeah, so those those you talked about the having some fears about being behind in some of those other classes What how does that contribute to your self -image your self -esteem? Describe like what how is your self -esteem for I mean we talked about all of that

Student 7

Yeah Give me two... ah....! Oh well, my self esteem is, I think it's good. I'm not putting myself down that much. I'm confident in some stuff and my coursework and stuff. But yeah, the being behind things, you Yeah, I just, I feel like, as a student, I was like, having all A's and being an honors student and being a senior that I should like, And then like college and stuff like I should be like Like on top of things Or like I'm expected to do like good

Researcher

So when you're expected to do good and you feel like you are behind Does that change your your learning process in the classroom? Do you feel like there are how does that affect you what's your experience around around that? I'm like digging into all the negative things about you right now, and that's okay. That's okay... That's how we learn...You ...We can come back to some of that here in a little bit. Are there specific teachers or specific teaching strategies that you found effective for you and your learning styles that keep you confident? Let me ask it this way. What's your favorite class?

Student 7

My favorite class right now?

Researcher

Yeah, that you get super excited to show up to.

Student 7

Band?

Researcher

Band. Why is band your favorite class?

Student 7

I think... Yeah, because it's music and then I like to learn the pieces and get them done right.

Researcher

Outside of band, what would be your next favorite class?

Student 7

I would say math.

Researcher

Math? In your math classes, is it the math? You just like math or do you like those teachers? What is it about those math classes that makes you like math?

Student 7

Because math is always like the right answer and then it's numbers.

Researcher

You like dealing with numbers and you like having a definite right answer. Yeah, okay I'm gonna jump down And I maybe maybe this is Have you have you thought about some of these things that I'm asking is this like a first time you're thinking about some of these fears Yeah. Okay. Yeah. I like that though because it helps us learn about ourselves and learn about those around us and be like you mentioned awareness earlier and I love being more aware of who I am because it helps my interactions with others and asking tough questions about myself has been the way that I've grown the most. So how can educators empower or help me,... teachers across the school building, how can we empower you to overcome fear and be confident?

Student 7

Um... And then just like being so supportive, like also like pointing out some good things that we did. And then just overall like encouraging us to do the, like try out some things to shogun and just like encouraging and pushing your success. I think that really helped me personally. Okay. Because I think some people are just nervous, but like if we like encourage them, maybe they'll get confident because they're very mature. So like they're very, they're good at their instrument that they believe in them.

Researcher

Does that help in the math class as well? Does that help in a math class as well? Are you empowered the same way in a math class?

Student 7

Yeah. I think so.

Researcher

And so what would that look like in a math class for you?

Student 7

I think for me, or like when you ask them a question, they're like, I don't know. Or like when you ask her like um like maybe like oh yeah when you like solve something on the board maybe and then maybe you made like a part mistake Oh you started this where you know, that's good and then but like this number should be switched So you were almost there, these two things you should fix

Researcher

Gotcha so it's like here's the positive thing, here's the thing, I see what you did there Alright you were on the right track and you

Student 7

seem to put that right I see why you did that Alright and

Researcher

so you like that approach to mistakes made even in a math class Would you approach that the same way in the band classroom when a mistake happens?

Student 7

Yeah I'll be like um that's... I like how you question the tone.

Researcher

When you're running a sectional as the first chair player, how do you approach correcting those mistakes that happen in a sectional setting?

Student 7

I wouldn't directly tell the person. I'll just say in general, make sure you do this, this or that. And then we'll play it again to say the measures again.

Researcher

Okay. Alright, so let's talk for a minute about taking risks. Alright, and there's a couple of different risks that I want to talk about. How would you approach and practice taking social risks at school with your friends, with your peers, with your community?

Student 7

Social risks.

Researcher

Whatever that means for you. When I personally think about taking social risks, I was very shy growing up. And so I actually had trouble making friends. And so a social risk for me would have been just going and talking to someone. To be outgoing enough to go and talk to someone. It took me a long time to do that. Now I talk to people all the time. And you can't give me a shut up. But when I was younger, those were big time social risks. Maybe you're a social butterfly and you get around to everybody. So your social risks may be being the center of attention. Maybe that's asking a question in class. I'm just spitballing here. But what kind of social risks do you have?

Student 7

social risks. What does that look like for you? um.... some time Well, I'm not afraid of answering questions, raising my hand and answering questions. Maybe like...

Researcher

Being videoed for a dissertation.

Student 7

Does like, presentations count?

Researcher

Absolutely. That would be a social risk. Absolutely.

Student 7

Because I'm in business class and we do those well this semester is supposed to be our last semester if we had some and that was out of my comfort zone because I had to speak in front of everyone and remember my lines.

Researcher

Okay, how about intellectual risks? So when you're thinking about what you consider to be highly intelligent things, what kind of risks do you take intellectually? What does that look like for you? you

Student 7

Intellectual risk with...

Researcher

So when I think of intelligence, you mentioned earlier that you've... and this could be kind of social and kind of intellectual, you mentioned your friends were taking AP courses. You've always been an honor student, so then you jumped up to the AP courses.

Researcher

I would consider that a pretty serious intellectual risk because you could get into that class and things not go well. But maybe it's specific assignments that you consider risky because you're not very... You don't feel as confident with those things? What is it about your intelligence that

makes you go and kind of recede back into yourself? Or you know what I'm saying? What scares you a little bit? It makes you hesitate.

Student 7

Yeah, like with discussions, I think, because governments, we had this mock of Supreme Court. So then I picked the... Justice... Supreme Court justice. Okay. And then I had to answer, ask questions about... the cases that the students were present. So then I had to be like, like thoughtful about my questions and not like general questions. So, um, I do, uh, like asking like the, like, uh, I'm getting to know more about the the cases and But then like, I'm not really good at like, like, asking questions or like making conversations, I think. Gathering information from both sides and then like, making like, questions, like, into... that's interrogating.

Researcher

That makes sense. I love it. So let's go back to the band setting a little bit. What are the, how can I encourage or your teachers in general encourage you to take musical risks? What are some things we could do that would help you take more musical risks?

Student 7

I think like telling us that if you take this risk that you can like it helps like make you better or like self-progress. I think that helps me take the risk because you know I was like strong, severe, you know, a great or the best.

Researcher

Yeah. So now I'm going to jump into more of the teaching experiences that you've seen from your teachers and how that affects the students. Have you noticed any instances where students avoid participating inside reading activities due to their fear of failure?

Student 7

Oh yeah, sometimes when we're doing a classroom as a class, a person from a corner might ask who wants to do it for the class and then it's just no one.

Researcher

Just no one. any other any other instances where you've seen that any other examples?

Student 7

Oh like like district honor there before district honor there he lets us like play our A2 to get like nerves out...

Researcher

Oh in our so I'm to flip from individual to group in your group side reading sessions What are some examples that you've noticed that that that happens or do you maybe you don't notice I don't know you

Student 7

Yeah, I think it's the same thing in the group too.

Researcher

Okay. Do you ever avoid participation in this way?

Student 7

Yeah, I do. It's because I feel like, okay, I do want to do it, but I feel like if I do it, I'll be the only one raising my hand. Because nobody wants to do it, but I want to do it. But it makes me look like arrogant, I think. So I just don't do it.

Researcher

So you're avoiding, avoiding arrogance. Okay. And is that because you feel like you would be viewed as arrogant from your teachers? You feel like you'd be?

Student 7

No. The others?

Researcher

So you're peers, you're friends. Okay. Or maybe not your friends, right?

Student 7

Yeah. I just don't want to seem overly arrogant. I don't know. But I do want to.

Researcher

It's like opened up a can. Can we get, can we dig into that just a little bit?

Student 7

Sure.

Researcher

So where do you think that that desire comes from to not seem overly egotistical or arrogant?

Student 7

It's because, well, sometimes people around me will be like, oh. Okay. So like when I was in like, in mind for the all state auditions, there was like these two people there and then they were like, they were talking about another audition they had to do. And then someone was like, do you think you'd do it? You get it? I mean like, and then the other person was like, duh. You know, like as a confidence. And then people around them were like, oh, they were like, I don't know. They were negative about it.

Researcher

So you see other people be disgusted and negative about. Someone else's it like arrogance.

Student 7

Yeah

Researcher

Okay, and that that makes you shy away from that arrogance or perceived arrogance elsewhere I'm just trying to sum up make sure I'm hearing it the right way Do you think that that That The word I'm looking for That that shying away from those moments does that affect your learning?

Student 7

No, I don't think so because Because those are just times uh... and... we do it anyway...

Researcher

How can how can we as teachers create an environment in the classroom that minimizes those avoidance behaviors?

Student 7

I don't know because I think it's just all in my head that people are actually not through and the kind of response? So, Hhmmm...

Researcher

No strategy, you can think of right now, anything that you would recommend. So let's jump over to some other, we've been talking about different pressures. Let's talk about high stakes testing. What's your personal thoughts around whether it's in the course, milestones, standardized testing, SAT, ACT, that kind of stuff. Talk to me about that, does that scare you, do you love it? What's your thoughts around it?

Student 7

I don't like them, they're timed. As I said, I think I take a lot of time making decisions and thinking about the question what the question means. That's why I don't like writing because it's very... like thinking twice. So yeah, like the time thing and then there's a lot of questions. So then I'm like trying to make sure I get through them all.

Researcher

It makes sense. How about... So we talked about social pressures already. We've already talked about your pre-existing notions of failure. Actually, let's talk about that just a little bit. When do you feel like you fail? When would you define that moment? Have you failed before or you felt like a failure? Can you talk to me about any of those moments? Band or not band, it doesn't matter. Just any time you've thought about or more... felt like a failure.

Student 7

C, you know, quizzes or something like that.

Researcher

So it's not even a failing grade. You put that line as like a C. If you get a C, that's a failure.

Student 7

Yeah. OK. Or even like a low B. Even like a low B. OK.

Researcher

Oh, no, that makes sense. So grades have been important for you through your schooling. OK. And so if you get high grades, you feel like a success. If you get low grades, you feel like a failure. And low grades for you are Bs. OK. OK. Cool. You're somewhat smarter than me. Ha ha ha. Are there any strategies that ed educators can use to just alleviate any of those pressures for you?

Student 7

Like teacher always say like it's not about the grades it's about like learning the materials or like Not... ..or... I don't think they can like, help that much. because it's like Well, I have this mindset of like, if you don't get good grades, then like, um, like you won't like get to your college or like, like you get um, Yeah, I think downside. I'd be more successful.

Researcher

Okay, so high grades equals success for your future right now. Okay, so let's put that in terms. This next question, I'm going to word it kind of in, so you've talked about grades being important to you. And if you've got to be, that would be like failure. Okay, if you've got to see, that would be like extreme failure. If you knew that you were going to get an A on everything you did the entire semester, you knew the A's were already there. Would that enhance your ability? overall experience in the class? Would you, would that change your, your focus in the class? What would that look like?

Student 7

Because I'm not interested in most of the subjects. Like if it was like a history class, maybe I wouldn't be paying attention as much.

Researcher

So it would negatively impact because then you wouldn't be paying attention?

Student 7

Well then yeah but then like a math or like reading I probably will because I might use it later in life.

Researcher

Okay so when it when it means more to you for for later experiences the the grades don't matter as much the grades help motivate you when you feel like you won't use it in the future. I'm just making sure I'm getting what you're talking about. Alright, let's go back to sight reading. If you knew that you were going to do everything right, you were super confident about the way you sight read, how would that help you grow as a musician?

Student 7

I think, uh... I would like try. more like more like more like more like maybe more. Part of the pieces maybe, if I'm a good ass irony. I'll use it as my anchor, like... to play better or really go out. I try and do my things.

Researcher

Okay. Do you have any questions for me that might help me, you know, that might benefit this study or my study of the fear of failure?

Student 7

Like why do you think like knowing like what fear of failure stemmed from this and toward it? Or why is this study? Or well you talked about it in your paper.

Researcher

Yeah and I don't mind talking about that a little bit. What I've noticed in the classroom and more recently and maybe it's because I'm getting older and so I'm paying attention less to the way people play and more to people body language and their willingness to participate or not participate. What I've noticed over the last few years is that when things get harder, students tend to shy away from those challenges. And then so it's like they get scared to mess up. And then when they feel like they won't be successful, it's like a snowball effect. And so I've been really searching for different strategies that I can use in the classroom to make sure that students are confident about what they do, whether they play it right or not. So that my approach to mistakes keeps your experience positive. So that you become a stronger musician so that we play better as a group. And if you're better as an individual, then we're better as a group. And so that's kind of where everything started. And then as I have these conversations, it's like I get new questions the whole time, which is really motivating for me, which I think is a great question. And I think that you understanding where I'm coming from helps you when you go back to the classroom, because then you could be thinking about those strategies now that we've talked about it, and then we can have those conversations later. Like, hey, I just noticed that this person in this section, every time you do this, they shut down. And that helps me be a better teacher. Does that make sense? Because then I can make sure that I either avoid that strategy or I use less sarcasm or whatever. Maybe I need more sarcasm, right? Maybe I make everything a joke. And whatever that strategy is, I want to be able to put some research behind it so that I feel comfortable trying things in the classroom that I've never seen attempted. Anything else you want to add? Any other questions you have?

Student 7

Do you think it's possible to not have your failure? Or is that a human thing?

Researcher

I think there's a big time human aspect to that. Some of it is very cultural too. I feel like we are told every day whether that's from our religious institution, from our school, from our home. We're constantly told we're not good enough. You look at makeup ads and you're constantly told you're not good enough. Put this makeup on, it'll make you better. at all these food advertisements. Well, obviously, you know, and you're not good enough, you need to come eat our food, right? And then you get the opposite into that, you've eaten too much food, you're not good enough, you need to go on this diet, right? And so we're constantly told that. And so, like how can I as an educator offset all of those things where our, and this, I think a lot of people still overcome it, but I think it's there all the time. I spent the longest time scared to play in front of people, scared to sing in front of people. That was a big one. I wouldn't sing in front of anyone because I hated the sound in my voice. And now I sing in front of like 50 people at a time in class every single day, and I play in guitar in the guitar class, I sing all the time. And the

narrative changed for me. Actually, (another teacher), one of my best friends in the entire world. He looked at me one day and I asked him a question like how is it that you sight-read so well? He goes I played most of that wrong What are you talking about it sounded great? I've studied music most of my life I thought that was right and he goes. Yeah, I just play it like like it's right But I missed most of those notes I'm like, oh cool He's like when you get to the point where you just where you feel like you just don't you don't care if you make a mistake And you play it like it's right It all sounds better And so, you know that that whole process of getting to a point where you don't care if someone hears you make a mistake. Then you you start to become more confident in your own abilities and then you can literally play things like it's not wrong And and I've definitely started to do that and I still catch myself all the time I'll go back to sight read something with with the group and I will play a wrong note and I feel myself and then I know No, right back into it right wrong and different keep my eyes on the music keep moving ahead You know and I have to I have to have that internal discussion with myself And so I'm the same thing when I'm teaching sight reading how like I just made a mistake as In my side reading and then I try and shy away from it and nope, but I'm confident Right whether I am or not fake it till you make it kind of thing, you know. Anything else?

Student 7

No

Researcher

Okay, Yeah Fantastic well that took more than 30 minutes But thank you That's pretty great

Appendix O: Wind Instrument All-State Form



All State Symphonic Band (Grades 11-12) Wind Instrument District Audition Form

Student:	School:	Date:
Grade:	Instrument: Tuba	Audition Time:
	Panel:	

SCORING INSTRUCTIONS FOR MAJOR SCALES

Award one point for each octave played correctly ascending, one point for each octave played correctly descending, and one point for each arpeggio played correctly. For example:

- A 1-octave scale performed with no mistakes will receive a total of 3 pts: **1 pt ascending, 1 pt descending, and 1 pt for arpeggio**
- A 2-octave scale performed with no mistakes will receive a total of 5 pts: **2 pts ascending, 2 pts descending, and 1 pt for arpeggio**
- A 3-octave scale performed with no mistakes will receive a total of 7 pts: **3 pts ascending, 3 pts descending, and 1 pt for arpeggio**

*Scales must be performed from memory and according to the published GMEA scale sheet requirements.

• **Major Scales and Arpeggios:**

Scale	Ascending Score	Descending Score	Arpeggio Score	Total Score
G				(5 max)
C				(3 max)
F				(5 max)
Bb				(5 max)
Eb				(3 max)
Ab				(5 max)
Db				(3 max)
Gb				(5 max)
B				(3 max)
E				(5 max)
A				(5 max)
D				(3 max)

Total Raw Score: (50 max)

Adjustment Factor: x 0.6000

Major Scale Total:

• **Chromatic Scale:** (10 points maximum) **Chromatic Scale Total:** /10

• **Lyrical Etude:** (30 points maximum) **Lyrical Etude Total:** /30

Tone Quality	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Technique	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Rhythmic Accuracy	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Articulation/Style	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Dynamics/Phrasing	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Interpretation/Tempo	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		

• **Sight Reading Exercise:** (30 points maximum) **Sight Reading Total:** /30

Tone Quality	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Technique	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Rhythmic Accuracy	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Articulation/Style	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Dynamics/Phrasing	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		
Interpretation/Tempo	0 . . . 0.5 . . . 1 . . . 1.5 . . . 2 . . . 2.5 . . . 3 . . . 3.5 . . . 4 . . . 4.5 . . . 5		

Adjudicator Signatures:

AUDITION TOTAL

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Min. total score needed for state-level
audition recommendation: 70.0000

Appendix P: Percussion All-State Form



All State Symphonic Band (Grades 11-12) Percussion District Audition Form

Student:	Instrument: Percussion	School:	Date:
Grade:		Panel:	Audition Time:

Snare Drum (100 points maximum)

• **Etude Performance:** (15 points maximum each category)

Rudiment Quality: /15 Roll Quality: /15 Tempo/Pulse Control: /15 Accuracy: /15

Etude Subtotal: /60

• **Sight Reading:** (40 points maximum)

Rhythmic Accuracy: /20 Technique/Tone Production: /10 Dynamics/Expression: /10

Sight Reading Subtotal: /40

TOTAL SNARE DRUM SCORE: /100

Mallets (100 points maximum)

• **Major Scales:** (48 points maximum)

The Major Scales and Tonic Arpeggios are to be performed in the order listed below from memory two octaves each. The tempo and rhythm requirements are the same as the woodwind/brass scales for Symphonic Band (QN=144). Each scale may be awarded up to 3 points and each arpeggio up to 1 points for a total of 4 points maximum per scale.

G:	C:	F	Bb:	Eb:	Ab:
Db:	Gb:	B:	E:	A	D:

Major Scale Total: /48

• **Chromatic Scale:** (12 points maximum) **Chromatic Scale Total:** /12

• **Sight Reading** (40 points maximum)

Rhythmic Accuracy: /15 Technique/Tone Production: /15 Dynamics/Expression: /10

Sight Reading Total: /40

TOTAL MALLET SCORE: /100

Timpani (100 points maximum)

• **Etude Performance:** (60 points maximum)

Tuning Accuracy: /15 Roll Quality: /15 Tempo/Pulse Control: /15 Accuracy: /15

Etude Subtotal: /60

• **Sight Reading:** (40 points maximum)

Rhythmic Accuracy: /20 Technique/Tone Production: /10 Dynamics/Expression: /10

Sight Reading Total: /40

TOTAL TIMPANI SCORE: /100

Adjudicator Signatures:

AUDITION TOTAL

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Appendix Q: Sight-Reading Process

“The instruction period will be divided into two sections. During the first section, called the general explanation period, (7 minutes/5 minutes/4 minutes) your conductor may use the time as he/she wishes by incorporating any combination of silent study and/or conductor’s explanation. During this time period your conductor may point out specific performance problems, demonstrate how ritards, fermatas, etc. will be conducted, call attention to accidentals, identify unique characteristics of the music (i.e., who has the melody, important passages for certain sections, the presence of repeats, etc.) and answer your questions. At the conductor’s discretion, you may finger passages at any time during the general explanation period. The conductor and students may not count, sing or audibly reproduce the music in any other fashion, including any verbal subdivision of the beat while counting.

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