

Teaching Methods & Traits in High School Music Performance Education

Word Count: 4542

Abstract

Researcher Ariell Bonneville Rousy from the University of Quebec, Montreal, defines two clear types of teaching methods that are employed in music performance education; the controlling approach and the autonomous approach. The purpose of this study was to compare the two top ensembles at School X , the Symphony band and the Jazz band, to each other in regards to how students felt either ensemble used one of the teaching methods, and how those teaching methods lead to the impression of certain traits. The two ensembles at School X that were the subjects of this research both performed professional or collegiate level literature, which sets them apart from the crowd of other high school programs. As previous research in the field suggests, certain traits are key in growing successful ensembles. By taking those traits and implementing them into a two part case study, the researcher was able to associate each one of the traits with a teaching method that most likely led to the growth of that trait. The method of research utilized an aforementioned two part case study, which was made up of an electronic survey, followed by a face to face interview. The two part method led to strong correlating data between the quantitative survey data and the qualitative interview data, which was used to determine which of the teaching methods was used to best help students. A more laid back, student led approach was determined to be the best for instilling lasting traits in students, and overall lead to the creation of a more professional standard that is held by both ensembles. These results open up a new understanding to the field, as it addresses the gap in scholarly knowledge surrounding music performance education in high schools. This research also seeks to open new doors for further research, such as research on a more middle class level high school program.

Introduction

Music is a vital part of many peoples lives, and affects everyone to some extent. Music is one of the only mediums that transcends cultures, language barriers, and borders. From live concerts to streaming music on electronic devices, music truly does connect everyone across the globe. Musicians and performers connect to music on even a deeper level than the listener, as they are able to express themselves in ways unique to themselves only. The act of performing music is a difficult task to say the least, but certain traits separate good musicians from the great musicians. Traits gained only through previous instruction and mentoring. In America, Music education is a standard of most schools' curriculum at every grade level. More specifically, the education of music varies on the type with some schools offering a large variety from string symphonies, to marching band, to general education, and even jazz bands. Teaching methods also vary depending on the type of music being taught, with jazz bands or other small ensembles typically being more student-led than the larger group ensembles such as symphony orchestras.

School X, a highschool located in a suburb south of Akron in Northeast Ohio, has many different levels and forms of music education, similar to schools across the country. School X is highly decorated in regards to its band program with the top concert band competing at Class AA at OMEA (Ohio Music Educators Association), and its top jazz band being of very similar caliber to that of a professional ensemble. School X's top ensembles in their band program are its symphony band and its 7:30 jazz big band. As stated previously, different ensembles require different teaching styles, and that is reinforced by School X's ensemble . In light of this, the research seeks to explore what traits the different teaching styles create in the students, and how these traits compare across the ensembles. This research could be used to direct newer high

school music programs across the country, and point schools in the correct direction for what style of teaching appeals to them.

Literature Review

The Importance of Music Education

Music education and the teaching methods that it requires have been a topic of interest for quite some time. Often it is asked whether or not music education is even important enough for schools to support, let alone what traits it promotes in its students. Music programs, and band programs more specifically have been questioned of their worth and effectiveness. Journals such as the *Music Educators Journal* have been writing about music education's importance since 1914. In 1949, they published an article on the direct benefits that music provided students with, such as providing students with an escape, providing group therapy and the opportunity to create and work with others, a broad world understanding, and personal efficiency (Melvyn 1949). It is assessed that music provides students with a way to connect with others, while also building up themselves via personal efficiency and determination. In other papers, a similar consensus is met, reasoning that students subject to music education grow certain traits not developed in other classes, due to the type of individual work required, as well as the unique aspect of working constantly with others. Moreover, classical instruction of music, such as a concert band which was used for Melvyn's article, provides students with a structure and routine not found in other forms of education.

Achievement in Music

Building off of papers pointing to the importance of music, researchers began to analyze the direct benefits music education has on its students, and more importantly how the students react to certain circumstances in music education, and how those reactions can grow into the aforementioned traits. One such circumstance that has been researched is students' reaction to failure and success. In a collegiate setting, Edward P Asmus, a professor from the University of Buffalo, analyzed the reactions of students to watching others fail or succeed at a certain task , and exploring whether or not students would attempt the same task after witnessing failure. Asmus asserts that based on his data and previous research that I have mentioned regarding motivation, the success and failure of students that Asmus explores then correlates with the continued motivation of students. Asmus' research directly builds off of Melvyns, as it shows more qualitative data of how teaching methods affect students. One key difference Asmus concluded was that students often have a different perception on the success and failure of others versus success and failure of themselves (Asmus 1986). This data then points directly to the need for external motivation for students, such as motivation from teachers via specific teaching methods.

Teaching Methods and Motivation

Continued research on the subject of motivation linked to teaching methods, one type of method stands out from the rest, which is best defined by Arielle Bonneville-Rousy, professor of developmental psychology at Université du Québec à Montréal, as, “Autonomy- supportive teaching”. This type of teaching centers on the individual student, and supports the individual through choice of repertoire, practice methods, and by instituting healthy and balanced performance practices (Bonneville Rousy 2020). In contrast of autonomy- supportive teaching,

there is a clear more controlling approach, which can be seen in larger ensembles where a more individual approach is improbable. Building from previous research, Bonneville-Rousy asserts that a more autonomous approach to teaching directly correlates to the students confidence and intrinsic motivation, bridging the gap between Asmus' findings. However similar to previous research, Bonneville- Rousy centered their focus on conservatories and universities, thus contributing to the gap in research regarding high school level music education.

Bonneville-Rousy concluded that general passion for music and autonomy support teaching methods were directly linked to each other, via a survey conducted at four music conservatories, however the argument can be made that universities and conservatories have more room to allow autonomy supportive teaching, due to the maturity level of the individuals attending the school, as opposed to the teaching methods practical for teaching high school level individuals.

Jazz Instruction and Autonomous Teaching Methods

The instruction of jazz music is very different from that of a traditional symphony or orchestra. As established by Bonneville- Rousy's research, autonomous teaching methods best promote confidence, intrinsic motivation, and overall determination from students, while also keeping their interest in music up. However, as previously mentioned, some ensembles are better equipped to utilize autonomous teaching methods than others, and jazz is one that benefits more from the more individual led approach. This most likely due to the way jazz itself is structured. jazz is heavily based on repeated chorus's, or "heads" of a tune, with extended improvisation solos mixed in between. In a research paper written by Robert Larson, an associate professor and director of Jazz Studies at the Shenandoah Conservatory, explains that improvisation can influence the strength of the individual player, as well as the level of the ensemble (Larson 2015). He explains that to grow improvisation in students, the teacher must provide the tools,

and then let the students begin to find their own voice musically. In regards to Larson's study group, Larson is one of the few to address high school students, however he again doesn't explore how certain teaching methods build certain traits, as mentioned in Asmus' study, as well as in Melvyn's. This helps lead into my research question and main point, as all previous research has only either focused on teaching in higher education, or traits in high school education, but never the correlation between.

Research Question and Defence

In light of the previous literature regarding teaching methods fostering certain traits in high school students, there is little to know information on the matter. However, in regards to higher education, teaching methods and traits have been analyzed. By using School X, a Northeast Ohio suburban high school, and its two top music programs, their symphony concert band, and their top jazz ensemble, I hope to be able to successfully collect and analyze data to see whether or not autonomous teaching or controlling teaching effect what traits are grown in students. As mentioned, the gap in knowledge between this type of research on higher education students and middle school students is clear, and due to the caliber of these two ensembles the question as to whether or not teaching methods contribute to the growth of students requires an answer. I hypothesize that the combination of the two ensembles teaching methods lead to very well rounded individuals with many classifiable traits such as motivation, efficiency, perseverance, and determination.

Method

To better examine the effects of the two teaching methods of School X's top Jazz ensemble and top Symphony concert band, a case study presented itself as the best approach. Since it is such a specific incident in a real world suburban scenario, the case study method best

fits the in depth analysis needing to be taken. In regards to the research question I am using, qualitative and quantitative data is required to best synthesize an accurate conclusion. Utilizing a mixed method case study, a clear answer can be explored in regards to the effectiveness of the two different teaching methods used in School X's top bands.

Process

To explore the effectiveness of the two types of teaching methods used in School X's top bands, a mixed method case study best fits my needs. The first step of the method process is to create and send out a survey that is easily accessible to members of both the Symphony band and Jazz band. I created a nine question survey to examine the effects of the teaching methods, and included an extra two questions for the surveyee to signify that they would like to participate in the next step of my method, the interview. I went through the IRB process to make sure that both my interview and survey questions were appropriate, accurate, and to eliminate all risk for the participants.

Survey

I chose to first use a survey to gather quantitative data, especially in regards to correlating the effects of the two teaching methods with certain traits fostered in the students. Two of the most important of these questions in regards to my research question were asking the student to rate their confidence in a particular ensemble on a scale of one to five, as well as selecting what traits they feel a particular ensemble best supports from a list of traits; confidence, motivation, efficiency, resilience, perseverance, and improvisation (all in a musical context). I chose to inquire about confidence as many of the previous studies relating to my research question point to confidence as being a main marker of whether or not a teaching type benefits students. As for the list of traits, I wanted to collect all the traits mentioned in previous studies such as Asmus', as

to have predetermined data points to correlate from, as well as seeing what each individual student feels is supported by a particular teaching method. I utilized Google Forms to make my survey readily accessible, and sent it out via email. (Appendix A) I would like to note that I do know many of the participants in the survey, as well as the fact that the survey they are taking is for me, and I would like to acknowledge that some data may be skewed in light of this. All data collected via the survey through Google Forms will automatically be organized into a Google Sheets spreadsheet, which allows for quick organization of the data points. (Appendix A) The survey is organized in such a way that it is very clear for the survey participants to understand, which overall leads to more accurate and thoughtful responses.

Many of the previous works in my discipline utilize the survey method as it allows for bulk quantitative data, as well as the ability for many participants to easily do it, such as in *Motivation in Music Teaching and Learning* from Edward P. Asmus. However, for my question specifically the bulk quantitative data wouldn't suffice alone, as I would need primary source qualitative data to properly analyze the effects of the teaching methods, which led me to choosing a mixed-method case study approach.

Interview

The second step to my approach is the interview. At the end of the survey, as I have previously mentioned, participants can opt into an interview, whether that be in person or virtually. If they opt in in person, I will work with them to schedule a time to meet. If they were to choose the virtual option, I will also work with them to set up a Google Meet, Zoom, Skype, or even a phone call. The interviews will be conducted utilizing a predetermined list of open ended questions which are designed to yield thought provoking responses specifically targeted at my research question. (Appendix B) All of the questions have the ability to be traced back to a

specific quantitative data set that was provided via the survey, such as question 5, “Does encouragement from band directors in either ensemble affect your ability to perform confidently?” All interviews will be recorded via the voice memo app on my Iphone, with the interviewee acknowledging this and providing their permission. Transcriptions of all the interviews will be found in Appendix C. The storing of the data from the interviews in this manner allows me to reference the responses as frequently as I please as to accurately compare and connect the interview data with the survey data. All interviewees will not be named at any point in my research, as I will use aliases. Along with the survey method, many other papers in my discipline, such as in *Tools for Teachers to Support Music Students in Managing and Coping with Their Workload in Higher Education* from Jääskeläinen, utilize the interview approach, as it provides qualitative data that a survey leaves out.

Approach

By using both methods hand in hand, I hope to be able to achieve an accurate conclusion that has very little room for error or gaps. I would like to again note that the interviewees and I do know each other, however, it is very clear that both the survey and the interviews are a serious matter, and will be handled in a professional manner. With both of these methods complete, I will take the time to compare interview responses with survey responses to see whether or not there is correlation between the two. If there is, I will continue to extrapolate whether or not it points to a certain teaching method being significantly more effective for students than the other. Such a difference would be showcased by an overwhelming response for the scaled question as mentioned previously, as well as a strong connection between that survey question and the responses to interview question number 5, for example. Interpreting this data in this specific manner is appropriate as signified by previous research conducted in this discipline as previously

mentioned. By combining a quantitative heavy approach with a qualitative heavy approach, it leaves very little room for inaccuracies, and will lead to accurate conclusions and answers to my hypothesis. All data collected, for both the survey and the interviews will be available in the appendices for reference.

Results

Survey Results

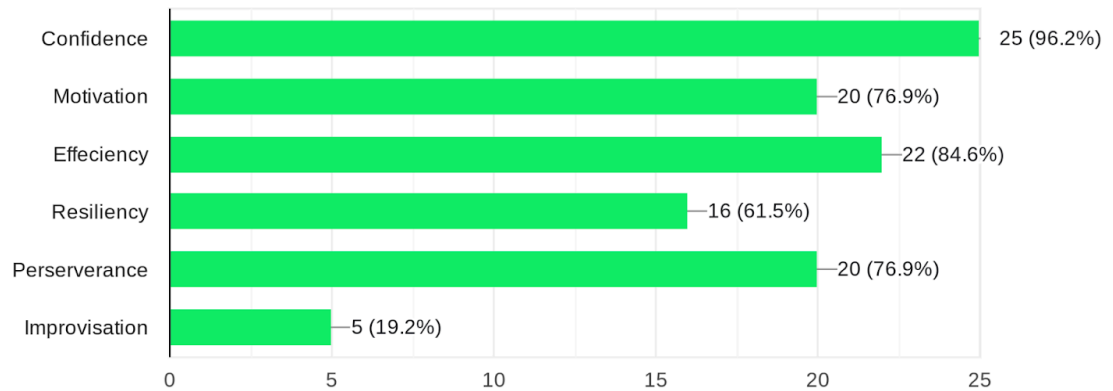
The survey I conducted via Google Forms was open for 2 weeks, and collected 27 responses from members of both 7:30 Jazz band and Symphony band. Due to the specific nature of the population, again, the case study method is the best choice. In light of that, the “smaller” population size for my survey is inevitable and has no ill effect on the results. I would also like to point out that since the Symphony band is the larger group, the population of Symphony members who took the survey is higher than those who are in just the 7:30 Jazz band. However, the way the form was organized sought to mitigate that factor by making symphony and jazz questions specific to only those people. The data and the way it's presented best fits my specific field of study based on other literature in the field, as well as similarly sized case studies. The validity and credibility of the data collected is high, although many of the students surveyed/interviewed were friends. However they were aware of the academic purposes of my research, and clearly understood the importance of legitimate responses.

Trends

As previously established, the survey consisted of various questions regarding the impression of traits on students. These questions allowed me to collect quantitative data on various traits students felt that either band promoted, as presented below.

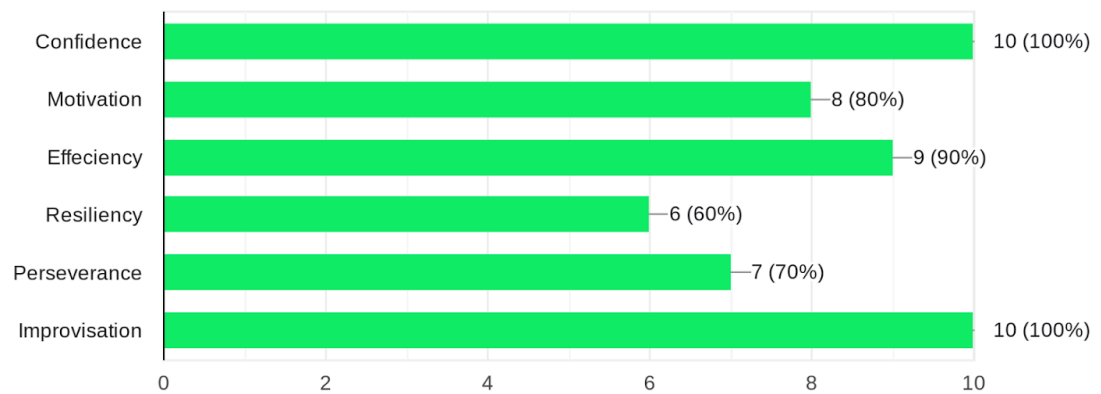
Select any traits that you feel Symphony Band supports: (In a musical context)

26 responses



Select any traits that you feel 7:30 Jazz Band supports: (In a musical context)

10 responses



These charts best present the data due to the fact that it clearly shows the difference in sample size, but also a clear difference in traits that can be most directly observed as a difference in teaching methods. Motivation and confidence are well established in both data sets, however efficiency seems to be significantly more established in the Jazz teaching method.

Improvisation was expected to be very much a leading data point in the Jazz data set, however, it is worth noting that there were 5 responses collected that believed Symphony bands also encouraged improvisation. Resilience and perseverance remained around the same percentages in both data sets, similar to that of motivation and confidence. More responses from either ensemble may have changed those percentages, but nonetheless, the survey proves very useful when coupled with the interviews.

Interview Results

Nine interviews were conducted over a one week period. Utilizing the data collected from the survey results, I organized a coding manual to better establish the evidence from the interviews. The coding manual can be found in the appendices. This method of organization and presentation was best because it clearly demonstrated the link between the quantitative data to the qualitative data, and allowed me to thoroughly analyze the interview responses. This led to clear cut trends correlating between the two, such as, the trend for efficiency regarding the Jazz teaching method.

Trends

As previously mentioned, multiple trends can be seen in regards to the connection between the survey results and the interviews. The aforementioned efficiency trend clearly shows its link to 7:30 Jazz band based on the table below. The table organized all of the coding “hits”, which represents how often one of the predetermined “codes” were mentioned in an interviewee's response. I tallied the totals below, in a chart that organized them based on teaching methods, either the Autonomous approach, or the Controlling approach. As visible in the table, 7:30 jazz band, benign associated with the autonomous approach, continues to showcase its impression of the efficiency trait, which supports the previous quantitative findings from the

survey. Another key link is the association between Symphony band and either teaching method, as it is tied in the interview data for autonomous and controlling. This could most likely be attributed to the efficiency data point, especially in regards to practicing, as many may feel that due to the structure of Symphony band, the need for personalized efficiency in regards to practicing is void.

Interview Results

	Autonomous	Controlling
Symphony Band	4	4
7:30 Jazz Band	5	0
Confidence	4	2
Efficiency	6	2
Motivation	3	3
Engagement	2	1
Improvement	1	1

Discussion

In regards to my research question, “How do the teaching methods in the top concert and jazz bands at School X lead to the impression of lasting traits on students”, multiple traits were highlighted as being impressed upon students, some more than others. The varying of these traits in regards to the two teaching methods, either the controlling or autonomous approach, was much less than expected. Utilizing the case study approach with a survey and interviews being conducted concurrently with one another, the trends analyzed in my results section highlight one key teaching method as being favored by students, as well as yielding the most statistically

significant results in the survey. So as to the first part of my research question, the autonomous teaching method seems to be the most effective and commonly employed method at School X. Evidence such as interviewee's suggesting that the motivation to "get the work done yourself" as expressed by Interview 2, points to the intrinsic motivation that the autonomous method needs to thrive. The autonomous method itself was quoted 25 times out of 9 interviews in comparison to the 13 times the controlling method was pointed out. In regards to the impression of traits, based on survey results, motivation and confidence were the two highest. Coupled with the statistics from the interviews, this can be clearly associated with the autonomous approach, which was employed to some extent in both bands, however interviewees were keen to point out that it was better suited for the 7:30 Jazz band. According to the qualitative data collected via the interviews, these traits present themselves best by the teachers encouraging individual practice habits, as mentioned by Interviews 1,2,3,6, and 9 explicitly. These individual practice habits lead to the students finding themselves to be able to independently become resilient and motivated, as evidenced by the percentages in the survey, regardless of the band. Both bands yield similar results in regards to traits, as both have similar teaching methods that promote personal achievement. I originally expected a more controlling lean in regards to the impression of traits, as brought forth by my own experiences, however based on the data from both the survey and the interviews, it appears that the traits not only are impressed more frequently under the autonomous approach, but the students simply enjoy it more. This could also be closely considered with the caliber of the bands, as a more professional level of engagement could be expected.

My results are in line with other data in the field, and otherwise confirm the data brought forth by similar studies regarding middle school and collegiate students. My research, however,

fills the gap in knowledge that was apparent in the field, in regards to data on high schools, let alone a high school with two collegiate level ensembles. The research I have conducted is well within the methods expected by other papers in the field such as Asumu's study regarding middle school band students. Major limitations in regards to my work could be the relative specifics of it all. School X is very much unique, which may lend itself to being an outlier on the chance that another school may have completely different results. Another key limitation is the fact School X is more affluent in regards to its arts programs. This could again lead to varying data when compared to other high schools, even those around School X. All in all, my research fills the gap in knowledge left out by my field of study, and correlates nicely with the research around it, whether it be regarding collegiate music instruction, or middle school, as it clearly shows a continuation found by researchers along the likes of Asmus.

Limitations

First and foremost, the researcher acknowledges the fact that many of the participants in both the survey and interviews knew the researcher personally and vice versa. This limitation may not have extremely skewed the strength of the evidence collected, however it may have in some cases limited how serious the participant took the survey or interview. However, many did recognize the importance of data collection, and took their time to create thoughtful responses, especially in the interview section. To avoid this in the future, the researcher may consider reiterating how vital the information being collected is, and explain to each participant that their responses should be thoughtful and academic. This might lead to less expectations of informal conversation, and lead to the surveyees and interviewees to expect a professional level of conversation. Another clear limitation lies in the fact that this research is an uber specific case study, and without another study similar to this being conducted at a school other than School X,

it will remain uber specific to School X. Of course, readers and teachers in the discipline can use my data to compare to their respective schools and programs, which was what the researcher hoped when conducting this project. However, had the researcher included an analysis of another school, the evidence may have been stronger and more clearly applicable to other programs. The researcher believes that the steps in the method section make this easily replicable, and the criteria explained about School X should provide a manual to see if another school would be eligible to be examined in a similar fashion.

Future Implications

One clear implication lies in the implementation of either of the teaching methods, in regards to the data presented in this paper. This was the key goal in doing this research, and after conducting the method, the benefits of both are clearly shown, as well as student reception to either the autonomous or controlling approach. The results are laid out in a way that leaves the decision of whether or not a specific approach would apply to a specific school, which allows the teacher to implement an appropriate style of teaching. However, a clear favorite is shown in regards to the student data that was collected, which points to the autonomous approach being the most effective in both efficiency and confidence in students. In regards to the effectiveness of either teaching method, the specifics of School X are clearly outlined, which showcase what format a different program might want to be set up like, especially due to the caliber of School X's Jazz and Symphony bands.

Regarding the lamination of School X being uber specific in regards to a suburban public school with professional level literature being performed by its two top bands, future research would be a key implication. This research filled the gap in the community by specifically looking

at the teaching methods and traits implored by them onto students at the high school level. As all previous research was conducted at either the middle school or collegiate level. However, as previously mentioned, School X is a unique high school, so more research would need to be conducted on other high schools to begin to generalize the results. The research conducted in this paper hopefully encourages other researchers in the field to consider conducting the same method as outlined in this paper on a different school to help populate the results and begin to draw more generalized conclusions. More research conducted based on the results from this paper could even lead to contrasting opinions, which would just further the curiosity on the topic.

Conclusion

The research conducted in regards to the teaching methods at School X, and the resulting traits that are left onto the students, prompted a clear evaluation that resulted in evidence that points to the autonomous method being more effective in regards to promoting efficiency, motivation, and confidence in the students. This could lead to two key future implications, as previously mentioned, and clearly fills the gap in research regarding types musical instruction and how they best benefit students. The goal of this paper was to evaluate School X's two top bands, and compare their methods, to see which method students felt was most effective in promoting the traits that were predetermined based on previous research in the body of knowledge. This paper successfully compared the two, and concluded that the autonomous approach was best suited for the students at School X.

References

- Afacan, Senol, and Emin Erdem Kaya. 2022. "Investigating Problem-Solving Skills of Students Having Professional Music Training in Terms of Multiple Variables." *International Journal of Educational Methodology* 8 (1): 117–27.
<http://files.eric.ed.gov/fulltext/EJ1332178.pdf>.
- Antonini Philippe, Roberta, Céline Kosirnik, Esther Ortuño, and Michele Biasutti. 2022. "Flow and Music Performance: Professional Musicians and Music Students' Views." *Psychology of Music* 50 (4): 1023–38. <https://doi.org/10.1177/03057356211030987>.
- Asmus, Edward P. "Achievement Motivation Characteristics of Music Education and Music Therapy Students as Identified by Attribution Theory." *Bulletin of the Council for Research in Music Education*, no. 86 (1986): 71–85.
<http://www.jstor.org/stable/40317969>.
- Asmus, Edward P 2021 "Motivation in Music Teaching and Learning" N.d. Uconn.edu.
Accessed October 27, 2023 <https://digitalcommons.lib.uconn.edu/cgi/viewcontent.cgi?article=1787&context=vrme>.
- BandDirector. 2022. "Why I Want My Children to Be in Band." Band Directors Talk Shop. September 25, 2022.
<https://banddirectorstalkshop.com/why-i-want-my-children-to-be-in-band/>.

Barrett, Margaret S., Katie Zhukov, Joanne E. Brown, and Graham F. Welch. 2020. "Evaluating the Impact of a Generalist Teacher-Led Music Program on Early Childhood School Children's Singing Skills and Attitudes to Music." *Psychology of Music* 48 (1): 120–36. <https://doi.org/10.1177/0305735618790355>.

Bonneville-Roussy, Arielle, Emese Hruska, and Hayley Trower. 2020. "Teaching Music to Support Students: How Autonomy-Supportive Music Teachers Increase Students' Well-Being." *Journal of Research in Music Education* 68 (1): 97–119. <https://doi.org/10.1177/0022429419897611>.

David J. Sternbach. "Stress in the Lives of Music Students." *Music Educators Journal* 94, no. 3 (2008): 42–48. <http://www.jstor.org/stable/4623690>.

Jääskeläinen, Tuula, and Guadalupe López-Íñiguez. 2022. "Tools for Teachers to Support Music Students in Managing and Coping with Their Workload in Higher Education." *Frontiers in Education* 7. <https://doi.org/10.3389/feduc.2022.895090>.

Kibice, Volkan Burak. 2022. "An Analysis of the Relationships between Secondary School Students' Creativity, Music Achievement and Attitudes." *International Journal on Social and Education Sciences* 4 (1): 87–100. <http://files.eric.ed.gov/fulltext/EJ1332223.pdf>.

Larson, Robert. "Professional Notes: Creativity in the Jazz Ensemble—Let's Get Away from the Written Jazz Solo." *Music Educators Journal* 102, no. 1 (2015): 33–36. <http://www.jstor.org/stable/24755627>.

Lawson, F. Melvyn. "Music for What?" *Music Educators Journal* 35, no. 6 (1949): 11–34.

<https://doi.org/10.2307/3387038>.

Rosset, Magdalena, Eva Baumann, and Eckart Altenmüller. 2022. "A Longitudinal Study of Physical and Mental Health and Health-Related Attitudes among Music Students: Potentials and Challenges for University Health Promotion Programs." *Frontiers in Psychology* 13. <https://doi.org/10.3389/fpsyg.2022.885739>.

Ruth, Nicolas, and Daniel Müllensiefen. 2021. "Survival of Musical Activities. When Do Young People Stop Making Music?" *PloS One* 16 (11): e0259105.

<https://doi.org/10.1371/journal.pone.0259105>.

Schuller, Gunther. 2023. "Jazz." In *Encyclopedia Britannica*.

Van Treeck, Rebecca. 2019. "Band Participation." White House of Music. October 24, 2019.

<https://whitehouseofmusic.com/developing-lifelong-skills-in-music/>.

Appendix A : Survey Questions

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?
 - a. Symphony Only
 - b. 7:30
 - c. Both
2. Which of the two do you feel more motivated to practice?
 - a. 7:30 Jazz Band
 - b. Symphony Band
 - c. N/A
3. If in both 7:30 Jazz Band and Symphony Band, which teaching style do you prefer of the two?
 - a. 7:30 Jazz Band
 - b. Symphony Band
 - c. N/A
4. Which band do you prefer playing solos or more exposed parts in?
 - a. 7:30 Jazz Band
 - b. Symphony Band
5. How many days do you practice a week outside of band?
 - a. daily
 - b. once a week
 - c. twice a week
 - d. 3 days a week
 - e. 4 days a week
 - f. 5 days a week
 - g. 6 days a week

For the following questions, please answer on a scale from 1 - 10

6. How would you rate your confidence level in regards to performing in Symphony Band?
1 (weak) 2 3 4 5 (strong) or N/A

7. How would you rate your confidence level in regards to performing in 7:30 Jazz Band?
1 (weak) 2 3 4 5 (strong) or N/A

8. Select any traits that you feel Symphony Band supports:
 - confidence
 - motivation
 - efficiency
 - resiliency
 - perseverance
 - improvisation

9. Select any traits that you feel 7:30 Jazz Band supports:
 - confidence
 - motivation
 - efficiency
 - resiliency
 - perseverance
 - improvisation

10. Would you be willing to participate in an interview?

Yes

No

If you answer yes, I will reach out to you via email. The interview will take approximately 10-15 minutes. The interview will be conducted in person unless you indicate you would prefer a virtual interview.

11. Would you like an in person interview or virtual? Please select one.

In person interview

Virtual interview

Appendix B : Interview Questions

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?
2. There are two defined types of musical instruction. The first being the “controlling” approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?
3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.
4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?
5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?
6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?
7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?
8. Is there anything I haven’t asked about this topic that you would like to share?

Appendix C : Interview Transcriptions & Coding Manual

Interview Coding Manual:

Symphony

7:30

Both

Autonomous

Controlling

Confidence

Efficiency

Motivation

Engagement

Improvement

Interview 1

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

Symphony band

2. There are two defined types of musical instruction. The first being the “controlling” approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

I think symphony band uses both, in a way. I think that its a tie between the director with the controlling approach working through different sections of pieces of music, and also the use of the autonomous approach, where students have to work on their own time and work through their individual sections on their own. The director can only tell us to do so much. Overall I think group could be successful with the autonomous approach, but I guess it depends on the motivation.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

N/A

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

Pretty often. Whenever the director is in a good mood, it makes the class(room) more enjoyable, so if they are making the class enjoyable, it's more enjoyable for myself, and that further encourages me to try my best, to work hard, to feel like I want to be there.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

Yes I'd say so, if they are upset or disappointed in the way that we play, I'm going to feel upset or disappointed, but if they are encouraging and excited and proud of our group it makes me feel more confident about how we play as an ensemble and how we perform to an audience.

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

I think the autonomous approach would have more efficiency because it would teach how to manage your time, how to be self fulfilling and self reliant and not have the

direction of someone else determine your success.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

N/A

8. Is there anything I haven't asked about this topic that you would like to share?

N/A

Interview 2

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

Symphony Band

2. There are two defined types of musical instruction. The first being the "controlling" approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

I think the autonomous, student led thing fits the symphony band better. Just because I feel that it's how it tends to be led, with that amount of people, everyone has to put in their amount of work, and that is the expectation given: that you have to put in your work. And being in that high level room it's definitely there, all those people want to put in that work.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

N/A

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

I feel that often, there is a lot of times they point out what we are doing well, and what we can improve on. The things we can improve on is encouragement itself. There are times when they encourage us in negative ways but it works, if they are getting on you, you want to work harder.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

Yes I think so, especially in the environment they create. They'll call people out and they aren't afraid to do that, it creates that confidence that if I mess up I'm messing up, oh well.

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

A more student led experience might tend to promote individual practice more. You want to get the work done yourself, and the directors are not going to be there to hold your hand and walk you through it.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

N/A

8. Is there anything I haven't asked about this topic that you would like to share?

N/A

Interview 3

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

Symphony Band

2. There are two defined types of musical instruction. The first being the "controlling" approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

Probably controlling approach, especially during the rehearsal yesterday. They want us to practice on our own, but they kinda have to force us and yell at us. I feel like we played really well yesterday, but that's only because they yelled at us, and got in our heads. I feel like there's a lack of care, and if there was a more autonomous approach we'd be in a bad spot, same with our marching band.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

N/A

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

I feel pretty often encouraged, it usually presents itself within the form of yelling, and it usually dials off in the form of laughing at the end. It's kinda like a wake up moment, and it definitely helps the band.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

Yes, definitely.

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

It definitely depends on how much the students care, because in the 7:30 Jazz Band, obviously you are going to be caring a lot if you are in that level of the ensemble, but I think some people in symphony don't care because of how many there are. Symphony band has to give us that push where 7:30 is more on your own practicing.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

N/A

8. Is there anything I haven't asked about this topic that you would like to share?

N/A

Interview 4

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

Both

2. There are two defined types of musical instruction. The first being the "controlling" approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

Probably **autonomous**, because they both encourage practicing on your own, but probably more towards the Jazz band because the director especially likes making you rely on yourself, it feels more free.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

Definitely autonomous because of **personal improvement**.

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

To better yourself, you are encouraged to practice a lot, and sometimes they say practice too much.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

I think if I actually practiced it would, but I don't, so no, not really. I think that sometimes the criticism is criticism.

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

Yes.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

Definitely Jazz Band, it feels more **individualistic**, he doesn't normally have you go through your own thing, but it feels smaller, and free.

8. Is there anything I haven't asked about this topic that you would like to share?

N/A

Interview 5

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

7:30 Jazz Band

2. There are two defined types of musical instruction. The first being the “controlling” approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

Autonomous approach best fits 7:30 jazz band.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

I feel like I am encouraged whenever I have a conversation with them, to A) that I am doing good already, and B) to keep it up and keep going.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

Yes, I'd say so, just having the directors approval, like them saying I did good goes a long way.

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

Yes.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

N/A

8. Is there anything I haven't asked about this topic that you would like to share?

N/A

Interview 6

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

Both

2. There are two defined types of musical instruction. The first being the “controlling” approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

I think 7:30 is more of the autonomous approach, they don't really conduct when we perform, they just give us cues, but in Symphony, they put us through sectionals, and make sure everything fits for our part.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

N/A

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

I think they always encourage us, they always want us to go home and practice, and even in school they want us to try hard in everything we do.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

I think it just boosts our confidence, because we know that they believe in us.

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

I think they both do, but for me it's easier if I go home and practice by myself, it's easier to do the autonomous method rather than the controlling one.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

N/A

8. Is there anything I haven't asked about this topic that you would like to share?

N/A

Interview 7

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

Symphony Band

2. There are two defined types of musical instruction. The first being the “controlling” approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

Autonomous best fits symphony band.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

N/A

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

Encouraged everyday, and they tell us that in the real world, if we want to be a musician or be good at something you have to practice, you have to take it into your own hands, you can't just have someone walk you through it.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

Yes it does, because they use different examples throughout their life on how music has helped them, to help it relate to us.

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

Yes, because they teach us how to practice, rather than to say go practice.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

N/A

8. Is there anything I haven't asked about this topic that you would like to share?

N/A

Interview 8

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

7:30 Jazz Band

2. There are two defined types of musical instruction. The first being the “controlling” approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

The autonomous approach best applies to 7:30 Jazz Band.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

N/A

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

I am encouraged very well by the director, and you can really see how they want to encourage and motivate their bands to be the best.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

Yes, for sure.

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

Yes, I do.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

N/A

8. Is there anything I haven’t asked about this topic that you would like to share?

N/A

Interview 9

1. Are you a member of Symphony Band, 7:30 Jazz Band, or both?

Symphony band, and I have substituted for 7:30 Jazz Band.

2. There are two defined types of musical instruction. The first being the “controlling” approach, and the second being an autonomous approach. The controlling approach relies heavily on direct teacher involvement, whereas the autonomous approach is more student centered. Now that you have an understanding of two specific types of musical instruction, Which do you feel best fits Symphony Band, 7:30 Jazz Band, or both and why?

I like the controlling a lot more for **symphony** band, because there are a lot more people, and you need the **controlling** approach to get them all to come together. I think for **7:30**, it would be more **autonomous**, work by yourself, get yourself down, rather than work through with the director.

3. What type of musical instruction do you feel is encouraged the heaviest in __? Fill in the blank with jazz, symphony or both, depending on the answer to the first question.

N/A

4. How often do you feel that you are encouraged by the band director, and how does this encouragement present itself?

I've been encouraged multiple times to do well. Sometimes negatively, such as being told we suck, and let's work and fix it. But I've also been told positive encouragement, like “great job”. I've received it both ways, generally more positive though.

5. Does encouragement from band directors in either ensemble affect your ability to perform confidently?

Generally the negative encouragement affects me more, due to the extra pressure to play well, however, **you need to play confidently to get others to play confidently.**

6. Do you feel that either type of musical teaching approach promotes personal efficiency in regards to practicing?

Yes, the autonomous definitely does, because you have to get your part down. And even with the controlling approach, you have to show up and know your part, because if you don't it'll be on you.

7. Which ensemble, either Symphony Band or 7:30 Jazz Band, do you find to have a more engaging teaching approach?

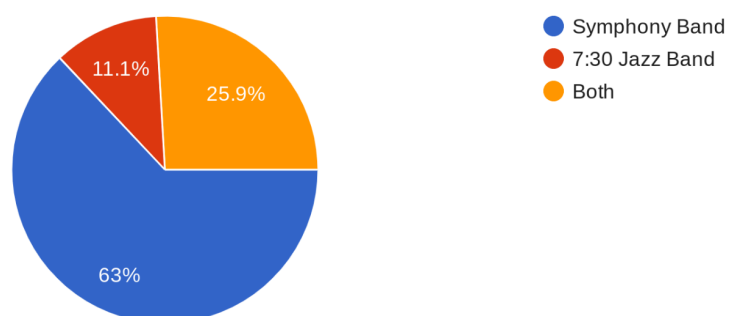
Symphony band is more engaging, due to it being a class, we learn everyday.

8. Is there anything I haven't asked about this topic that you would like to share?
N/A

Appendix E : Survey Results

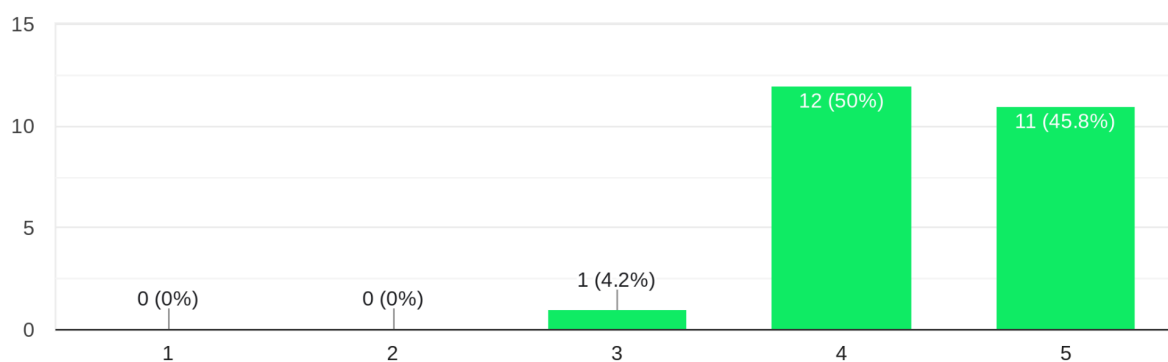
Are you a member of Syphony Band, 7:30 Jazz Band, or both?

27 responses



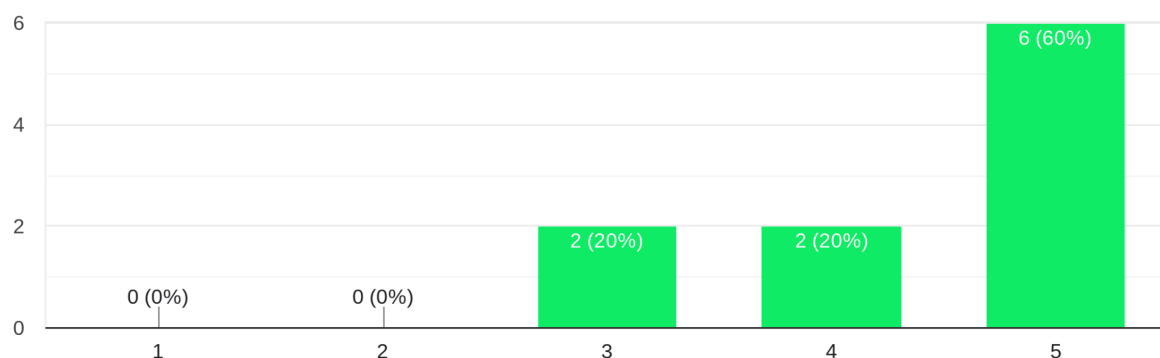
How would you rate your confidence level in regards to performing in Symphony Band? (Skip if not applicable)

24 responses



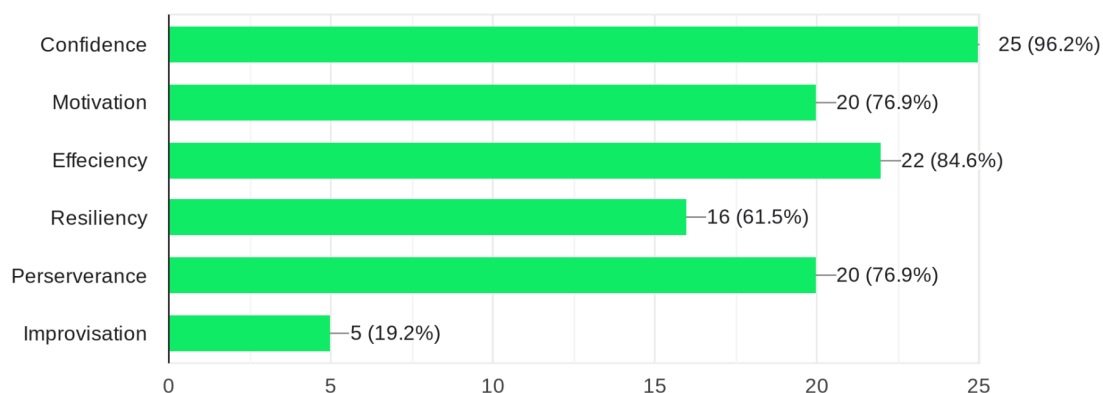
How would you rate your confidence level in regards to performing in 7:30 Jazz Band? (Skip if not applicable)

10 responses



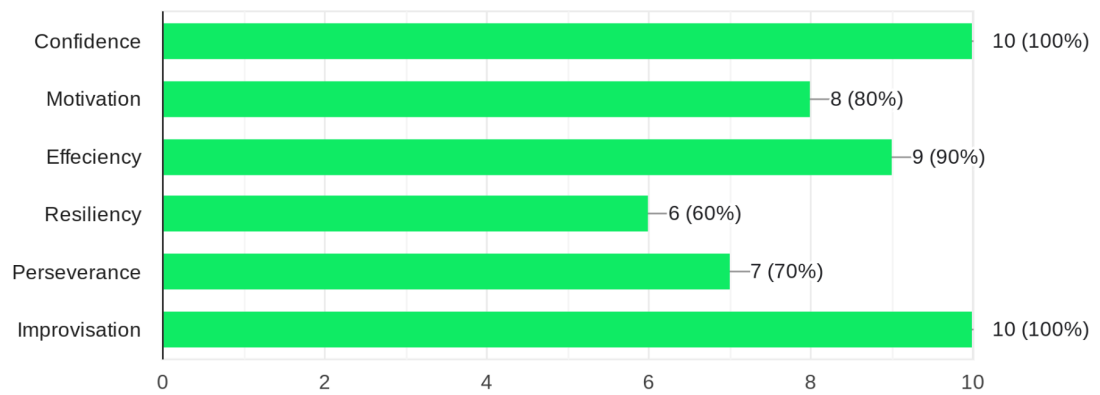
Select any traits that you feel Symphony Band supports: (In a musical context)

26 responses



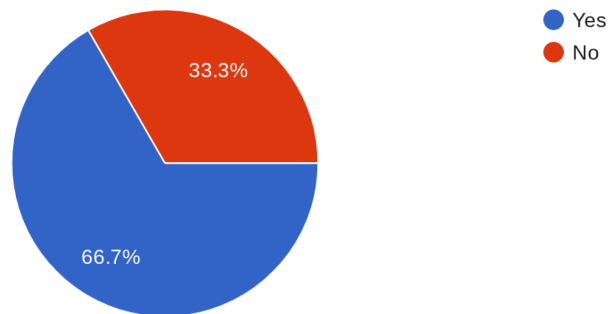
Select any traits that you feel 7:30 Jazz Band supports: (In a musical context)

10 responses



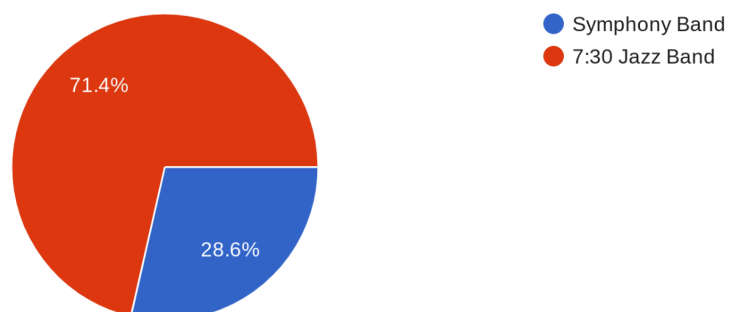
Would you be willing to participate in an interview? If you answer yes, I will reach out to you via email. The interview will take approximately 10-15 m...you indicate you would prefer a virtual interview.

27 responses



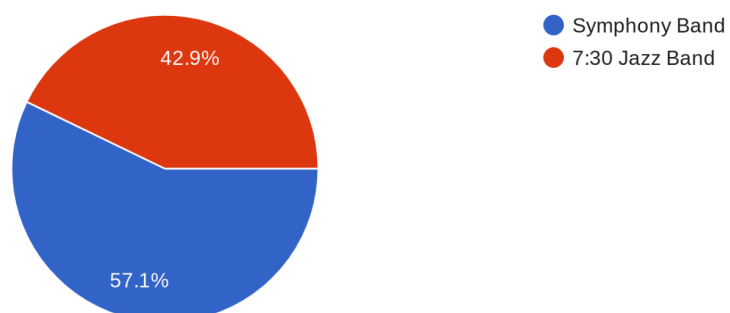
Which of the two do you feel more motivated to practice?

7 responses



Which teaching style of the two do you prefer more?

7 responses



Which band do you prefer playing solos or more exposed parts in?

7 responses

