

2015

# Recruitment and retention : the influence of general music teachers methodology on secondary music ensembles

Julianna Ellen Frost  
*University of Toledo*

Follow this and additional works at: <http://utdr.utoledo.edu/theses-dissertations>

---

## Recommended Citation

Frost, Julianna Ellen, "Recruitment and retention : the influence of general music teachers methodology on secondary music ensembles" (2015). *Theses and Dissertations*. 1977.  
<http://utdr.utoledo.edu/theses-dissertations/1977>

This Thesis is brought to you for free and open access by The University of Toledo Digital Repository. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of The University of Toledo Digital Repository. For more information, please see the repository's [About page](#).

A Thesis  
entitled

Recruitment and Retention: The Influence of General Music Teachers  
Methodology on Secondary Music Ensembles.

By  
Julianna Ellen Frost

Submitted to the Graduate Faculty as partial fulfillment of the requirements for  
the Degree of Master of Music Education

---

Dr. Pamela Stover, Committee Chair

---

Dr. Timothy Brakel, Committee Member

---

Dr. David Jex, Committee Member

---

Dr. Patricia R. Komuniecki, Dean  
College of Graduate Studies

The University of Toledo  
December 2015

Copyright 2015, Julianna Ellen Frost

This document is copyrighted material. Under copyright law, no parts of this document may be reproduced without the expressed permission of the author.

An Abstract of  
Recruitment and Retention: The Influence of General Music Teachers  
Methodology on Secondary Music Ensembles.

By

Julianna Ellen Frost

Submitted to the Graduate College of the University of Toledo as partial  
fulfillment of the requirements for the Master of Music Degree  
in Music Education

The University of Toledo  
December 2015

Music educators at the secondary level are faced with many challenges when trying to recruit students for instrumental or choral programs. Recent studies have looked at recruitment challenges including socioeconomic issues, parental involvement, intellectual competency, music aptitude and extra-curricular activities. Most students' music career does not start when they enroll in beginning band or choral ensembles, as they may have been exposed to music classes as early as kindergarten. General music teachers have the task of introducing students to singing, playing a variety of instruments and creating compositions. With this early exposure to music and the methods used by the general music teacher, students can begin to create their own music preferences, which may influence their choice of ensembles at the secondary level. This thesis looks at whether the methods of the general music teacher and typical activities associated with these methods are related to the numbers of students who choose band, choir or orchestra as the secondary level.

## Acknowledgements

The amount of effort and time spend working on my degree would not have been possible without the love and support received from my parents, brother and all my friends. Thank you for your understanding of the time I have spent trying to complete this degree.

Completing this project has been a learning experience not just for me but for my advisor. I would like to thank Dr. Stover, for her knowledge, patience and lending ear when faced difficulties throughout this creative process.

I would also like to thank my friends for their patience: their advice, helping me locate the literature that I needed to complete my project, for taking me to the Toledo Public library and figuring out how to use a microfilm scanner, and make copies, and figuring out those tricky statistics.

# Contents

Abstract.....	ii
Acknowledgements .....	iv
Contents.....	v
List of Tables .....	vii
I. Introduction	
A. Background.....	1
II. Review of Literature	
A. Methodologies of Music.....	5
B. The Orff-Schulwerk Approach.....	6
C. Dalcroze.....	8
D. Kodály.....	9
E. Music Learning Theory (Gordon).....	11
F. Traditional Music Textbooks.....	13
G. Music Express/Music K-8.....	14
H. Summary.....	15
III. Methodology	
A. Purpose of the Study.....	17
B. Participants.....	18
C. Data Procedure.....	19
IV. Results.....	21

V.	Conclusion.....	49
	A. Limitations.....	51
	References.....	54
	A Letter of Consent.....	57
	B Survey.....	58

## List of Tables

Table 1: Methodology and materials used in the music class room.....	22
Table 2: Methodology used by choral major.....	26
Table 3: Methodology used by instrumental major .....	28
Table 4: Methodology used by general music major .....	29
Table 5: Grade level(s) taught .....	31
Table 6: Minutes per week general music class taught .....	32
Table 7: Number of students taught by the music teacher .....	32
Table 8: Pre-band instruments taught.....	33
Table 9: Grade Level for Beginning Ensembles .....	34
Table 10: Number of students enrolled in beginning ensembles.....	34
Table 11: Number of students enrolled in beginning ensembles of teachers with a choral major .....	36
Table 12: ANOVA of students enrolled in beginning ensembles with choral majors.....	36
Table 13: Number of students enrolled in beginning ensembles of teachers with an instrumental background .....	37
Table 14: ANOVA of number of students enrolled in beginning ensembles with instrumental major teachers .....	37
Table 15: Number of students enrolled in beginning ensembles of teachers with a general music major.....	38

Table 16: ANOVA of number of students enrolled in beginning ensembles with general music major.....	38
Table 17: Number of students enrolled in beginning ensembles Dalcroze .....	39
Table 18: ANOVA of ensemble type with Dalcroze .....	40
Table 19: Number of students enrolled in beginning ensembles Kodály .....	40
Table 20: ANOVA of ensemble type with Kodály .....	41
Table 21: Number of students enrolled in beginning ensembles in Orff.....	42
Table 22: ANOVA of ensemble type with Orff.....	42
Table 23: Number of students enrolled in beginning ensembles Music Learning Theory .....	43
Table 24: ANOVA of ensemble type with Music Learning Theory .....	43
Table 25: ANOVA of beginning choir ensembles with Dalcroze, Kodály, Orff, and MLT .....	44
Table 26: ANOVA of beginning band ensembles with Dalcroze, Kodály, Orff and MLT .....	44
Table 27: ANOVA of beginning orchestra ensembles with Dalcroze, Kodály, Orff and MLT .....	45
Table 28: ANOVA of beginning jazz ensembles with Dalcroze, Kodály, Orff and MLT .....	45

# Chapter One

## Introduction

### Background

Most music educators emphasize the importance of having many varied types of music activities, rather than limiting the child to any one experience or method (Williams, 1995). Music standards incorporate different areas of music singing, playing instruments, movement, improvisation, and listening skills. With the music standards, general music teachers have an opportunity to expose students to a variety of musical skills.

The recruitment and retention of students in secondary music ensembles, such as choir, band, jazz groups and orchestra is problematic in some school districts, but not in others, due to many variables. There are many issues in the recruitment of students in both beginning ensembles as well as retention of students in the secondary ensembles. Many music educators are faced with multiple challenges with their music programs: low enrollment, retention, lack of funding, socioeconomic issues of the district, lack of administrative and parental support, conflicts with extra-curricular activities, and other issues. Music researchers have looked at these different issues to help music educators understand and try to find solutions to solve the problems of recruiting and retaining ensemble musicians.

Research has been conducted on the variables of socioeconomic, extra-curricular, parental influence, musical aptitude and intellectual competency to

show how these different areas could affect the enrollment and retention in school instrumental and choral programs at the secondary level. Other studies have looked at the influence of the music director to the level of retention of the students in the secondary music programs. The research on the influence of the music teacher is better suited for describing issues of retention and not recruitment of students because many times students will have different music teachers throughout their musical career, including general music teachers who use various teaching methodologies and who have different strengths in various musical skills. The question remains would the different strengths of various music methodologies that the students have been exposed to affect the student's choice to continue music instruction by enrolling in secondary ensembles? Does the methodology of the general music teacher, especially one whose primary job description is strictly teaching general music, influence the enrollment in secondary instrumental or choral programs?

General music teachers have National and/or State standards they must follow and, in some cases, schools districts have their own music curricula or standards, that can be adaptations of the National or State Standards. General music teachers choose methods and materials that best suit their philosophies of music education, skills and the needs, interests and abilities of the children they teach (Williams, 1995). The general music teacher has a variety of methodologies and materials that can be implemented in the music classroom: Orff-Schulwerk, Kodály, Music Learning Theory, Dalcroze, traditional music textbooks,

published music magazines, technology and/or a combination of these methodologies and materials. The four methodologies, Orff, Kodály, Music Learning Theory and Dalcroze emphasize different music skills, concepts and knowledge. By using the different methodologies the general music teacher can produce students who are stronger in certain musical skills or who excel in certain musical areas. This study looks at the strengths and weakness of different methodologies used at the elementary level, and their possible role in the recruitment and retention of students in band, choir and orchestra at the beginning and secondary levels.

Due to various teaching methods and material, students may gain music preferences at a young age, starting with the exposure in general music at the elementary level. With the different state music standards throughout the United States, music curricula can differ from state to state and from district to district. General music teachers are often the students' first or only music teacher and their methodology and materials used could possibly influence student interest and preferences in music. Therefore, this thesis will examine the following methodologies; Dalcroze, Orff, Kodály, and Music Learning Theory. Specifically, do these different types of general music methodologies influence the type of musical ensemble a student may pursue? Orff and Music Learning Theory promote a more instrumental approach to music with the emphasis on instrumental playing (xylophone, recorder and percussion instruments). Would these methods promote the enrollment of students in instrumental ensembles?

Kodály promotes a vocal approach with the emphasis on singing, folk songs and listening. Would the Kodály approach encourage the recruitment of students into choral ensembles? Dalcroze promotes overall musicianship emphasizing listening, singing and movement. Would Dalcroze encourage the recruitment in both instrumental and choral ensembles? These are the research questions that are at the heart of this study.

## Chapter Two

### Review of Literature

This chapter will examine the different methods or approaches that general music teachers can apply in their classroom, including a brief synopsis of the method or approach and how various music skills are taught. Also, this chapter will be an overview on the supplemental materials used by teachers in addition to established methods such as traditional music textbooks, and music magazines – *Music Express* and *Music K-8*.

### Methodologies of Music

General music teachers have a wide variety of methodologies that they can implement in their classroom. Orff-Schulwerk, Kodály, Dalcroze, and Music Learning Theory are common methods and approaches used by general music teachers throughout the United States. Each of these methodologies or approaches presents a different process in teaching music to children, and an emphasis on a certain skill set. Some general music teachers are well-trained in specific methods whereas others have only been exposed to them in their college music methods courses. General music teachers can be certified in one or more of these methodologies. Some music teachers may specialize or focus on one approach, while others will borrow techniques from multiple approaches. The various aspects of these music teaching methods are discussed in the following sections.

For the purpose of this study, methodology will be defined as a set of methods, rules, or ideas that are important in a science or art: a particular procedure or set of procedures. Methodology encompasses the way that someone teaches, the materials that are used in teaching and the skills that are emphasized. Using the term methodology can be problematic because some people interpret methodology as a recipe or a rigid curriculum or set of lesson plans. Those who teach using many of the “methods” of teaching music abhor the use of the term “methodology” to describe their teaching. They prefer to use the term approach or process or inspired. For this literature review, the term methodology is used as a generalization of the different music teaching styles or approaches (Stover, 2015).

### **The Orff-Schulwerk Approach**

The Orff-Schulwerk approach is based on the learning process of imitation, exploration, and improvisation. Carl Orff (1895-1982) was a German composer, who studied at the Munich Academy of Music. In 1925, he became the musical director of GüntherSchule in Munich where he created the Orff-Schulwerk approach with his colleague, dancer Dorothee Günther. This improvisatory approach to music and movement education was the basis of the Orff-Schulwerk used in schools today. (Madden, 1984)

Orff believed that children should be allowed to independently discover music by encouraging original creative musical expression through improvising. Improvisation is an ability that children should possess to help with the

development of music. It is the process of “making up” a musical idea that can be done with movement, pitched or non-pitched instruments, or by voice.

Improvising techniques can be taught by using rhythmic patterns of speech, that are then reproduced by clapping, stomping or on instruments. Orff teachers can use a variety of un-pitched percussion instruments including triangles, hand drums, wood blocks, bells, and cymbals, as well as melodic instruments such as glockenspiels, xylophones, metallophones and the recorder.

The Orff-Schulwerk is a common “methodology”<sup>1</sup> used by general music teachers throughout the United States. There are three levels of post-baccalaureate training offered in colleges and universities throughout the country. Each level is two to three weeks in length (Shamrock, 1997). An Orff background should contribute to a well-rounded musicianship for those who study instruments - wind or brass instruments, as well as percussion and strings. Experience in Orff-Schulwerk in a number of schools systems in the United States has supported this premise-children coming into band and orchestra programs with and Orff background have adapted much more easily (Shamrock, 1997). Because of the emphasis on instrumental music, it could be presumed that those students who are taught through an Orff approach would continue their music career in the instrumental direction.

---

<sup>1</sup> Orff teachers do not use the word “method” or “methodology” when describing Orff-Schulwerk, but use the word “approach” because each music class is organic with many of the ideas used coming from the students, instead of following a rigorous method.

## **Dalcroze**

Émile Jaques-Dalcroze (1865-1950) studied at the Conservatoire Music in Geneva. In 1892 he became the professor of harmony at the Geneva Conservatory where he started his system of Eurhythmics. Jaques-Dalcroze became a teacher in Hellerau, Germany until the start of World War I. In 1915, the Émile Jaques-Dalcroze Institute in Geneva was founded and today students can study this method of music education. (Dalcroze Society of America, 2015)

The Dalcroze approach to music education consists of three components: Eurhythmics, Solfège and Improvisation. Eurhythmics teaches concepts of rhythm, structure and musical expression through movement. Solfège develops an understanding of pitch, scale and tonality through activities emphasizing aural comprehension and vocal improvisation. While, improvisation develops an understanding of form and meaning through spontaneous musical creation using movement, voice and instruments (Williams, 1995). The focus of the Dalcroze method is movement to music that allows the student to feel the musical shape, tempo, dynamics, texture and style. The use of “fixed do” solfège continuously connects the written, physical, aural and cognitive aspects of music (Gerhardstein, 2001). Dalcroze teachers use the piano to create improvised melodies for their students to respond with improvised movements. To implement the Dalcroze approach, the music educator needs to be an accomplished piano player and improviser.

There are Dalcroze training centers in Colorado, Massachusetts, New York, Pennsylvania and Canada that offer a two-week intensive training or short-term workshops. Dalcroze Certificates, the License and the Diplôme Supérieur are offered for teachers who complete the skills necessary for each. These awards typically require two to five years of training. The License is the most advanced credential offered in the United States while the Diplôme is only offered in Switzerland (Dalcroze Society of America, 2015). Many of the Dalcroze methods and techniques can be incorporated into other methods. There are not very many Dalcroze teachers in the United States. The Dalcroze method is not focused on either instrumental or vocal music, but has an emphasis on musicianship that could transfer to any ensemble, but would not necessarily help recruit for band or choir.

### **Kodály**

Zoltán Kodály (1882-1967) was a Hungarian composer, who studied philosophy of literature at the University of Budapest. He also received a diploma in composition from the Academy of Music. He then studied at Eötvös College, and started work for his teachers' diploma. Kodály along with Jenő Ádám and others, created the Kodály-inspired musical curriculum and teaching methods used throughout Hungary and later worldwide. (Swyers, 1993)

Teachers using Kodály-inspired<sup>2</sup> teaching believe that music should be for all. Kodály teachers focus on folk songs that are from one's native tongue. Kodály believed that through folk songs, that people could and should preserve their culture. The texts of the songs that are taught to kindergarten children should "start from the soul of the child and his view of the world" (Kodály, 1974 as found in Swyers, 1993). Singing is the primary performance medium that music is taught, according to Kodály (Madden, 1983). Kodály-inspired teaching uses the approach of preparation, presentation and practice when teaching music concepts and skills. With Kodály-inspired teaching, every child has the opportunity to learn music regardless of their socioeconomic status since instruments are not a main focus of this approach. The voice is an instrument that everyone possesses.

Students in a typical Kodály class would use three pedagogical tools that Kodály borrowed from others. Solfège, with move able "do" with la-based minor as the basis of the pitch structure. The second tool is the use of Curwen hand signs to show tonal syllables. The third tool is the French time names for rhythm. Throughout all lessons, musical literacy and singing are the forefront. Musical materials are highly sequenced starting with the use of sol-mi and then the pentatone or pentatonic scale while learning to sing. Rhythm starts with ta, ti-ti, and ta rest (quarter note, pair of eighth notes and quarter rests) and continuing to more complex rhythms.

---

<sup>2</sup> Kodály teachers use the term Kodály-inspired instead of method.

Kodály is a common “methodology” used by general music teachers in the United States. There are 3 levels of Kodály certification that are offered at 20 colleges and universities at the baccalaureate or masters level throughout the United States (Organization of American Kodály Educators, 2015). Two-week workshops are offered for teachers who would like to incorporate the Kodály approach in their music classroom. The use of the singing voice with Kodály-inspired teaching would promote students’ interest and skills in a vocal ensemble.

### **Music Learning Theory (Gordon)**

Edwin E. Gordon (1927-2015) earned his undergraduate and graduate degrees at the Eastman School of Music in music and education, respectively. Gordon went on to University of Iowa to pursue his PhD, where he studied fine arts, educational psychology, linguistics, test development, measurement, and theoretical and applied statistics (Gordon, 2011). After receiving his PhD degree, Gordon became a professor of music education and developed a battery of music aptitude tests as well as Music Learning Theory.

Music Learning Theory provides teachers a comprehensive and sequential method for teaching essential audiation skills with the incorporation of rote-first methods used by Orff, Dalcroze, and Kodály (GIML, 2008).

Audiation is the ability not only to hear and manipulate the music inside your head. Music Learning Theory is the order in which sequential objectives are

introduced in curriculum to accomplish a comprehensive objective, a musical goal (GIML, 2008).

Music Learning Theory focuses on the use of rhythm and tonal patterns, allowing for students to acquire a large repertoire of these patterns. The use of testing and assessments is also evident in Music Learning Theory. Edwin E. Gordon created the Primary and Intermediate Measures of Musical Aptitude, tests that focus on rhythmic and tonal pattern identification, to predict students' future success in music.

Gordon and his colleagues created *Jump Right In! The Music Curriculum* that contains lessons that help children to audiate, coordinating with Gordon's learning sequence activities and instruction, and providing variety of tonal, rhythmic, and meter patterns (Gerhardstein, 2001). After the creation of *Jump Right In! The Music Curriculum*, one of Gordon's colleagues realized that Gordon's music learning theory also provided material for instrumental music. Gordon, Richard Grunow and Christopher D. Azzara with co-author Michael E. Martin created *Jump Right In! The Instrumental Series* that includes instructional books for each instrument and pattern instruction in a variety of tonalities and meters. Students are required to sing, move and play each of the patterns in the book (Gerhardstein, 2001). This is the only method of the four in this study that has a comprehensive band curriculum.

Music Learning Theory is taught in colleges and universities throughout the United States. For the practicing teacher there are different Professional Level

Courses that are offered to music educators with either an early childhood, elementary or instrumental music track. These are two-week workshops for either Level 1 or Level 2. (GIML, 2008) The focus of Gordon's Learning Theory is to teach musicianship, by allowing students to learn tonal and rhythmic patterns using the voice and instrument. Gordon mentions that aural preparation can influence the student's ability to perform well on an instrument and that competence can aid in the motivation and retention of the student in the instrumental program (Zamboni, 2011).

Teachers can use any one or all four of these methods. The next section will focus on the materials that teachers can use in their classrooms. These materials can be implementations of the methods or additional resources, or assessments.

### **Traditional Music Textbooks**

Traditional music textbooks use a variety of methods and approaches. An example of music textbook is *Music Connection* by Silver Burdett which provides music literature including detailed lesson plans in the teacher manual, piano accompaniment and audio for all the songs, Orff accompaniment-recorder, xylophone or percussion, as well as worksheets that can be used for assessment purposes. There are also individual student books for each grade level from Kindergarten through sixth grade with music literature that ranges from American Folk songs, music from around the world, to songs for different holidays.

## **Music Express/Music K-8**

*Music Express* and *Music K-8* are magazines that offer a variety of songs that are designed to engage students in the music classroom. They provide new activities and give helpful hints on teaching strategies teachers can incorporate into their curriculum. They are not designed to be an entire curriculum but to be used as supplementary material. The musical materials and lesson plans in *Music Express* and *Music K-8* incorporate different skills such as singing, movement, improvisation and literacy.

*Music K-8* is a bi-monthly publication that provides ten new songs that include piano accompaniment, lyrics, and audio accompaniment. *Music K-8* products and resources are educationally sound and designed to motivate today's students. (Music K-8, 2015) They are contemporary and exciting for students, built on timeless concepts that allow teachers to use the products for years to come. In *Music K-8*, the main focus is singing, but each edition has one recorder and one xylophone song. They also have ideas for small programs for elementary students. Helpful hints and information about the songs can be found throughout the magazine.

*Music Express* is a monthly publication that also includes piano and audio accompaniment. *Music Express* products and resources provide lesson plans, information about composers, instruments and different genres of music. *Music Express* focuses on singing, but every edition has one recorder song, and one or

two lessons plans that are Orff based. Individual student magazines are available, that include music, listening activities and reading materials.

Music text books and published music magazines can be found in many music classrooms. These resources generally follow along with the National music standards.

## **Summary**

These different methodologies all have unique ways of teaching specific musical skills to students. There are times when the methodologies have some similarities such as movement, singing, rhythmic patterns, and music literacy. Orff focuses on multicultural music, improvisation, playing instruments, movement, drama, creating a unique performance, links to other subjects and cultures. Kodály focuses on folk/art music; music literacy, singing, inner hearing, and singing games, moveable do solfège with la-based minor. Dalcroze focuses on movement, music theory, listening, fixed do solfège, interpretation and musicianship. Music Learning Theory focuses on movement, rhythmic and melodic patterns, performing music concepts, audiation, individualized instruction, and assessments of musical aptitude (Stover, 2014).

Do these different types of general music methodologies influence the type of musical ensemble a student may pursue? Orff and Music Learning Theory promote a more instrumental approach in music with the emphasis on instrumental playing (xylophone, recorder and percussive instruments). Would they promote the enrollment of student's instrumental ensembles? Kodály

promotes a vocal approach with the emphasis on singing, folk songs and listening. Would the Kodály approach encourage the recruitment into choral ensembles? Dalcroze promotes instrumental or choral with the emphasis that includes musicianship, singing and movement. Would Dalcroze encourage the recruitment in both instrumental and choral ensembles? These are the research question that is the focus of this study.

## Chapter Three

### Methodology

#### Purpose of the Study

This section describes the purpose of the study. It begins with a brief synopsis of why the study was created, followed by a description of the participants and how the subjects were recruited to participate. Finally, information about the data procedures and data collection will be presented.

This study was designed to answer a question in the researcher classroom. The researcher is a general music teacher, with over 500 elementary students from kindergarten to fifth grade. When students enter sixth grade, they must chose either band or choir. Over the past few years there has been a small increase of the number of students who have decided to enroll in band. With the researches background of Orff Level 1, a member the local Orff chapter as well as an officer, with an instrumental background including flute and double bass. Is the musical experience and instrumental knowledge of the researcher influencing students to join band?

In most of the studies regarding the recruitment and retention of secondary ensembles students, the issue of previous musical experience through their general music classes has been marginalized. This study will concentrate on whether the methods used by the general music teacher might have an impact on the secondary ensemble programs.

## Participants

One hundred and thirty eight K-12 general music teachers from varied school districts ranging from rural to urban participated in this study. The survey participants were recruited via electronic media. Participants were informed about the purpose of the study, that participation was voluntary, and that no identifying information would be recorded. An electronic letter of consent was sent via email along with the link to the survey that was housed on SurveyMonkey.com (Finley, 2009).

Subjects were recruited using a variety of ways. First, a personal email was sent to teachers in OMEA (Ohio Music Education Association) District 1<sup>3</sup>. The email addresses were obtained from the OMEA district website that is accessible to the general public. This list is comprised of mostly instrumental and choir directors, a few orchestra, jazz directors, and a few general music teachers in Northwest Ohio. In order to reach more general music teachers, participants were invited on several Facebook pages. AOSA (American Orff-Schulwerk Association), which the official Facebook page for the American Orff-Schulwerk Association, is open to the public and has 5000 members. *Kodaly Educators* Facebook page is open to the public and has 3,126 members. *I'm a General Music Teacher* is a closed Facebook page for current and retired music teachers only with 4600 members. *Northwest Ohio Orff Chapter #90* Facebook page is the official

---

<sup>3</sup> District 1 of the Ohio Music Education Association includes the counties of Defiance, Fulton, Henry, Lucas, Williams and Wood County.

Facebook page for Orff Chapter #90, opened to the public and has 41 members. The invitation to participate in the survey was also posted on the personal Facebook pages of myself and my advisor. Using the snowball effect several people shared the invitation on their own Facebook pages. With the help of these social network pages, the scope of the participants expanded beyond Ohio. The participants taught in thirty-two states, with a majority from Ohio.

The survey was open for seven weeks from February 22, 2015 to April 2, 2015 on SurveyMonkey (Finley, 2009). At the completion of the survey, the results were compiled electronically using SurveyMonkey. Of the 138 respondents, only 126 completed the entire survey and were usable. Of the 12 surveys not used participants had missing information about the enrollment numbers of secondary ensembles that was needed for the data results. The data that was collected from 126 surveys was analyzed for results that are present in the next chapter.

### **Data Procedure**

After IRB approval, a survey (Appendix B) was created using SurveyMonkey. This is a data generating website that allows for the creation of surveys and questionnaires. The survey included questions concerning the music teacher's training and methods, demographic information and information about the numbers of students in ensembles and the grade that students began each ensemble.

The survey began with factors concerning the music teacher: a) methodology used by the general music teacher, b) what musical training did the general music teacher receive in college and c) how often does the general music teacher see students on a weekly basis? Then next survey demographic component used to identify the size of the school district, the location by state and grade levels and subjects taught by the teacher. Information about the particular ensembles included: a) when students start beginning ensembles, b) student enrollment in secondary ensembles i.e. instrumental band, choir, orchestra and jazz band; c) size of ensembles. The survey concluded with a question about collaboration between general music teachers and secondary ensemble directors.

After the survey was closed the data was then analyzed and the results will be presented in the next chapter.

## Chapter Four

### Results

In this chapter, the raw data will be presented in the order of the questions asked on the survey. There will be generalizations comparing the different areas of music study with the methodologies used by those participants. Survey questions asked participants what methodology is used, gathered general information about the participants: area of study in college, major instruments or voice while studying in college, subject areas taught, grade levels taught, number of students taught, music ensembles offered in their school district, the grade level ensembles are offered, size of the school district, and the use of pre-band instruments. The last question of the survey obtained information from participants about their ability to collaborate with the secondary ensemble directors.

At the start of the survey, participants were asked what methodologies and materials they use in their classroom. Participants had to state if they always, sometimes, rarely or never use each methodology or type of classroom materials. The methodologies were Dalcroze, Gordon, Kodály, and Orff-Schulwerk. The types of classroom materials included online resources, *Music Express/Music K-8*, traditional music textbooks, and “other” materials. Some of these materials align themselves with an established methodology, for example the use of recorder of in *Music Express* aligns itself with the Orff approach. Many of the traditional music textbooks can use various methodologies when creating a lesson in the

materials provided. Table 1 shows the methods and classroom materials used by the participants.

Table 1: Methodology and materials used in the music class room (N=126)

	Always	Sometimes	Rarely	Never	N/A
Dalcroze	1	38	34	26	27
MLT	4	21	26	46	30
Kodály	22	70	17	6	12
Orff-Schulwerk	38	51	11	10	17
On-line	20	77	9	5	17
Music K-8	13	49	27	20	17
Textbooks	12	34	36	29	15
Other	11	20	3	13	79

The data shows that the most common methodology is Orff-Schulwerk with 38 participants indicating that they always use, 22 participants always use Kodály, four participants always use Music Learning Theory and one participant always uses Dalcroze. For classroom materials, the data shows that 20 participants always use online resources, 13 participants always use *Music K-8/Music Express* magazines, 12 participants always use music textbooks, and 11 always use “other” materials.

To more easily understand the use or non-use of the methodologies (N=126) in the classroom, the responses of always and sometimes were combined as positive use of methods and materials and the responses of rarely and never were combined as negative use of methods and materials. Ranking the combined positive use of methods and materials, online resources rank first with 97 participants (77% of the population), followed by Kodály at 92 participants (73%), then Orff at 89 participants (71%), *Music K-8/Music Express* at 62

participants (49%), traditional music textbooks at 46 participants (37%), Dalcroze at 39 participants (31%), “other” materials at 31 participants (25%) and Music Learning Theory at 25 participants (20%).

The combined negative use of methods and materials shows that 72 participants rarely or never used Gordon at 57% of the population, 65 participants (52%) rarely or never used music textbooks, 60 participants rarely or never use Dalcroze (48%), 47 participants rarely or never use *Music K-8/Music Express* (37%), 23 participants rarely or never use Kodály (18%), 21 participant rarely or never use Orff (17%), 16 participants rarely or never use “other” material (13%) and 14 participants rarely or never use online resources (11%).

When looking at the combined positive use of methods the data show that Kodály at 73% is the most commonly used method, followed by Orff at 71%, then Dalcroze at 31% and finally Music Learning Theory at 20%. The combined positive use of materials show that the most commonly used materials were online resources at 77%, then *Music K-8/Music Express*, music textbooks and followed by “other” materials. The survey also included an open-ended box that allowed participants to write additional methods and materials used. The following were mentioned in the text box: Amidons—the New England Dancing Masters, Artie Almeida, Carol Krueger Progressive Sight-singing, Denise Gagne—Music Play, Feierabend’s First Steps in Music, Gameplan, Kodály Materials, Music is Fun, Pearson On-line, Quaver, Share the Music, Workshop Lessons, and creation of own materials.

Next is a brief look at the “other” methods and materials that were written in by the participants. Amidons-The New England Dance Masters materials were created by Andy Davis, Mary Cay Brass, and Peter & Mary Alice Amidon offering schools and communities traditional dance materials and resources. Another material used by participants was Progressive Sight Singing which includes rhythmic exercises, encourages students to participate with singing, chant, writing and improvising.

There are several online music websites that provide additional resources for music teachers. Quaver is an interactive website that is an energetic teaching assistant, helping teachers engage young people in the world of music (Quaver, 2011). Quaver offers teacher-friendly resources, standard-based content, customizable curriculum and district management capabilities and much more (Quaver, 2011). Pearson On-line is another interactive website that as active listening guides to help students identify musical style and composers. It also has videos to help students understand musical form; explore the nature and function of form of each musical element, and overviews of cultural background of different styles of music. Pearson On-line offers many different forms of lessons and assessments for students and teachers.

GamePlan is a music curriculum for elementary age students created by Jeff Kriske and Randy DeLelles and published by KiD sounds. It offers a full-year curriculum for grades K-5, including themed lessons, folk songs with Orffestrations, dancing activities, visuals, worksheets, listening activities and

recorder lessons. First Steps in Music is based on John Feierabend's curriculum for Infants and Toddlers, Pre-school and beyond. Feierabend's curriculum has musical workouts that include eight musical activities to help students become tuneful, beatful, and artful individuals (Feierabend, 2014).

In Question 2 participants were asked their specialty of music studies in college. Knowing the participants specialties before becoming a music teacher may help understand why certain methodologies are chosen when becoming a music teacher. Participants could select from music education in choral, general music, instrumental music, orchestra, performance and "other". Participants indicated that 36 studied choral, 41 studied general music, 74 studied instrumental music, eight were performance majors, and one participant studied orchestra. Some participants had multiple specialties: a combination of choral, general music and instrumental music education; general music and instrumental music education; general music and choral; general music, instrumental music education and orchestra; and instrumental music education and performance. In addition, ten participants indicated another area of study that included: piano/vocal music education; elementary education with music minor with a BA in music; theater; music with no specialization and a few participants indicated that they were required to take course work for all areas listed on the survey.

Participants were asked in Question 3 what their major instrument or voice was while attending college. The results indicated that 73 participants

majored in instruments with 62 who studied wind or brass, five participants studied percussion, and six participants studied strings. 37 participants studied voice and 25 participants studied keyboard. Five participants that indicated they studied more than one instrument: instrumental and choral; keyboard and choral; and voice-tenor, and keyboard and choral. One participant did not answer the question.

Because different type of music majors might gravitate towards certain methodologies, the data from the methodology question was then disaggregated by major area in college. The results will also show the combined positive results of always and sometimes used, and the combined negative results of rarely and never used.

Table 2 looks at participants who selected choral (N=36) as their specialty of music studies at college and the current methodologies used in their classrooms. Kodály and Orff both had nine participants indicate as a methodology selected as always used. Online and *Music K-8/Music Express* both had four participants indicate as classroom materials selected as always used.

Table 2: Methodology used by choral major (N=36)

	Always	Sometimes	Rarely	Never	N/A
Dalcroze	0	8	12	6	10
MLT	2	6	5	12	11
Kodály	9	23	1	0	3
Orff-Schulwerk	9	16	2	1	8
On-line	4	24	2	1	5
Music K-8	4	14	8	5	5
Textbooks	1	10	15	5	5
Other	3	9	1	1	22

The combined positive use of methods and materials for Table 2 show that 32 choral majors use Kodály (88% of population), 28 choral majors use online resources (78%), 25 choral majors use Orff (68%), 18 choral majors use *Music K-8/Music Express* (49%), 12 choral majors use “other” materials (32%), 11 choral majors use music textbooks (30%), eight choral majors use Dalcroze (22%) and eight choral majors use Music Learning Theory (22%) .

The combined negative use of methods and materials show that 20 choral majors rarely/never use music textbooks (56% of the population), 18 choral majors rarely/never use Dalcroze (50%), 17 choral majors rarely/never use Music Learning Theory (47%), 13 choral majors rarely/never use *Music K-8/Music Express* (36%), three choral majors rarely/never use Orff (8%), three choral majors rarely/never use online resources (8%), and one choral majors rarely/never uses Kodály (3%).

For the combined positive methodologies used by choral majors Kodály at 88% is most commonly used, followed by Orff at 68%, then 22% use both Dalcroze either Music Learning Theory. The use of online resources at 78% was the most commonly used classroom material, followed by *Music K-8/Music Express* at 49%, then “other” materials at 32% and music textbooks at 30%.

“Other” materials used by choral majors include: *Choral Octavi*, *Gameplan*, *Denise Gagne*, *Feierabend* and *Music is Fun*.

Table 3 reports the participants who selected instrumental (N=74) as their main study at college, and their current methodologies used in their music

classroom. Orff, at 24 participants, is the highest ranking selected as always used, online resources at 13 participants ranks second, and Kodály at nine participants' ranks third as a methodology that is always used.

Table 3: Methodology used by instrumental major (N=74)

	Always	Sometimes	Rarely	Never	N/A
Dalcroze	0	23	19	17	15
MLT	1	15	15	28	15
Kodály	9	41	11	5	8
Orff-Schulwerk	24	27	9	9	5
On-line	13	46	6	2	7
Music K-8	8	25	25	16	10
Textbooks	8	20	19	18	9
Other	7	12	2	10	43

The positive use of methods and materials for Table 3 show that 59 instrumental majors always/sometimes use online resources (80% of the population), 51 instrumental majors use Orff (69%), 50 instrumental majors use Kodály (68%), 33 instrumental majors use *Music K-8/Music Express* (45%), 28 instrumental majors use music textbooks (38%), 23 instrumental majors use Dalcroze (31%), 16 instrumental majors use Music Learning Theory (22%), and 19 instrumental majors use “other” materials (26%) .

The combined negative use of methods and materials for Table 3 shows that 43 instrumental majors rarely/never use Music Learning Theory (58% of the population), 37 instrumental majors rarely/never use music textbooks (50%), 36 instrumental majors rarely/never use Dalcroze (48%), 31 instrumental majors rarely/never use *Music K-8/Music Express* (42%), 18 instrumental majors rarely/never use Orff (24%), 16 participants rarely/never use Kodály (22%), 12

instrumental majors rarely/never use “other” materials (16%), and eight instrumental majors rarely/never use online resources (11%).

With the combined positive use methodology by instrumental majors Orff was the most commonly used at 69%, followed by Kodály at 68%, Dalcroze at 31% and Music Learning Theory at 22%. Online resources<sup>4</sup> were ranked as the highest of the combined positive use of materials at 80%, followed by *Music K-8/Music Express* at 45%, music textbooks at 38%, and “other” materials at 26%. “Other” materials used by instrumental majors included; *Quaver, Pearson OLE, MusicPlay, Share the Music and Feierabend.*

Table 4 reports the participants who selected general music (N=41) as their specialty in college and current methodologies used in the classroom. Orff, at 15 participants, is the highest ranking methodology that general music majors selected as always used, and Kodály, at nine participants, ranks second as a methodology always used by those with a general music background.

Table 4: Methodology used by general music major (N=41)

	Always	Sometimes	Rarely	Never	N/A
Dalcroze	1	15	10	8	7
MLT	2	10	8	12	9
Kodály	8	26	4	0	3
Orff-Schulwerk	13	21	2	1	4
On-line	6	29	3	1	2
Music K-8	4	15	12	6	4
Textbooks	3	11	16	8	3
Other	3	11	2	2	23

<sup>4</sup> This is not a methodology but teaching materials used or an extension of the methodologies and the data will not be used in comparing methodologies.

The positive use of methods and materials for Table 4 shows that 35 general music majors use online resources (85% of the population), 34 general music majors use Orff (83%), 34 general music majors use Kodály (83%), 19 general music majors use *Music K-8/Music Express* (46%), 16 general music majors use Dalcroze (39%), 14 general music majors use music textbooks (34%), 14 general music majors use “other” materials (34%), and 12 general music majors use Music Learning Theory (29%).

The combined negative use of methods and materials for Table 4 shows that 24 general music majors rarely/never use music textbooks (59% of the population), 20 general music majors rarely/never use Music Learning Theory (48%), 18 general music majors rarely/never use Dalcroze (44%), 18 general music majors rarely/never use *Music K-8/Music Express* (44%), four general music majors rarely/never use Kodály (10%), four general music majors rarely/never use other materials (10%), four general music majors rarely/never use online resources(10%) , and three general music majors rarely/never use Orff (10%).

For the positive use of methodology for general music majors, Orff and Kodály rank the highest at 83%, with Dalcroze at 39% and Music Learning Theory at 29%. Online resources was ranked as a very popularly used materials at 78%, followed by *Music K-8/Music Express* at 46%, music textbooks at 34% and “other” materials at 34%. Other materials used by general music teachers

included; *Feierabend, First Steps, Carol Kreuger, Music is Fun and New England Dance Masters.*

The next question of the survey inquires about the subject areas that participants teach. The data reveal that 65 participants teach choir, 37 teach band, 11 teach orchestra, 114 teach general music, seven teach jazz and 19 teach other subjects such as Art, Media, Orff Ensemble, Percussion Ensemble, Piano, Pre-school, Private voice/instrument lessons, and Theater. Many of the respondents indicated that they teach more than one of the subjects listed.

The next group of questions of the survey asked general questions about what grade levels participants teach, how many minutes a week participants teach general music class and how many students the participants teach. Table 5 shows the grade levels participants teach in their school district.

Table 5: Grade level(s) taught (N=126)

<b>Grade</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
	87	91	90	97	96	101	63
<b>Grade</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>Other</b>
	48	44	25	25	25	26	17

The results show that 70-80% of the participants teach at least one grade level from K-5. Half of the participants teach sixth grade. In seventh and eighth grade the average range is between 34-38%. The average range of those who teach 9-12 grades is around 20%.

Table 6 shows the data for Question 10 of the survey that asked participants how many minutes (using 30 minute increments) per week general music class is taught.

Table 6: Minutes per week general music class taught (N=126)

	<30	30-60	60-90	90-120	>120	N/A
K	3	54	15	6	14	21
1	3	49	19	4	13	18
2	2	49	20	6	10	16
3	3	48	23	4	14	17
4	2	50	22	4	14	16
5	4	47	19	3	15	19
6	4	16	11	2	11	34

The results show that on average that 37%-43% of the participants saw K-5 students 30-60 minutes a week. Between 16%-18% of the participants saw K-5 students 60-90 minutes a week. While fewer of participants saw K-5 students 90-120 minutes per week.

General music teachers have the unique opportunity to see many students in multiple grade levels. Question 7 of the survey asked participants how many students they teach. Table 7 shows the number of students taught by the music teacher.

Table 7: Number of students taught by the music teacher (N=126)

	<50	51-100	101-200	201-300	>300
General Music	7	4	21	18	64
Instrumental	17	11	9	0	1
Choir	25	28	12	6	0
Orchestra	6	3	0	0	1
Jazz	9	0	0	0	0

The results indicate that 64 general music teachers see over 300 students while 18 general music teachers teach between 200-300 students. This can indicate that the general music teacher may be the only music teacher in the building(s) or teach other music classes including band and/or choir. Twenty one general music teachers see between 101 -200 students, with 12 choir teachers indicating that they see that many students. Only one instrumental teacher and one orchestra teacher indicate that they see over 300 students.

Participants were asked if they taught pre-band instruments such as recorder, song flute or xylophone in the general music classroom. Students who play instruments in general music may choose to play instruments in secondary ensembles. Table 8 shows the grade level when these instruments are taught.

Table 8: Pre-band instruments taught

	K-2	3 <sup>rd</sup> Grade	4 <sup>th</sup> Grade	5 <sup>th</sup> Grade	6 <sup>th</sup> Grade
Recorder	0	41	48	11	1
Song Flute	0	0	0	0	1
Xylophone	51	18	4	5	4

The results show that 51 of the participants indicate that they teach students in grades K-2 how to play the xylophone, an age-appropriate grade level. Forty-one participants indicate that they introduce their third-grade students to recorder while 48 participants introduce recorder to fourth-grade students. Eleven participants indicate that recorder is taught in the fifth grade. Such low number could be due to the fact that band can be offered to students at this grade level. Instruments taught other than recorder, song flute and

xylophone that were: Orff instruments, rhythm instruments, percussion and sixth-grade piano lab.

Continuing with the demographics of the students, participants were asked when beginning (1<sup>st</sup> year) ensembles of band, choir, orchestra and jazz are offered in their school district. Table 9 shows the grade level when beginning ensemble start.

Table 9: Grade Level for Beginning Ensembles (N=126)

	4 <sup>th</sup> Grade	5 <sup>th</sup> Grade	6 <sup>th</sup> Grade	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade	N/A
Band	28	57	36	2	0	3
Choir	51	16	28	13	1	8
Orchestra	23	18	16	0	0	52
Jazz	1	4	14	22	8	53

The results show that fifth grade has the highest at 57 subjects indicating beginning band, and the highest for beginning choir at 51 subjects in fourth grade. Two subjects indicated that choir starts in second grade in their school district, and two other subjects indicated that choir starts in third grade in their school district. According to the results, 23 subjects indicated that orchestra begins in fourth grade, and 22 subjects start jazz band in seventh grade.

Question 10 of the survey asked participants how many students are currently enrolled in each beginning ensemble. Table 10 below shows the current enrollment of the students in beginning ensembles.

Table 10: Number of students enrolled in beginning ensembles (N=126)

	>100	75-100	50-75	25-50	<25	N/A
Band	11	13	15	44	30	13
Choir	9	13	22	37	20	25
Orchestra	4	5	11	12	20	74
Jazz	0	1	4	11	17	93

Ensembles with more than 100 students enrolled, beginning band had the highest number at 11 compared to the other ensembles. For ensembles with 75-100 students enrolled there were 13 for both band and choir. Ensembles with 50-75 students enrolled choir at 22 had the highest. Ensembles with 25-50 students enrolled band at 44 had the highest, and ensembles with less than 25 students' enrolled band at 30 was the highest.

To help better understand the data and address the research question of the influence of teaching area on beginning ensemble enrollment, the data from the beginning ensemble question was then disaggregated by the teacher's music education specialty in college. Table 11 shows the numbers of students enrolled in beginning ensembles based on the background of teachers who were choral majors.

When analyzing the number of students enrolled in beginning ensembles the data was collapsed into equal intervals of 25 with those with no response given a score of zero, those with less than 25 given a score of one, those with 25-50 enrolled given a score of two, those with 50-75 enrolled given a three, those with 75-100 enrolled given a score of four and those with more than 100 enrolled given a score of five. The mean is the weighted average. Standard deviations were also calculated in order to a One-Way ANOVA. A One-way ANOVA was used to determine whether there are any significant differences between the means of size and the numbers between band, choir, orchestra and jazz band based on the teachers' background or methodology.

Table 11: Number of students enrolled in beginning ensembles of teachers with a choral major (N=36)

	>100	75-100	50-75	25-50	<25	N/A	Mean	S. D.
Band	1	2	2	17	9	5	1.72	1.14
Choir	2	4	8	12	7	3	2.25	1.30
Orchestra	1	1	3	3	5	23	0.806	1.33
Jazz Band	0	0	1	4	2	29	0.361	0.80

While the descriptive statistics support the hypothesis for Table 11 show that the mean for choir was higher for teachers with a choral major compared to the other ensembles. In order to see if the means were statistical different the ANOVA was ran.

Table 12: ANOVA of students enrolled in beginning ensembles with choral majors

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>P</i>
Between groups	118.5419	3	39.5140	29.2777	0.000
Within groups	188.9475	140	1.3496		
Total	307.4894	143			

$p < .05$

The ANOVA showed that there was statistical difference between the means. The Post-hoc Tukey test showed no statistical difference between the means of band and choir  $p=0.2180$ , and orchestra and jazz  $p=0.7387$ . As expected there was significant statistical difference between the following four pairs at  $p=0.00$ : band and jazz; choir and jazz; band and orchestra; choir and orchestra, since some school district do not offer those ensembles, and that typically jazz ensembles are small in size.

Table 13 shows the number of students enrolled in beginning ensembles based on the background of teachers who were instrumental majors. The same scoring and weighting system was used as in Table 11, including the results of a one-way ANOVA and post-hoc Tukey tests.

Table 13: Number of students enrolled in beginning ensembles of teachers with an instrumental background (N=74)

	>100	75-100	50-75	25-50	<25	N/A	Mean	S. D.
Band	9	9	12	24	16	4	2.45	1.42
Choir	5	6	14	20	10	19	1.91	1.52
Orchestra	3	3	8	6	9	45	0.97	1.47
Jazz Band	0	0	3	7	14	50	0.5	0.83

While the descriptive statistics support the hypothesis for Table 13 show the mean for band was higher for teachers with an instrumental major compared to the other ensembles.

Table 14: ANOVA of number of students enrolled in beginning ensembles with instrumental major teachers

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	173.4764	3	75.8255	32.2300	0.000
Within groups	523.8918	292	1.7941		
Total	697.3682	295			

$p < .05$

The ANOVA showed that there was statistical difference between the means. The Post-hoc Tukey test showed no statistical difference between the means of band and choir  $p=0.2180$ , and orchestra and jazz  $p=0.7387$ . As expected there was significant statistical difference between the following four pairs at  $p=0.00$ : band and jazz; choir and jazz; band and orchestra; choir and orchestra,

since some school district do not offer those ensembles, and that typically jazz ensembles are small in size.

Table 15 shows the number of students enrolled in beginning ensembles based on the background of teachers who were general music majors. The same scoring and weighted system was used as in the previous table.

Table 15: Number of students enrolled in beginning ensembles of teachers with a general music major (N = 41)

	>100	75-100	50-75	25-50	<25	N/A	Mean	S. D.
Band	2	5	4	15	10	5	2	1.34
Choir	0	6	7	14	7	7	1.95	1.28
Orchestra	0	3	3	5	7	23	0.93	1.29
Jazz Band	0	1	3	3	1	33	0.49	1.08

While the descriptive statistics support the hypothesis for Table 15 show that the mean for choir and band was higher for teachers with a general music major compared to the other ensembles.

Table 16: ANOVA of number of students enrolled in beginning ensembles with general music major

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	69.6293	3	23.2098	14.8199	0.000
Within groups	250.5800	160	1.5661		
Total	320.2093	163			

$p < .05$

The ANOVA showed that there was statistical difference between the means. The Post-hoc Tukey test showed no statistical difference between the means of band and choir  $p=0.9977$ , and orchestra and jazz  $p=0.3861$ . As expected

there was significant statistical difference between the following for pairs band and orchestra  $p=0.0009$ ; band and jazz  $p= 0.0000$ ; choir and orchestra  $p=0.0017$ ; choir and jazz  $p=0.0000$ , since some school district do not offer those ensembles, and that typically jazz ensembles are small in size.

The next section of data results will take a look at the number of students enrolled in beginning ensembles based on the methodology that teachers have selected as always/sometimes used. Table 17 will show the numbers for students enrolled in beginning ensembles for participants who selected Dalcroze as a methodology that is always/sometimes used in their class room. The same scoring and weighted system was used as in the previous tables.

Table 17: Number of students enrolled in beginning ensembles Dalcroze (N=39)

	>100	75-100	50-75	25-50	<25	N/A	Mean	S. D.
Band	5	2	7	11	9	5	2.18	1.52
Choir	5	5	7	8	6	8	2.26	1.68
Orchestra	1	1	5	2	8	22	0.92	1.35
Jazz Band	0	0	0	2	6	31	0.26	0.55

While the descriptive statistics for Table 17 show that the mean for choir was *slightly* higher for teachers with a Dalcroze methodology compared to the other ensembles.

Table 18: ANOVA of ensemble type with Dalcroze

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	112.2381	3	37.4127	20.6960	0.000
Within groups	274.7742	152	1.8077		
Total	387.0123	155			

$p < .05$

The ANOVA showed that there was statistical difference between the means. The Post-hoc Tukey test showed no statistical difference between the means of band and choir  $p=0.9936$ , and orchestra and jazz  $p=0.1370$ . As expected there was significant statistical difference between the following four pairs at  $p=0.00$  band and jazz; choir and jazz; band and orchestra; choir and orchestra, since some school district do not offer those ensembles, and that typically jazz ensembles are small in size.

Table 19 shows the number of students enrolled in beginning ensembles for participants who selected Kodály as the methodology that is used always/sometimes in the classroom. The same scoring and weighted system was used as in the previous table.

Table 19: Number of students enrolled in beginning ensembles Kodály (N=92)

	>100	75-100	50-75	25-50	<25	N/A	Mean	S.D.
Band	5	8	12	34	24	9	2.01	1.28
Choir	6	11	17	28	15	15	2.13	1.43
Orchestra	2	4	9	8	14	55	0.90	1.35
Jazz Band	0	1	4	5	11	71	0.40	0.87

While the descriptive statistics support the hypothesis in Table 19 showing that the mean for choir was slightly higher than band for teachers with a Kodály methodology compared to the other ensembles.

Table 20: ANOVA of ensemble type with Kodály

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	197.6712	3	65.8904	42.0628	0.000
Within groups	570.1969	364	1.5665		
Total	767.8681	367			

$p < .05$

The ANOVA showed that there was statistical difference between the means. The post-hoc Tukey test showed no statistical difference between the means of band and choir  $p=0.9154$ , and orchestra and jazz  $p=0.0353$ . As expected there was significant statistical difference between the following four pairs at  $p=0.00$  band and jazz; choir and jazz; band and orchestra; choir and orchestra, since some school district do not offer those ensembles, and that typically jazz ensembles are small in size.

Table 21 shows the number of students enrolled in beginning ensembles for participants who selected Orff-Schulwerk as a methodology always/sometimes used in the music classroom. The same scoring and weighted system was used as in the previous table.

Table 21: Number of students enrolled in beginning ensembles in Orff (N=89)

	>100	75-100	50-75	25-50	<25	N/ A	Mean	S. D.
Band	7	8	13	32	20	9	2.13	1.36
Choir	7	12	16	23	14	17	2.15	1.53
Orchestra	2	5	8	7	12	55	0.90	1.39
Jazz Band	0	1	4	6	10	68	0.43	0.89

Table 21 shows that there is no difference between the means of band and choir. The means between band/choir and orchestra and jazz shows a significant difference.

Table 22: ANOVA of ensemble type with Orff

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	203.4785	3	67.8262	39.2359	0.000
Within groups	608.4936	252	1.7287		
Total	811.9721	355			

$p < .05$

The ANOVA showed that there was statistical difference between the means. The Post-hoc Tukey test showed no statistical difference between the means of band and choir  $p=0.9992$ , and orchestra and jazz  $p=0.0818$ . As expected, there was significant statistical difference between the following four pairs band and orchestra; band and jazz; choir and orchestra; choir and jazz  $p=0.00$ , since some school district do not offer those ensembles, and that typically jazz ensembles are small in size.

Table 23 shows the number of students enrolled in beginning ensembles for those who selected Music Learning Theory as a methodology that is

always/sometimes used in the classroom. The same scoring and weighted system was used as in the previous table.

Table 23: Number of students enrolled in beginning ensembles Music Learning Theory (N=25)

	>100	75-100	50-75	25-50	<25	N/A	Mean	S.D.
Band	1	1	3	13	6	1	2	1.04
Choir	0	5	5	7	3	5	2.08	1.41
Orchestra	0	1	0	3	4	17	0.56	1.00
Jazz Band	0	0	1	1	3	20	0.32	0.74

Table 23 shows that there is no difference between the means of band and choir, but both are higher than orchestra and jazz band.

Table 24: ANOVA of ensemble type with Music Learning Theory

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	64.8000	3	21.6000	18.6520	0.000
Within groups	111.1728	96	1.1580		
Total	175.9728	99			

$p < .05$

The ANOVA showed that there was statistical difference between the means. The Post-hoc Tukey test showed no statistical difference between the means of band and choir at  $p=0.9936$ , and orchestra and jazz at  $p=0.8595$ . As expected, there was significant statistical difference between the following four pairs at  $p=0.00$  band and jazz; choir and jazz; band and orchestra; choir and orchestra. The means in jazz and orchestra were lower because some school districts do not offer those ensembles, and jazz ensembles are typically small in size.

One-way ANOVAs were used to determine if there was statistical difference between one specific beginning ensemble to the four methodologies of Dalcroze, Kodály, Orff and MLT. Tables 25-28 show the ANOVA for band, choir, orchestra and jazz beginning ensemble with the comparison of the four methodologies.

Table 25: ANOVA of beginning choir ensembles with Dalcroze, Kodály, Orff, and MLT

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	0.6292	3	0.2097	0.0920	0.9644
Within groups	549.6624	241	2.2808		
Total	550.2916	244			

$p < .05$

Table 26: ANOVA of beginning band ensembles with Dalcroze, Kodály, Orff and MLT

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	1.2233	3	0.4078	0.2309	0.8748
Within groups	456.6128	241	1.7660		
Total	426.8361	244			

$p < .05$

Table 27: ANOVA of beginning orchestra ensembles with Dalcroze, Kodály, Orff and MLT

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between Groups	2.6623	3	0.8874	0.4996	0.6829
Within Groups	428.1051	241	1.7764		
Total	430.7674	244			

$p < .05$

Table 28: ANOVA of beginning jazz ensembles with Dalcroze, Kodály, Orff and MLT

Source	Sum of squares	<i>df</i>	Variance	<i>F</i>	<i>p</i>
Between groups	0.9109	3	0.3036	0.4473	0.7194
Within Groups	163.5777	241	0.6787		
Total	164.4886	244			

$p < .05$

The results of the ANOVAs for Tables 25-28 show no significant difference between the four methodologies and the number of students enrolled in either band, choir, orchestra and jazz beginning ensembles.

Question 15 asked participants the demographics regarding the sizes of the school district they teach. School district sizes ranged from less than 500 students enrolled in the district to over 3000. Fifty-nine participants teach in a school district with less than 500 students, 17 participants in a school district with 500-1000 students, 23 participants in a school district with 1000-2050 students, 20 participants in a school district with 2050-3000 students, and 59 participants

indicated they teach in a school district with more than 3000<sup>5</sup> students. School district size, in this survey, did not seem to affect the number of student's enrollment in secondary ensembles. The results showed that larger school districts had lower enrollment in secondary ensembles compared to the smaller schools districts, with less than 1000 students.

The final question of the survey asked the general music teachers if they have a chance to collaborate with the secondary ensemble directors. As students move up through the elementary level, general music teachers are shaping students to appreciate music and general music teachers are helping to feed the secondary ensembles. Fine arts teachers should take the time to collaborate to create a music curriculum to help create a well-rounded student. The collaboration of music teachers may increase the enrollment in ensembles.

Concerning the collaboration of the general music teacher with secondary ensemble directors, 85 of the participants indicated that they collaborate with the band/choir director while 53 said that they do not collaborate. Participants were asked to explain why or why not they are able to collaborate with the secondary ensemble directors. Several of the participants gave explanations of why they are able to collaborate. Here are a few of the responses from participants with less than 500 students in the school district. "Yes, only two music teachers in the district, [we are] basically free to do what we want - right next door to each other

---

<sup>5</sup> The ceiling effect was not taken into factor when conducting the survey. Some city school districts may have 30,000 or more students.

so we see each other often and meet on our own." "I am the only fine arts teacher in my school district." "Yes, on professional development days."

Here are some responses from participants with more than 3000 students in the school district. "Yes, we do collaborate in my school, but not our choice, not all elementary schools collaborate. Our teachers teach multiple areas, each of us teaching general music, and some combination of band, orchestra and/or choir." "Only at concerts." "No, schedules don't line up." "No, never see each other."

Collaboration between the general music teachers and secondary ensembles directors can be a challenge due to scheduling conflicts, working in different buildings, or time constraints. In some school districts perhaps collaboration was done due the fact that many times there is only one or two music teachers in the district, work in close proximity or in the same building, and/or having schedules that allow for collaboration.

This chapter revealed the results of the survey. The results showed that Kodály was the most commonly used methodology by participants in this survey, followed closely by Orff. To look at the different majors participants studied in college: choral majors primary methodology used in their classroom was Kodály, instrumental majors primary methodology used in their classroom was Orff, and general music majors primary methodology was a combination of Orff and Kodály. The survey also revealed the use of on-line resources as the participants most commonly used material in the classroom.



## Chapter V: Conclusion

This study looked at the different methodologies that general music teachers' use in their classroom, and whether these methods might affect the enrollment of secondary ensembles. Would the methodology of the teacher influence the ensembles that their students join? Would Kodály-inspired teaching encourage more students to join choir? Would the use of Dalcroze encourage students to join band and choir? Would the Orff approach and Music Learning Theory encourage students to join band?

Kodály (N=92) was the most commonly used methodology by the participants. Looking at the means of the beginning ensembles it showed that there were slightly more beginning choir mean=2.13 compared to beginning band mean=2.01, but after running the ANOVA and Post-hoc Tukey test the results showed that there was no statistical difference between band and choir.

When analyzing the results of the participants who had a choral major, their most commonly used methodology was Kodály. For choral majors the means for beginning choir ensembles mean=2.25 were slightly higher than beginning band ensembles mean=1.72, but after running the ANOVA and Post-hoc Tukey test there was no statistical difference between band and choir  $p=0.2180$ .

Orff-Schulwerk (N=89) was the second most commonly used methodology by participants. Looking at the means of the beginning ensembles there was not much difference between beginning band ensembles mean=2.13

compared to beginning choir ensembles mean=2.15, and as expected there was no statistical difference found after running the ANOVA and Post-hoc Tukey tests.

The trend data shows that Orff was the most commonly used methodology by instrumental majors, with Kodály as a close second. For instrumentalist majors the means showed that there were slightly more beginning band ensembles mean=2.45 compared to beginning choir ensembles mean=1.91, but after running the ANOVA and Post-hoc Tukey test no statistical difference was found  $p=0.0697$ . The possibility of no statistical difference could be due to the fact that instrumental majors use of both Orff and Kodály methodologies. Could the high number of students in beginning band be due to the fact of the teachers' instrumental background?

Dalcroze (N=39) was the third most commonly used of the methodologies. The means for beginning ensembles showed the beginning choir mean=2.26 was not much higher than beginning band mean=2.18. After running the ANOVA and Post-hoc Tukey test the results showed that there was no statistical difference between the beginning band and choir ensembles. The results could show that since there was no difference between beginning band and choir that the hypothesis is true, but there is not enough data about Dalcroze to make an accurate statement.

Music Learning Theory (N=25) was the least commonly used of the methodologies. Looking at the means for beginning ensembles, the data shows

that there was no difference between the means for beginning band mean=2 and beginning choir mean=2.08. After running the ANOVA and Post-hoc Tukey test, the results showed that there was not statistical difference between the beginning band and choir ensembles. The results can reflect the lack of participants who use Music Learning Theory in their classroom.

Overall, methodology of the general music teacher does not seem to influence the number of students enrolling in secondary ensembles. The results could have been skewed due to the fact that some participants use a combination of the different methods, which could result in overlapping of the data. This issue may have been resolved if participants had been asked the level(s) or training that they had received in specific methodologies. It seems that the background of the teacher may influence the enrollment of beginning ensembles.

### **Limitations**

There were some limitations in this study. Participants should have been asked if they had completed Orff Levels, Kodály Levels, Music Learning Theory certification or Dalcroze training. Participants should have also elaborated on their experiences with these four methodologies, as these methodologies are sometimes offered as a course in University or College; as a portion of a course required as part of an undergraduate degree; or as post-baccalaureate training as part of a two- or three-week summer course. This additional information may clarify the ANOVA results as teachers who were highly trained in a method could be disaggregated. Since most teachers would only fall into one category,

these discrete groups would make the ANOVA and post-hoc Tukey tests more accurate and robust.

Another limitation was the lack of information on the type of online resources that the subjects used. Knowing what the participants specific types of resources used, especially since online resources were used by a high number of participants, could have influenced student enrollment in beginning ensembles. Along with the online resources, participants could select “other” indicating different materials that they use in their classroom. After receiving the results the “other” materials that the subjects used were analyzed and it was found that some are Orff- or Kodály-based materials were included in the “other” category. Knowing which traditional music textbooks that participants used could have also influenced the data, since some traditional music textbooks are focused on a specific methodology.

The final limitation was the use of numbers when asking the demographics of class size, and school districts size. Coming from a small rural school and knowing that many the districts in the area are not much larger; the survey was designed for smaller-sized school district. It did not take into count that city school districts can have more than 3000 students in the school district. The size of the district had a ceiling effect. Increasing the numbers in the enrollment category could have yielded different data. Although many large urban school districts have large numbers of students, sometimes they do not

have large numbers of students in music ensembles and thus can have smaller ensemble sizes.

Socioeconomic issues, known to affect instrumental ensemble's enrollment, were not included in the study. But knowing the socioeconomic status of the school districts might help to better understand the low enrollment in some instrumental programs. Students may have had the fullest intention to join an instrumental ensemble but were unable to due to the lack of funds. Future studies may take a closer look at the students, and their intentions to join secondary ensembles regardless of the different issues that may affect the enrollment of the ensembles i.e. socioeconomic, extra-curricular, intellectual competency and parental support.

Although there was no statistical difference, should be further studies about the methodologies used in the general music classroom.

## References

- Amidon.** (n.d.). [Online website resource]. Retrieved from [www.amidonmusic.com](http://www.amidonmusic.com)
- Corenblum, Barry & Marshall, Eric** (1998). "The Band Played On: Predicting Students' Intentions to Continue Studying Music," *Journal of Research in Music Education*, Spring 1998, 46(1), 128-140.
- Dalcroze Society of America.** (2015). History of Dalcroze [Online website resource].<http://www.dalcrozeusa.org>
- Feierabend, John M.,** Kodály and Gordon: Same and Different, 41-51.  
Frazee, J. (2014). Improvisation and Orff Schulwerk. Retrieved from <http://aosa.org/experts-blog/improvisation-orff-schulwerk/>
- Feierband Association for Music Education.** (2015). First Steps in Music [Online website resource]. Retrieved from [www.feierabendmusic.org](http://www.feierabendmusic.org)
- GamePlan.** (2014). [Online website resource]. Retrieved from KidSounds <http://kid-sounds.com>
- Gerhardstein, Ronald C.** (2001). *Edwin E. Gordon: A Biographical and Historical Account of an American Music Educator and Researcher* (Doctoral Dissertation). Retrieved from ProQuest Dissertation and Theses Database (3014435).
- Gordon, Edwin E.** (2011). Roots of Music Learning Theory and Audiation. Edwin E. Gordon Archive/Thomas Cooper Library. University of South Carolina. GIA Publications Chicago, 1-60.
- The Gordon Institute for Music Learning.** (2008). Methodology of Gordon Music Learning Theory. Retrieved from <http://giml.org>
- Gruenhagen, Lisa M.** (2008). *Investigating Professional Development: Early Childhood Music Teacher Learning in a Community Practice* (Doctoral Dissertation). Retrieved from ProQuest Dissertation and Theses Database. (3295323).
- Hartley, Linda A.** (1996). "Influence of Starting Grade and School Organization on Enrollment and Retention in Beginning Instrumental Music," *Journal of Research in Music Education*, Winter 1996, 44(4), 304-319.

- Labuta, Joseph A. & Smith, Deborah A.** (1997). *Music Education Historical Contexts and Perspectives*, New Jersey: Prentice Hall, Inc.
- Madden, James Anthony Jr.**, (1984). *Zoltán Kodály and Carl Orff: Implications for Program Development in Elementary Instrumental Education* (Doctoral Dissertation). Retrieved from ProQuest Dissertation and Theses Database. (8410153).
- Mason, Nicola F.** (2012). *The Effects of Orff Schulwerk Introduction on Rhythmic Achievement in Beginning Band* (Doctoral Dissertation). Available through ProQuest Dissertation and Theses Database. (3579344).
- Nierman, Glenn & Veak, Michael H.**, (1997). Effect of Selected Recruiting Strategies on Beginning Instrumentalists' Participation Decisions, *Journal of Research in Music Education*, Autumn 1997, 45(3), 380-389
- Nolan, Karin K.** (2009). *American Elementary Music Programs: Current Instructional Methods, Goals, Resources and Content Standards by Geographic Region and Grade Level* (Doctoral Dissertation). Retrieved from ProQuest Dissertation and Theses Database (3355911). University of Arizona, Tuscan, AZ.
- Pearson Online.** (2015). [Online interactive website]. Retrieved from [www.pearsonmylabandmastering.com](http://www.pearsonmylabandmastering.com)
- Shamrock, Mary**, (1997). Orff-Schulwerk An Integrated Foundation. *Music Educators Journal*, Spring 1997, 41-44
- Swyers, Michelle A.** (1993). *The Kodály Movement in the United States: An Examination of its Development and Dissemination Through the Contributions of Key Leaders 1960-1993* (Unpublished Master Thesis). Indiana University, Bloomington, Indiana.
- Stover, Pamela**, (2015), Course Notes
- Williams, Judy Fletcher**, (1995). *A Philosophical Inquiry into the Educational Theories of Jacques-Dalcroze and Kodály* (Doctoral Dissertation). Retrieved from ProQuest Dissertation and Theses Database. (9608943). Oklahoma State University, Oklahoma City, OK.
- Thresher, Janice M.**, (1964). The Contributions of Carl Orff to Elementary Music Education. *Music Educators Journal*, 50(3), 43-48.

**Quaver.** (2012). Quaver's Marvelous World of Music. [Online interactive website]. Retrieved from [www.quavermusic.com](http://www.quavermusic.com)

**Zamboni, Kate A.** (2011). *Factors Affecting the Retention of Instrumental Music Students of Rural School Districts in the Somerset and Cambria Counties of Pennsylvania*. (Master's Thesis). Retrieved from ProQuest Dissertations Publishing. (1502545). Indiana University of Pennsylvania, Indiana, PA.

## Appendix A

### Letter of Consent

Dear Music Colleague,

You are invited to participate in a study that will investigate if the methodology of the General Music teacher effects the enrollment of secondary ensembles i.e. Instrumental Band, Choir and or Orchestra.

Your involvement will simply consist of completing an online survey accessible by clicking on the link located at the bottom of this e-mail. The survey will take no more than 10 minutes to complete. No personal identifiers will be asked for and your responses will remain completely anonymous.

There are no foreseeable risks to participate in this study. Results of this study will be made available upon completion of the investigation. Participating in this study is voluntary and you will not receive any monetary compensation for participating in this study. By clicking on the link below, you give your voluntary consent to participate in this survey.

Thank you,

Julianna Frost

K-5 General Music Teacher, Swanton Local Schools

## Appendix B

### Music Method Survey

#### ADULT RESEARCH - INFORMED CONSENT INFORMATION

##### *Recruitment and Retention: The Influence of General Music Teachers Methodology on Secondary Music Ensembles*

**Principal Investigator:**

Dr. Pamela Stover, Assistant Professor of Music Education, 419-530-2525  
Julianna Frost, Music Teacher of Swanton Schools, 419-699-6695

**Purpose:** You are invited to participate in the research project entitled, *Recruitment and Retention: The Influence of General Music Teachers Methodology of Secondary Music Ensembles* which is being conducted at the University of Toledo under the direction of Dr. Pamela Stover, and Julianna Frost. The purpose of this study is to find the correlation between general music teachers' methodology to the retention and enrollment of secondary music ensembles such as instrumental band, choir, orchestra, and jazz band.

**Description of Procedures:** This research study will take place in via Survey Monkey. Your participation will take about should take 10-15 minutes to answer the questions.

**Potential Risks:** There are minimal risks to participation in this study, including loss of confidentiality.

**Potential Benefits:** The only direct benefit to you if you participate in this research may be that you will learn about how the methodology of general music teachers may influence the enrollment of secondary music ensembles.

**Confidentiality:** The researchers will make every effort to prevent anyone who is not on the research team from knowing that you provided this information, or what that information is. The consent forms with signatures will be kept separate from responses, which will not include names and which will be presented to others only when combined with other responses. Although we will make every effort to protect your confidentiality, there is a low risk that this might be breached.

**Voluntary Participation:** Your refusal to participate in this study will involve no penalty or loss of benefits to which you are otherwise entitled and will not affect your relationship with The University of Toledo or any of your classes in addition; you may discontinue participation at any time without any penalty or loss of benefits.

**Contact Information:** Before you decide to accept this invitation to take part in this study, you may ask any questions that you might have. If you have any questions at any time before, during or after your participation you should contact a member of the research team Dr. Stover at 419-530-2525 or Julianna Frost at 419-699-6695 If you have questions beyond those answered by the research team or your rights as a research subject or research-related injuries, please feel free to contact the IRB Chair at (419) 530-2844.

THE UNIVERSITY OF TOLEDO--SOCIAL, BEHAVIORAL & EDUCATIONAL INSTITUTIONAL REVIEW BOARD. The research project described in this consent has been reviewed and approved by the University of Toledo SBE IRB for the period of time specified below. SBE IRB #: 200439 # of Subjects: 1000 Project Start: 11/24/14 Project Expiration: 11/24/15

By clicking to the next page and beginning the survey, you are stating that you have read and accept the information above and are giving your consent to participate. You are also confirming you are 18 years old or over.

\* 1. What methodology do you primarily use in your music classroom? (Check all that apply)

	Always	Sometimes	Rarely	Never
Dalcroze	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gordon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kodaly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Orff-Schulwerk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On-line resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music K-8/ Music Express/ Activate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Traditional textbooks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Other (please specify)

2. What was your main area of study in college?

- Choral
- General Music
- Instrumental
- Performance
- Orchestra
- Other (please specify)



3. What was your major instrument in college?

- Instrumental - winds/brass
- Instrumental - percussion
- Instrumental - strings
- Instrumental - keyboard
- Choral
- Other (please specify)

\* 4. What do you teach? (Check all that apply)

- Choir
- General Music
- Instrumental Band
- Jazz
- Orchestra
- Other (please specify)

\* 5. What grade level(s) do you teach? (Check all that apply)

- |   |                             |
|---|-----------------------------|
| <input type="checkbox"/> K                      | <input type="checkbox"/> 7  |
| <input type="checkbox"/> 1                      | <input type="checkbox"/> 8  |
| <input type="checkbox"/> 2                      | <input type="checkbox"/> 9  |
| <input type="checkbox"/> 3                      | <input type="checkbox"/> 10 |
| <input type="checkbox"/> 4                      | <input type="checkbox"/> 11 |
| <input type="checkbox"/> 5                      | <input type="checkbox"/> 12 |
| <input type="checkbox"/> 6                      |                             |
| <input type="checkbox"/> Other (please specify) |                             |

\* 6. About how many minutes a week do you teach general music class?

	<30 Minutes	30 - 60 Minutes	60 - 90 Minutes	90 - 120 Minutes	>120 Minutes	N/A
K	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

\* 7. About how many students do you teach?

	<50	51-100	101-200	200-300	>300	N/A
General Music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Instrumental Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Choir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Orchestra	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

\* 8. Do you teach pre-band instruments (recorder, song flute)?  
If so, what grade level do you teach it?

	K-2	3	4	5	6	N/A
Recorder	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Song flute	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Xylophone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

\* 9. Please indicate the grade level(s) that band or choir is first offered in your district.

	4th Grade	5th Grade	6th Grade	7th Grade	8th Grade	N/A
Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Choir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Orchestra	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

\* 10. About how many students are currently enrolled in each beginning ensemble (1st year)

	<25	25-50	51-75	75-100	>100	N/A
Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Choir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Orchestra	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

\* 11. How many students are enrolled in your school(s)?

	<200	201-500	501-800	801-1100	>1100
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

\* 12. How many students are enrolled in your school district?

	<500	501-1000	1001-2050	2051-3000	>3000
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

\* 13. Do you get a chance to collaborate with the band/choir/orchestra director(s)?

Please explain why or why not about collaborating

14. Where is your school located?

State / Province

Country

