

Texas Music Education Research

Reports of Research in Music Education
Presented at the Annual Meeting of the Texas Music Educators Association
February 2018

Amy L. Simmons, TMEA Research Committee Chair
The University of Texas at Austin

Sarah E. Allen, TMER Editor
Southern Methodist University

Published by the Texas Music Educators Association, Austin, Texas
<https://www.tmea.org/resources/teaching-resources/research>

ISSN 2379-9021 (Online); ISSN 2379-9005 (Print)

Contents

Examination of the Relationships Between Socioeconomic Status and Music Student Achievement in State-Level Performing Groups	3
<i>Mark Bailey</i>	
The Effect of Parameters on Composition Anxiety.....	18
<i>Whitney Mayo</i>	
Mariachi and Western Art Music in the Preparation of Future Teachers: Nurturing the Bimusical Complexities of Mexican-American Students.....	32
<i>Amanda Soto</i>	
A Pilot Study: A Descriptive Study of the Musical Backgrounds of Orchestral Concert Attendees with an Emphasis on Past Participation in School Music Ensembles.....	58
<i>Kevin Pearce</i>	
Backgrounds and Perceptions of Women Arts Administrators	68
<i>Debbie Rohwer</i>	

Examination of the Relationships Between Socioeconomic Status and Music Student Achievement in State-Level Performing Groups

Mark A. Bailey
Texas Tech University

Background

Socioeconomic Status (SES) is defined as “the relative position of individuals, families, or groups in stratified social systems where some societal values (e.g., occupational prestige, education) are not uniformly distributed” (Bornstein & Bradley, 2003, p. 2). The relationship between student achievement and SES has been a focus in educational research in recent years. Speer (2014) found that lower SES schools’ music ensembles received lower ratings at music contests than their higher SES counterparts. Schmidt, Baker, Hayes, and Kwan (2006) found that the higher achieving bands represented at the Indiana State Music Association’s festival were made up of a lower percentage of students who were receiving free or reduced lunch. Furthermore, Dame (2010) found a negative correlation between economically disadvantaged school populations and Texas Choir UIL (University Interscholastic League) ensemble contest ratings.

Previous studies suggest that SES can affect the establishment and success of a school music program, which could alter the support a music program receives from school administration (Albert, 2006a; Corenblum & Marshall, 1998). Less support from school administrators for their music programs can result in decreased funding (Corenblum & Marshall, 1998; Hinckley, 1995), which is essential to creating a successful and high quality music program (Albert, 2006a). Inequalities in education due to funding were found in lower SES music programs, resulting in lack of facilities and equipment (Kozol, 1991; Renfro, 2003).

The support provided by parents and community members can be a factor for success and achievement of students and their music programs. Corenblum and Marshall (1998), as well as Renfro (2003), found SES to be a predictor of the support a school music program received from

parents, with low parental support and low SES being closely associated. Moreover, some researchers have found that SES can affect student participation in musical ensembles (Elpus & Abril, 2011). Researchers found a significant difference in music course offerings among schools with varying SES (Abril & Gault, 2008). A 2012 report by the United States Department of Education (Parsad & Spiegelman, 2012) found that schools with higher enrollments of students receiving free or reduced lunch had lower percentages of music instruction in their schools. Parsad and Spiegelman also found significantly fewer music course offerings at low SES schools.

Many students, regardless of SES, have monetarily invested in All-State music camps and private instruction to prepare themselves for success in competing for a position in an All-State music ensemble. Rohwer and Rohwer (2001) found that out of the 498 band, choir, and orchestra students that made an All-State ensemble, 51% participated in at least one All-State camp and 79% received private instruction. Studies examining private instruction have detailed students' perspectives towards lessons (Duke, Flowers, & Wolfe, 1997; Hamann & Frost, 2000; Rife, Shnek, Lauby, & Lapidus, 2001), private instruction components and activities (Barry & McCarthur, 1994; Kostka, 1984), and incentives associated with taking part in private instruction (Schmidt, 2005).

Findings have been varied as to whether private instruction has a positive effect upon participant achievement. In the area of instrumental music, band students taking private instruction outperformed their peers who took little or no private instruction (Hamann, 1982; Hamann & Sobaje, 1983). However, private instruction was not found to provide an advantage on instrumental students' scores on the Gaston Test of Musicality (May & Elliot, 1980). While one group of researchers found a strong relationship between student success and private instruction (Sloboda, Davidson, Howe, & Moore, 2011), other researchers found that students who were higher achieving musicians received less private lesson instruction than their lower achieving counterparts (Sloboda & Howe, 1991). Though the research on private music instruction and student success is conflicting. Additionally, there is a lack of information regarding summer camps and their role in preparing students for achievement in performance.

Given the differences between success in low SES schools (compared with other schools) on a number of factors, the purpose of this study was to examine the representation of high, medium, and low SES groups in the TMEA All-State choir and band ensembles from 2005 to 2015. One specific question was posed: Is there an underrepresentation of low SES students in TMEA All-State bands and choirs?

Limitations of Study

It is to be noted that while a large population was utilized in the gathering and analysis of data, the ensembles involved in this study of the TMEA choirs (Mixed, Women's, and Men's) and bands (6A Symphonic, 6A Concert, 5A Symphonic) did not represent every ensemble considered a TMEA All-State ensemble. Ensembles such as the Small School Choir (SSC), All Texas Small School Bands (ATSSB), Jazz Band, Orchestras, and Mariachi Ensemble, along with information about these ensembles were not used in this study, limiting information that could be used to find more comprehensive results. Another limitation of the study is that only school data were examined, rather than individual student data. In other words, only the schools were classified as overall low, high, or medium in SES status, irrespective of the individual student in the All-State ensemble.

Method

All-State Auditions and Judging

For the TMEA All-State band and choir auditions, each participant auditioned for a panel of five judges who were all either certified public school teachers or were private music teachers employed by each region to judge the auditions (Texas Music Educators Association, 2014, 2015). Each judge scored all auditioned selections. To create a composite audition score for students, judges' scores were averaged, with the highest and lowest scores removed. The composite audition scores were ranked with only a certain number of students continued onto the next round (Texas Music Educators Association, 2014, 2015). This process was repeated four different times for participants auditioning for choirs (Texas Music Educators Association,

2015) and three times for participants auditioning for bands, respectively (Texas Music Educators Association, 2014). In the auditions, only the top ranked participants continue in the competition, with the goal of eventually becoming members of the Texas All-State music ensembles (Texas Music Educators Association, 2014, 2015).

Data Collection Procedures

To examine the relationship between student success and SES, this study examined the publicly available Texas Music Educators Association website, which lists all past Texas All-State Choir members from 2005 to 2015 (Texas Music Educators Association, 2016a) as well as detailed reports showing the number of students represented by each school and district in each All-State ensemble (Texas Music Educators Association, 2016b). The All-State members representing their schools ($N = 10,726$) resided in different regions of Texas, representing different communities and demographics, including public, private, and charter schools. The data regarding specific schools with participants in All-State ensembles were entered into a Microsoft Excel spreadsheet, and then separated by year and ensemble through different tabs. The Texas Educators Association website was examined, with a focus on each school's archived yearly Academic Excellence Indicator System (AEIS) report (Texas Education Agency, 2012a). The AEIS report specifies the number of students per school who are eligible for free or reduced lunch.

A school's percentage of economically disadvantaged students is defined by the percentage of students who are eligible for free or reduced lunch (Texas Education Agency, 2015). As in Costa-Giomi and Chappell (2007), schools were given labels of higher SES (0–33% economically disadvantaged), medium SES (34–66 % economically disadvantaged) and low SES (67% or more economically disadvantaged). The representation of SES was compared throughout all the Texas All-State ensembles from 2005 to 2015. The schools represented by the TMEA All-State large ensembles members are from the entire spectrum of socioeconomic statuses (SES) from 0% to 100% of each school's student body having the designation of economically disadvantaged. SES was defined using data collected from the Texas Education Agency (TEA).

TEA collects the percentage of economically disadvantaged students for each Texas school and calculates that percentage by taking the sum of all students eligible for public assistance or for free or reduced lunch and then dividing by the total number of students (Texas Education Agency, 2012b). These data reports for Texas schools are published in the annual Academic Excellence Indicator system (AEIS) as indicated by the Texas Education Agency (2012a). AEIS reports for all schools represented by each All-State music ensemble member from the 2005 to 2015 school years were used in this study.

Eligibility of students for free or reduced lunch is often used by researchers as a means of measuring poverty and socioeconomic disadvantage (Doyle, 2012; Fitzpatrick, 2006; Good, 1997; Kinney, 2008, 2010; Kinney & Forsythe, 2005; Nichols, 2003). The Income Eligibility Guidelines, which are used by all schools, institutions, and facilities participating in the National School Lunch Program, define eligibility for free or reduced lunch (Food and Nutrition Service, USDA, 2013).

While each school was given the label of high, medium, and low SES depending upon its percentage of economically disadvantaged students, at no point was an attempt made to assess the SES of individual members of All-State ensembles. In addition, because all the data used in this study are publicly available, no IRB review was necessary.

The data collected for this study consisted of the SES of each school represented in each All-State large choir and band ensemble beginning in 2005 through 2015. Specifically, the data showed the percentage of each school's student body who were considered economically disadvantaged. The data were analyzed to examine if an underrepresentation of low SES schools occurred in the TMEA All-State ensembles over an 11-year period.

Results

Data consisted of the frequency with which students from various schools earned a spot in the Texas All-State and the SES status of the schools they represented. The sample size of the band ($n = 5181$ All-State members from 2005–2015) and choir ($n = 5545$ All-State members from 2015–2015) were different; therefore to allow for meaningful comparisons, all frequency data were

converted to percentages. Data were collected and analyzed with the focus on the percentage of low, medium, and high SES groups represented in the All-State bands and choirs.

Figure 1 shows the 11-year mean percentage of low, medium, and high SES groups from 2005 to 2015 in the TMEA bands and choirs. The high SES group had a mean percentage of 60%, while the medium SES group and low SES groups represented 29% and 10% respectively. This figure shows that there is an unequal representation overall between high, medium, and low SES groups as well as an underrepresentation of the low SES group in the TMEA bands and choirs.

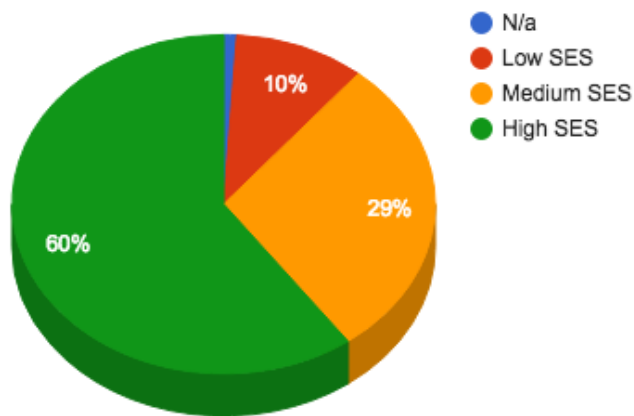


Figure 1. Mean representation of SES groups from 2005 to 2015.

Figure 2 shows the combined band and choir SES representation from 2005 to 2015, where both the high and medium SES groups represented a consistent overall majority of the All-State band and choir population. The low SES group represented a mean value of 11% over the 11-year period of this study, showing only a 5 percentage point gain during this time period, from its lowest point in 2008 of 8% to its highest points in 2014 of 13%, making the low SES group the most underrepresented group in the TMEA All-State ensembles from 2005 to 2015.

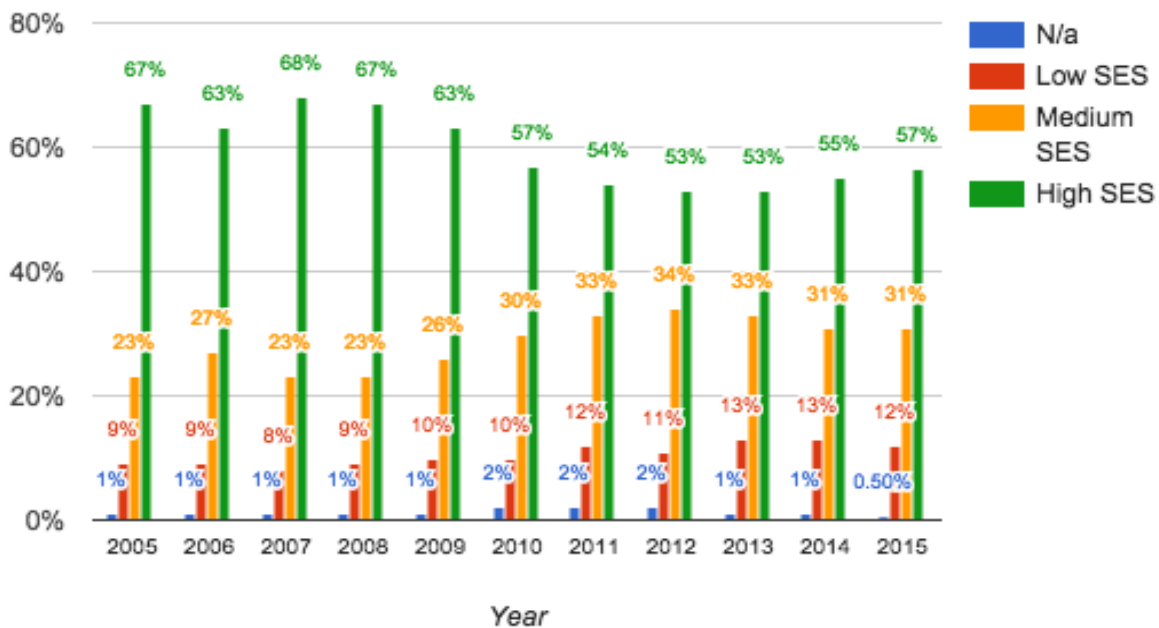


Figure 2. Combined TMEA band and choir SES Representation from 2005 to 2015.

Figure 3 shows the combined TMEA band and choir SES representation from 2005 to 2015 in a trajectory model, with the fluctuation over time in represented percentile of each group. The low SES group representation increased during the 11-year period, and fluctuates from 8% to 13% respectively. Additionally, the low SES group mean percentile rose 5 percentage points between 2008 to 2013 and stayed between 12% and 13% in 2014 and 2015. All three groups showed some fluctuations in representation over time, with the greatest decrease found in the high SES group, with a drop in representation of 15 percentage points between 2007 and 2012, and the greatest increase found in the medium SES group, with a representation growth of 11 percentage points between 2007 and 2012. The mean percentage representation gap between all three SES groups closed during the 11-year period of this study. Specifically, the mean difference between high and low SES from 2005 to 2015 was 49 percentage points, with the greatest gap being 60 percentage points in 2007 and the smallest gap being 40 percentage points in 2013.

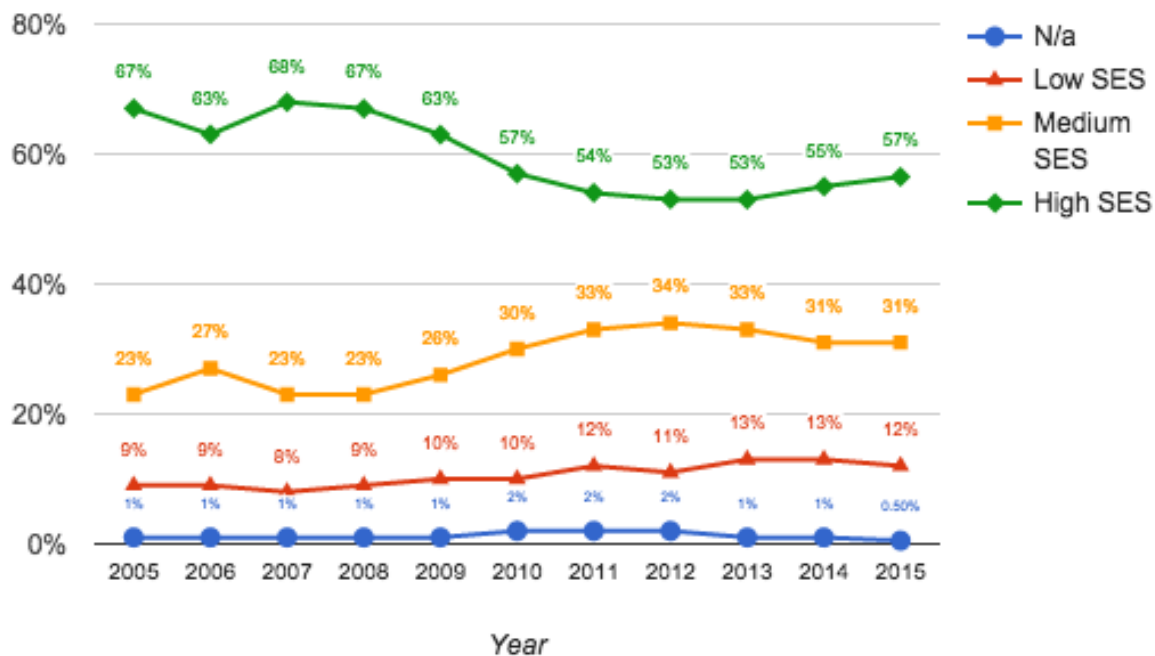


Figure 3. Trajectory model showing fluctuation of each SES school group representation from 2005 to 2015.

Figure 4 shows the comparison of the low SES group in the TMEA bands and choirs from 2005 to 2015. The differences in low SES percentage in band and choir were quite apparent, with as much as a 7 percentage point difference in the overall mean representation in the 11-year period of this study. The greatest gap between band and choir occurred in 2011, with a 9 percentage point difference in the two. The band low SES group mean percentage representation peaked at 17%, while the choir low SES group mean percentage representation peaked at just 11%. The lowest representation of low SES schools in choir occurred between 2005 to 2008, with a consistent 5% representation, while band's lowest representation of low SES schools occurred in both 2005 and 2007, with a 10% representation. It is to be noted that bands consistently had a higher representation of low SES students than choir in the TMEA All-State ensembles of this study, with as much as a 9 percentage point gap in representation found between them.

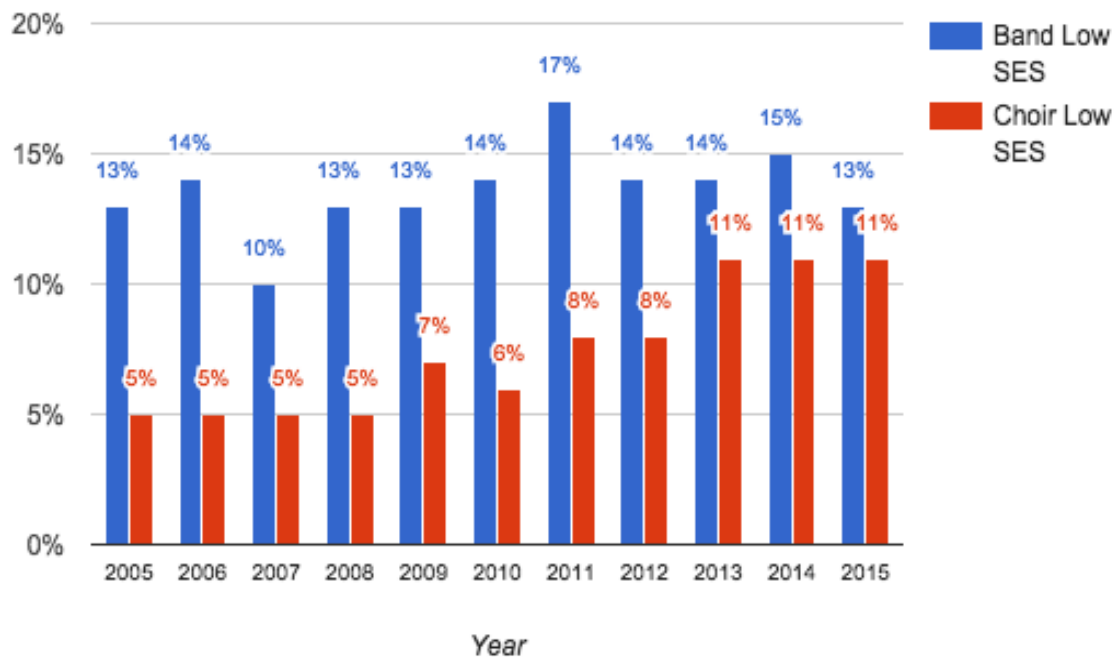


Figure 4. Comparison of band and choir low SES group 2005 to 2015.

Figure 5 shows the comparison of the low SES group in the TMEA bands and choirs from 2005 to 2015 in a trajectory model. The gap between band and choir low SES representation closed over the past 11 years, with the greatest percentile difference in representation occurring in 2011 with a 9 percentage point gain, and the smallest percentile difference in representation happening in 2015, with a 2 percentage point gap. The mean percentage difference between low SES bands and choirs from 2005 to 2015 was 6 percentage points. The consistent rise of low SES students represented in choir, a rise of 6 percentage points between 2008 and 2013, and a fall in low SES students represented in bands, with a drop of 4 percentage points between 2011 and 2015, resulted in a closing of the gap between bands' and choirs' low SES groups over the 11-year period of this study.

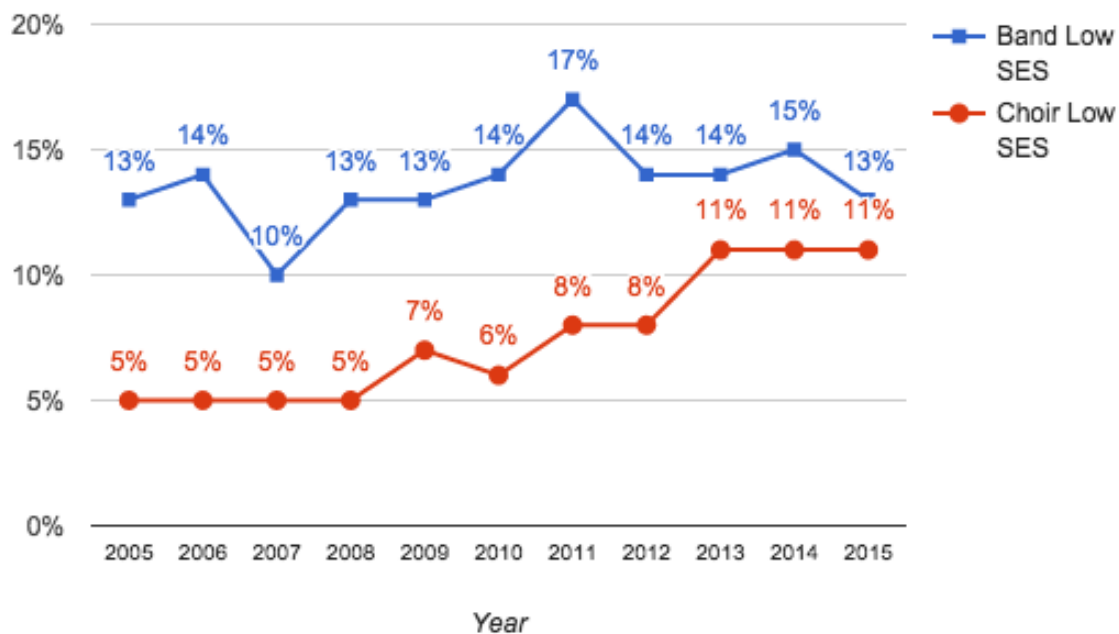


Figure 5. Comparison of band and choir low SES group from 2005 to 2015.

Results may be summarized as follows: There was an unequal representation of the three SES groups and a notable underrepresentation of the low SES group in the TMEA All-State bands and choirs from 2005 to 2015. The high SES group represented a mean 11-year percentile of 60%, the medium SES group at 29%, and the low SES group at 10%. The low SES group had a greater representation in bands than in choirs, with at times a 9 percentage point gap between the percentage of low SES choirs and low SES bands. The greatest decrease in the representation of an SES group was high SES, with a mean drop of 15 percentage points between 2007 and 2012. The medium SES group saw the greatest increase in representation with a mean rise of 11 percentage points from 2007 to 2012.

Discussion

The purpose of this study was to examine the representation of high, medium, and low SES school groups in the TMEA All-State choir and band ensembles from 2005 to 2015. One specific question was posed: Is there an underrepresentation of low SES students in TMEA All-State

bands and choirs?

The low SES school group represented only a mean of 10% of the total percentage of All-State members from 2005 to 2015; therefore, there is an underrepresentation of low SES students in the TMEA All-State bands and choirs. If there were no difference in representation between the low, medium, and high SES school groups, the representation would be equally proportioned at 33% each. This distribution was not the case and the data show the large opportunity gap still present in school music education. Overall, the high and medium SES groups represented a mean percentage of 60% and 29% respectively, making up 89% of the membership in the All-State bands and choirs, while the low SES group remained the most underrepresented group of the TMEA All-State ensembles.

Further Research

While this study examined the represented SES school groups in the TMEA All-State large school bands and choirs, it did not examine the representation of the different SES groups in the TMEA Small School Choir (SSC) and All Texas Small School Bands (ATSSB). Other areas of need for future research should include whether all the TMEA All-State ensembles have a greater representation of high SES students than the lower ensembles, a qualitative study of individuals chosen for All-State ensembles and their personal trajectory, a study in which directors in successful low SES school are interviewed regarding what strategies they use to inspire student success, and a comparison study of low SES schools who have high and low levels of success in the All-state process. Additionally, because individual student data were not considered, conclusions cannot be drawn regarding individual students' SES, only the SES designation of the school where they attended. It is entirely possible that individual students from high SES families/contexts were counted among the low SES schools represented. Further study might include a closer examination of individual students' SES in an endeavor to determine whether there is indeed an opportunity gap present for All-State student members.

Conclusion

It is quite clear that not all districts, schools, and music programs are giving their students the same opportunity for success. The underrepresentation of low SES students is startling. It is also apparent that the gaps between high, middle, and low SES groups have not been closed. Each student deserves a quality music education and we must strive to provide all individuals, regardless of their socioeconomic status, the same opportunity for success.

Keywords

Socioeconomic status, competition, opportunity, representation

Address for correspondence

Mark A. Bailey, 14118 Woodnook Drive, Houston, TX 77077; Email: markbailey.a@gmail.com

References

- Abril, C. R., & Gault, B. M. (2008). The state of music in secondary schools: The principal's perspective. *Journal of Research in Music Education*, 56, 68–81. doi:10.1177/0022429408317516
- Albert, D. J. (2006a). Socioeconomic status and instrumental music: What does the research say about the relationship and its implications? *Update: Applications of Research in Music Education*, 25(1), 39–45. doi:10.1177/87551233060250010105
- Albert, D. J. (2006b). Strategies for the recruitment and retention of band students in low socioeconomic school districts. *Contributions to Music Education*, 33(2), 53–72. Retrieved from <http://www.jstor.org/stable/24127208>
- Barry, N. H., & McCarthur, V. (1994). Teaching practice strategies in the music studio: A survey of applied music teachers. *Psychology of Music*, 22, 44–55. doi:10.1177/0305735694221004
- Bornstein, M., & Bradley, R. (2003). Socioeconomic status, parenting, and child development: An introduction. In M. Bornstein and R. Bradley (Eds.), *Socioeconomic status, parenting, and child development* (pp. 1–10). Mahwah, NJ: Erlbaum.
- Corenblum, B., & Marshall, E. (1998). The band played on: Predicting students' intentions to continue studying music. *Journal of Research in Music Education*, 46, 128–140. doi:10.2307/3345765
- Costa-Giomi, E., & Chappell, E. (2007). Characteristics of band programs in a large urban school district: Diversity or inequality? *Journal of Band Research*, 42(2), 1–18.
- Dame, N. (2010). Effect of socioeconomic status on musical achievement as reflected in Texas U.I.L. choral contest ratings. *Texas Music Education Research*. Retrieved from: <http://www.tmea.org/assets/pdf/research/Dam2010.pdf>

- Doyle, J. (2012). Music teacher perceptions of issues and problems in urban elementary schools. *Bulletin of the Council for Research in Music Education, 194*, 31–52. Retrieved from <http://www.jstor.org/stable/10.5406/bulcouresmusedu.194.0031>
- Duke, R. A., Flowers, P. J., & Wolfe, D. E. (1997). Children who study piano with excellent teachers. *Bulletin of the Council for Research in Music Education, 132*, 51–84. Retrieved from <https://www.jstor.org/stable/40375333>
- Elpus, K., & Abril, C. R. (2011). High school music ensemble students in the United States: A demographic profile. *Journal of Research in Music Education, 59*, 128–145. doi:10.1177/0022429411405207
- Fitzpatrick, K. R. (2006). The effect of instrumental participation and socioeconomic status on Ohio fourth-, sixth, and ninth-grade proficiency test performance. *Journal of Research in Music Education, 54*, 73–84. doi:10.1177/002242940605400106
- Food and Nutrition Service, USDA. (2013). *Income eligibility guidelines*. Retrieved from <http://www.fns.usda.gov/cnd/governance/notices/iegs/iegs.htm>
- Good, J. M. (1997). Measuring musical aptitude in children: On the role of age, handedness, scholastic achievement, and socioeconomic status. *Psychology of Music, 25*(1), 57–69. doi:10.1177/0305735697251005
- Hamann, D., & Frost, R. S. (2000). The effect of private lesson study on the practice habits and attitudes toward practicing of middle school and high school string students. *Contributions to Music Education, 27*(2), 71–93.
- Hamann, D. L. (1982). An assessment of anxiety in instrumental and vocal performance. *Journal of Research in Music Education, 30*, 77–90. Retrieved from <http://www.jstor.org/stable/24127078>
- Hamann, D. L., & Sobaje, M. (1983). Anxiety and the college musician: A study of performance conditions and subject variables. *Psychology of Music, 11*, 37–50. doi:10.1177/0305735683111005
- Hinckley, J. (1995). Urban music education: Providing for students. *Music Educators Journal, 82*(1), 32–35. doi:10.2307/3398883
- Kinney, D. W. (2008). Selected demographic variables, school music participation, and achievement test scores of urban middle school students. *Journal of Research in Music Education, 56*, 145–161. doi:10.1177/0022429408322530
- Kinney, D. W. (2010). Selected nonmusic predictors of urban students' decisions to enroll and persist in middle school band programs. *Journal of Research in Music Education, 57*, 334–350. doi:10.1177/0022429409350086
- Kinney, D. W., & Forsythe, J. L. (2005). The effects of Arts IMPACT school curriculum upon the Ohio Fourth-Grade Proficiency Test scores. *Bulletin of the Council for Research in Music Education, 164*, 35–48. Retrieved from <http://www.jstor.org/stable/40319258>
- Kostka, M. J. (1984). An investigation of reinforcements, time use, and student attentiveness in piano lessons. *Journal of Research in Music Education, 32*, 113–122. doi:10.2307/3344978
- Kozol, J. (1991). *Savage Inequalities*. New York, NY: Crown.

- May, W. V., & Elliott, C. A. (1980). Relationships among ensemble participation, private instruction, and aural skill development. *Journal of Research in Music Education*, 28, 155–161. doi:10.2307/3345232
- Nichols, J. (2003). Prediction indicators for students failing the state of Indiana high school graduation exam. *Preventing School Failure*, 47(3), 112–120. doi:10.1080/10459880309604439
- Parsad B., & Spiegelman M. (2012). Arts education in public elementary and secondary schools: 1999–2000 and 2009–2010. Washington DC: National Center for Education Statistics. Retrieved from <http://nces.ed.gov/pubs2012/2012014.pdf>.
- Renfro, L. (2003). The urban teacher struggle. *Teaching Music*, 11(2), 36–38.
- Rife, N. A., Shnek, Z. M., Lauby, J. L., & Lapidus, L. B. (2001). Children's satisfaction with private music lessons. *Journal of Research in Music Education*, 49, 21–32. doi:10.2307/3345807
- Rohwer, D., & Rohwer, M. (2001). A portrait of excellence: Understanding the 2001 All-State musicians, *Southwestern Musician*, 70(1), 29–32.
- Schmidt, C. P. (2005). Relations among motivation, performance achievement, and music experience variables in secondary instrumental music students. *Journal of Research in Music Education*, 53, 134–147. doi:10.1177/002242940505300204
- Schmidt, C. P., Baker, R., Hayes, B., & Kwan, E. (2006). A descriptive study of public school music programs in Indiana. *Bulletin of the Council for Research in Music Education*, 169, 25–37. Retrieved from <http://www.jstor.org/stable/40319308>
- Sloboda, J., Davidson, J., Howe, M., & Moore, D. (2011). The role of practice in the development of performing musicians. *British Journal of Psychology*, 87(2), 287–309. doi:10.1111/j.2044-8295.1996.tb02591.x
- Sloboda, J. & Howe, M. (1991). Young musicians' accounts of significant influences in their early lives. *British Journal of Music Education*, 8(1), 53–63. doi:10.1017/S0265051700008056
- Speer, B. (2014). The impact of socioeconomic status on band and chorus contest ratings (Master's thesis). Texas Tech University, Lubbock, TX. Retrieved from <http://hdl.handle.net/2346/60588>
- Texas Education Agency. (2012a). *Academic Excellence Indicator System*. Retrieved from <https://rptsvr1.tea.texas.gov/perfreport/aeis/>
- Texas Education Agency. (2012b). *Glossary for the Academic Excellence Indicator System: 2011–2012 report*. Retrieved from <https://rptsvr1.tea.texas.gov/perfreport/aeis/2012/glossary.htm>
- Texas Education Agency. (2015). *School report cards definitions*. Retrieved from <http://tea.texas.gov/WorkArea/linkit.aspx?LinkIdentifier=id&ItemID=25769824605&libID=25769824703>
- Texas Music Educators Association. (2010). *TMEA Audition Process*. Retrieved from https://www.tmea.org/assets/pdf/Audition_Procedures2010.pdf

Texas Music Educators Association. (2014). *TMEA Audition Process - Band Division Appendix*. Retrieved from http://www.tmea.org/assets/pdf/officers/2015/TMEA_Band_Division_Appendix%202015_2016.pdf

Texas Music Educators Association. (2016a). *All-State history roster*. Retrieved from <https://www.tmea.org/programs/all-state/history>

Texas Music Educators Association. (2016b). *All-State entry report*. Retrieved from <https://www.tmea.org/programs/all-statehttps://www.tmea.org/programs/all-state>

The Effect of Parameters on Composition Anxiety

Whitney Mayo
Baylor University

Background

Composition and improvisation are considered to be integral components in American elementary music curriculum. The National Standards, according to the National Association for Music Education (NAfME), list composition and improvisation as Standards Three and Four, respectively (Music Educators National Conference, 1994). Composition and improvisation are also cited as important curricular activities through all grade levels in the Texas Essential Knowledge and Skills Standards (Texas, 2013). The musical skill of composition has been shown to promote metacognition, higher level thinking, collaboration, problem solving, and cross-curricular synthesis (Barrett, 2006; Burnard & Younker, 2004; Major & Cottle, 2010). Marrinan (2017) expressed concern that “the tasks and activities provided to students [for composition] can sometimes discourage motivation and dampen creativity” (p. 3) if the tasks are “too open-ended as to overwhelm, or too strictly guided by the teacher to allow for exploration by the child” (p. 3). Similar findings were concluded by Hickey (2003) and Menard (2015). Furthermore, there have been inconclusive results regarding the influence of certain variables, including gender, on anxiety levels during improvisation (Alexander, 2012; Wehr-Flowers, 2006). While there have been numerous studies conducted regarding anxiety in improvisation activities, there was no literature found by the researcher regarding composition anxiety.

Upon reviewing the literature, the current research available can be categorized into five groups: (1) the study of compositional processes, (2) benefits of composition, (3) teacher belief regarding composition, (4) anxiety and psychology surrounding improvisation and composition, and (5) student interactions with composition. Kratus (1989) concluded that students of different ages spent varying lengths of time on the compositional processes of exploration, development, repetition, and silence. Technology has been used as a medium to facilitate composition for elementary-aged students (Kratus, 1989; Younker, 2000). Composition studies

have been conducted in both group and individual settings, with varying challenges rising in each. In both settings, students exercised decision-making processes to create new music (Burland & Davidson, 2001; Burnard, 2002; Burnard & Younker, 2004).

There have been many documented benefits of composition observed within the elementary music classroom. Composition has been shown to aid in metacognition development, justification for choices, and critical reasoning (Major & Cottle, 2010). Music composition has also been shown to aid in development of social skills and foster leadership (Burnard, 2002). Composition practices have been linked to the deepening of musical understanding and the encouragement of growth in student potential (Menard, 2015). There have also been positive connections found between musical composition and reading comprehension (Hogenes et al., 2015).

There have been inconclusive results regarding the teacher perspectives regarding the value of composition. Some researchers found that teachers value composition in the general music classroom, but incorporating composition is impeded by various factors including time, space, experience, and equipment (Menard, 2015; Shouldice, 2014). In contrast, composition has been found to often be the topic that is among the least explored in the music classroom, leading to lack of student proficiency (Bell, 2003; Kirkland, 1996). Schiff (2015) in particular highlighted the differing definitions of composition used by currently practicing music educators, which led to variations of in the uses and teaching of composition in the classroom.

It is not uncommon for musicians to experience what is known as music performance anxiety and demonstrating a tendency for “perfectionism” when sharing their work (Helding, 2016; Mitchell, 2011). As such, students may feel the need for work to be perfect which can create heightened levels of anxiety. Performance anxiety can also affect basic cognitive skills, resulting in negative experiences that have been shown to have an impact of future performances and creations (Marye, 2011). Menard (2015) indicated that the act of starting a composition can result in stress for the participant. There are many initial decisions that must be made before the true composition can begin (Menard, 2015). Time and lack of fundamental knowledge have also

been cited as stress-inducing factors (Menard, 2015).

It has been concluded that students interact with improvisation and composition in different ways. According to Burnard (2000), school-aged students experience both activities “along several concurrent multi-dimensional continuums” (p. 242). It has been found that students “produce more creative, original music when they are more confident with their musical ability” (Coulson & Burke, 2013, p. 428). When taught in the proper manner, students have identified enjoyment, increased interest, and greater musical understanding as benefits of composition (Menard, 2015).

While there has been extensive research concerning composition execution and benefits in general, there has been limited research found specifically regarding how the initiation of a composition project effects student anxiety levels. There have been a dearth of studies examining specific prompts or directions given to students before they begin their compositions. Therefore, the purpose of this study is to investigate the effect of parameters on the self-described composition anxiety level of students. Additionally, it is the purpose of this study to identify compositional tools deemed meaningful by students over the course of the composition task.

Method

For this mixed-method research study, third grade students ($N = 17$) from a central Texas elementary school participated in a composition activity after school. Participants were enrolled in general music classes taught by the researcher. Due to the transient nature of this school community, none of the participants in this study had been with the researcher for longer than two years. The general music classes were taught in a blended methodology, with elements of Orff, Music Learning Theory, and Kodaly practices.

Prior to the study, the participants were divided into two groups. Participants were divided as evenly as possible to create two approximately equal groups based on musical and academic

ability, gender, and exceptionality. Groups were verbally designated as ‘green’ and ‘orange’ to avoid any participant bias.

Both groups were given exactly ten minutes to create their composition. Participants in neither group were provided with visual aids or physical tools. Work was done individually and there was no assistance provided during the composition period. Groups were located on opposite ends of a large cafeteria and monitored by two research assistants.

The experimental group ($n = 9$), labeled as the orange group, was given verbal direction and reminders prior to starting the composition period. The participants in the experimental group were then provided with the following instructions prior to the composition activity:

Good afternoon students. Thank you so much for your participation in this project today. Your task today will be to create an original composition. Your composition should be at least sixteen beats in length and should include both rhythm and melody. In class, we have worked with several tools for composition. Think back to our beat bars, melodic patterns, rhythmic building blocks, and the staff. You may use these for your project. We also talked about how to create a composition. Start out small, then add more as you go. Also, you might find it helpful to start with the rhythm first, and then add melody. Remember, you can use patterns, or form, in your piece. Because you are the orange group, you will have an orange piece of paper and a pencil. During the composition period, I will not be available for questions. You will have ten minutes to complete your project. Remember, there are no wrong answers. This is your composition, your song.

The control group ($n = 8$), labeled as the green group, was not given any guidelines. Students were provided with a green sheet of paper and pencil. Prior to the composition period, participants in the control group were not given any specific instructions and were told “to make music.” They were not reminded of any classroom strategies or tools.

Following the ten-minute composition period, students were interviewed individually. Interviews were completed by the researcher and two research assistants, and the audio was

recorded and transcribed for further analysis. Each participant was asked to rate his/her anxiety and understanding of the task using a Likert-type scale (see Figures 1 and 2).

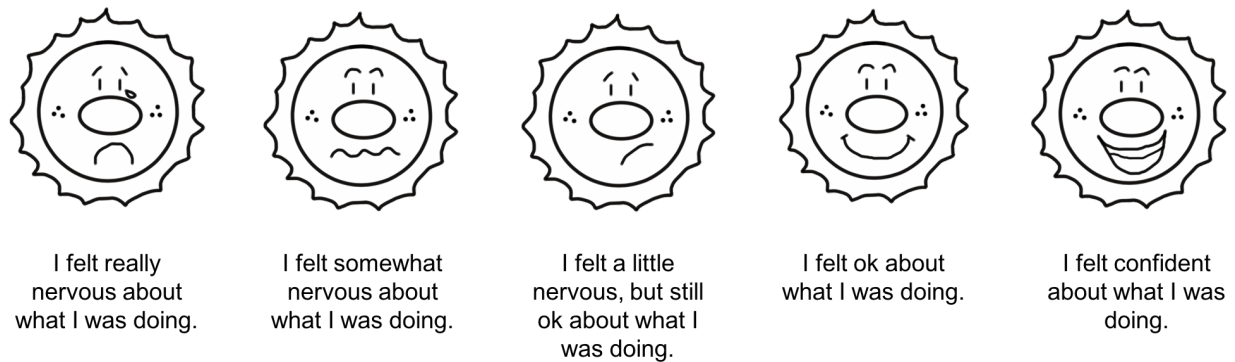


Figure 1. Likert-type scale for Question 1: "How did this task make you feel?"

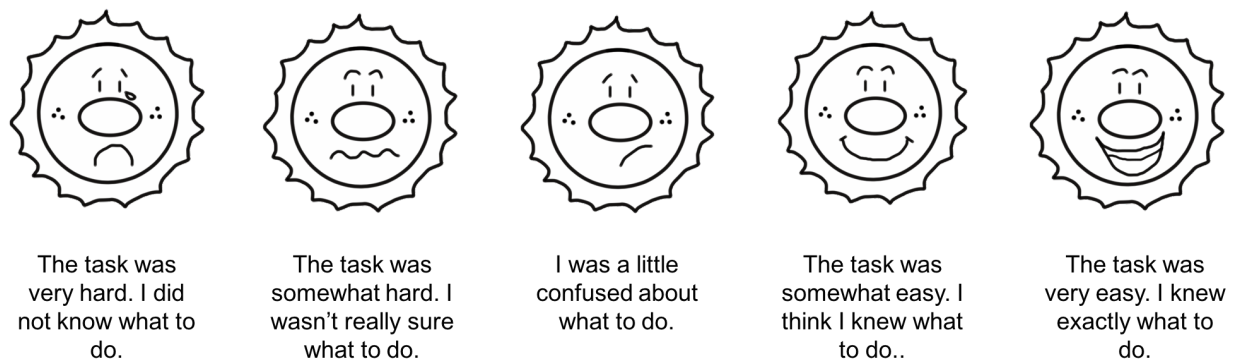


Figure 2. Likert-type scale for Question 2: "How difficult was your task? Did you understand what to do?"

Students were then asked a series of follow-up questions regarding their feelings during the task, tactics used to complete the activity, and further thoughts regarding the composition process (see Table 1). Participants were then interviewed in a group setting.

Table 1

Interview Questions

-
1. What were your thoughts about the task you just worked on?
 - a. General thoughts. Feel free to explore based on responses.
 2. When I asked how the task made you feel, you said (insert sun face answer here). Can you tell me why you felt that way?
 3. When I asked about the difficulty, you said (insert sun face answer here). What made it easy/hard?
 - a. If they understood: What helped you to understand?
 - b. If they didn't understand: What part was confusing?
 4. Were there any tools that helped you with your task?
 5. What would have helped you with this task?
 6. Overall, how do you feel about the work you did?
 7. Is there anything else you want your teacher to know about your task?
-

Results**Quantitative**

A quantitative analysis of the Likert-type scale data was performed. The Mann-Whitney U test was used to analyze the ordinal data from both questions. The results from question one, regarding the anxiety levels felt by students (as shown in Figure 1), were not statistically significant ($U(1,15) = 21.5, p = 0.09$). The results from question two, regarding the difficulty of the task and understanding (as shown in Figure 2), were not statistically significant ($U(1, 15) = 20.5, p = 0.07$).

Qualitative validity

Validity of qualitative results was confirmed using multiple methods. During the interview process, member checking was used with participants to confirm statements. Following the data collection, interviews were scripted and coded for themes. Researcher observations were also documented using rich descriptions. Triangulation was used with the research assistants to confirm the observations and conclusions (Creswell, 2003; Phillips, 2008). Qualitative results were organized by themes that emerged during the coding of the interviews.

Qualitative data: Anxiety

Participants in the control group were visibly nervous at the start of their ten-minute composition period. There was much apprehension seen and stated by students when the task was presented, and frequently a look of fear and confusion on their faces. Following the composition

period, students reported feeling nervous in the individual and group interviews. Students' feelings of confusion and anxiety were visibly apparent throughout the task. One student in the control group, identified as "Jo," demonstrated extreme levels of anxiety during his interview and during the composition period. The researcher's observations stated:

At the beginning of the composition period, Jo became visibly frightened. His eyes were wide and he began to fidget constantly. He raised his hand repeatedly before the ten-minute time frame began and asked for clarity. When the researcher didn't answer his questions, his face demonstrated fear, confusion, and frustration. During the interview process, he was looking around the room as though looking for a clue or for help. While Jo was completing his interview, he would not meet the researcher's gaze. He often sat in silence, seeming not to have the words to answer the questions. At many points, he appeared as though he was on the verge of tears, due to frustration. The research had to reassure him several times during the interview that there were no wrong answers. He expressed pride in his work and stated that he really didn't know what he was supposed to be doing, but that he tried his best. On his Likert scale, he reported that he felt confident in his task. Following the interview, he amended his answer to say that he felt extremely nervous.

Students in the experimental group did not report anxiety. They appeared to be confident and excited about their task. Participants in this group reported that the task was easy for them because they were reminded of activities and strategies that had been used in class. They also stated that having a clear understanding of what to do made them feel more comfortable.

Qualitative data: Task understanding

As stated previously, there were no parameters provided for participants in the control group during the composition activity. This appeared to lead to confusion, as reported by the students. All students in the control group expressed, in their interviews, a lack of understanding about exactly what to do. Examples of student statements include "When she said 'make music', it could have been done either way. It could have been done with tas and ti-tis [quarter notes and paired eighth notes], or it could have been done with words, and I didn't understand" and "well, at first I was

like, does she want us to do a certain thing, and then I just felt a little bit confused.” When asked for clarification regarding their feelings of confusion, the participants cited several factors including how to start, what the finished project should look like, and what tools or methods to use.

In contrast, participants in the experimental group expressed greater clarity regarding their task. Students restated parameters and explained how they met, and even exceeded, the preliminary guidelines. One participant expressed her desire to surpass the original sixteen beats. She was confident with the song in her mind, and felt inspired to put that idea on paper beyond the parameters: “I felt confident. I kept working hard to make it how I thought it was”.

Qualitative data: Directions

One of the most prominent causes of confusion involved the lack of directions. In the control group, participants expressed a desire for directions. This was discovered in both individual and group interviews from the control group. When asked if the participants would have liked more directions, the group was in unanimous agreement. The experimental group felt that they had sufficient direction and knew how to complete the task, using statements such as “it was much more descriptive” and “we actually knew what to do”.

Qualitative data: Tools

Many participants cited tools that were useful to them during their composition. Tools mentioned included beat bars, the staff, melodic patterns, and rhythmic building blocks. The building blocks were mentioned with greater frequency. One participant said that the building blocks helped her to organize her ideas. Participants stated that the tools they had learned in class were a benefit to them on their compositions.

Qualitative data: Confidence

Despite feeling nervous, participants in both the control and experimental groups expressed a strong sense of confidence in their work. They stated that they were proud of the work they had created, feeling that they had “figured it out” to the best of their abilities. One student in the experimental group felt so confident in her work that the parameters served only as a starting point for her to expand upon.

During her interview, Katie expressed a deep sense of pride in her work. She sat up tall and spoke with self-assurance. When asked about her piece, she stated that she had a specific song in mind that was all her own, and that was what she was going to write. In both her individual interview and the group discussion, she displayed a powerful sense of purpose and determination in the creation of the “song in [her] mind”.

A student from the control group also expressed a high level of confidence, even when he didn’t completely understand the task.

During his interview, Jacob expressed that he didn’t really understand how to complete the task. However, he expressed that he was proud of his work and that his composition was something that he enjoyed. He spoke with a clear understanding of his intention. He maintained eye contact with the researcher when giving his responses. When speaking about his work, he sat up taller and smiled.

Discussion

Analysis of the results of this study revealed that students felt higher levels of composition anxiety when asked to compose without parameters. Those who did have parameters at the start of the project felt more confident and excited about the task, and were able to, by their own words, “be more creative.” Overall, the participants completed their task to the best of their abilities and showed great pride in their created work. Based on the results of this study, it can be concluded that while it is critical to foster creativity, it is just as critical to avoid overwhelming students. The parameters provided served as a starting point, and a point of direction, for the compositions. In this study, it was found that being provided with parameters was greatly preferred by students, lessening their feelings of composition anxiety. The results of this study contradict previous research which concluded it was preferable “not to impose strict parameters which may inhibit” composition (Burnard, 2000). This conclusion has been discussed in previous research studies in the context of children understanding their own creativity (Gardner, 1982; Grave & Walsh, 1998; Hennessey & Amabile, 1988; Silvers, 1977). As

such, further research is needed to examine the role of parameters on creativity as a whole.

Upon reviewing the literature, it was found that students have expressed a difference in experience between composition and improvisation (Burnard, 2000). Therefore, the experiences of improvisation anxiety and composition anxiety might also be experienced in different ways. Further research is needed to investigate differences in anxiety and experience between composition and improvisation from the perspective of young students.

The participants discussed the benefits of tools and technique that assisted with the organization of information while composing. Participants cited beat bars, the staff, and simple melodic patterns as tools that were extremely helpful in the composition process. Overall, students most frequently cited rhythmic building blocks as the most beneficial tool. It is challenging for many young students to approach a blank page and synthesize a musical idea. Robinson (2011) discussed the importance of the control one has over his or her medium. One must have the skills and tools to be successful at a creative task (Robinson, 2011). Having an ample supply of tools and techniques builds one's understandings of the medium and allows for greater freedom and flexibility in expressing new and creative ideas. As such, the challenge of composition may not stem from a lack of musical creativity, but rather be an issue with regards to having the tools and skills to express it. Rhythmic building blocks have shown to be a simple and effective tool for organizing rhythmic ideas and are considered fundamental in the Orff-Schulwerk methodology (Keetman, 1974). This is consistent with the interview responses from the participants in this study. Further research should continue the investigation of beneficial tools for composition, with particular emphasis to rhythmic building blocks.

Kratus (1989) stated that improvisation is the creative activity most suited to seven-year olds. The results of this study support that idea that composition is also an appropriate creative task when approached with proper tools and guidance. The participants expressed the desire to share the songs they had in their heads, and, following the study, asked to revisit them in order to continue their creation. Further research is needed to investigate potential reasons for students to resonate with composition tasks, as well as to discover if students have the same affinity for

other music creation tasks such as improvisation.

The participants of the study were completely aware of the researcher's purpose for the study. Because of the relationship with the researcher, students appeared to be more willing to push creative boundaries and to take risks. For example, the participants of this study stated a willingness to "figure it out" and to do their best, even when the directions were limited or did not provide the amount of clarity they desired. However, during the interview process, students responded in a different manner than their body language suggested they felt. When asked about their responses compared to their appearance during the task, students expressed a strong desire to "help" their teacher. This may have been the reason for the discrepancies between the Likert-type scale results and the interviews. Therefore, this study should be replicated in a setting in which the researcher does not have a personal or educational connection with the students.

Analysis of the quantitative data was not statistically significant, with the results at $p = 0.09$ and $p = 0.07$, respectively. While the anxiety levels indicated through the Likert-type scales were not statistically significant for either group, the vastly different perspectives expressed through the interview responses may warrant further investigation. Various factors could have had an impact in these results, including sample size and relationship to the researcher. In addition to these factors, the quantitative survey method of data collection may not have been effective for this setting. Future research is needed to determine the appropriate method for collecting quantitative data regarding student perceptions.

The results of this study have important application for educators. Composition should be fostered and encouraged within the music classroom. It is important to build a classroom environment that lends itself to creative thinking, and to develop the tool set of students to meet unique creative and compositional challenges. Rhythmic building blocks were found to be an effective tool that was simple for young students to understand and apply. The teacher's understanding of the desired outcome must also be expressed in the parameters given to students. The findings of this study provide some understanding into the compositional mind of

students and highlight strategies that educators may find effective in fostering creative thinking in their students.

Keywords

Music composition, anxiety, elementary, parameters

Address for correspondence

Whitney Mayo, Baylor University School of Music, One Bear Place #97408, Waco, TX 76798-7408; Email: Whitney_Mayo@baylor.edu

References

- Alexander, M. L. (2012). Fearless improvisation. *Update: Applications of Research in Music Education*, 31(1), 25-33.
- Barrett, M. (2006). 'Creative collaboration': An 'eminence' study of teaching and learning in music composition. *Psychology of Music*, 34(2), 195-218.
- Bell, C. L. (2003). Beginning the dialogue: Teachers respond to the national standards in music. *Bulletin of the Council for Research in Music Education*, 156 (Spring), 31-42.
- Burland, K., & Davidson, J. W. (2001). Investigating social processes in group musical composition. *Research Studies in Music Education*, 16(1), 46-56.
- Burnard, P. (2000). Examining experiential differences between improvisation and composition in children's music-making. *British Journal of Music Education*, 17(3), 227-245.
- Burnard, P. (2002). Investigating children's meaning-making and the emergence of musical interaction in group improvisation. *British Journal of Music Education*, 19(02).
- Burnard, P., & Younker, B. A. (2004). Problem solving and creativity: Insights from students' individual composing pathways. *International Journal of Music Education*, 22(1), 59-76.
- Burnard, P., & Younker, B. A. (2008). Investigating children's musical interactions within the activities systems of group composing and arranging: An application of Engeströms Activity Theory. *International Journal of Educational Research*, 47(1), 60-74.
- Coulson, A. N., & Burke, B. M. (2013). Creativity in the elementary music classroom: A study of students' perceptions. *International Journal of Music Education*, 31(4), 428-441.
- Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches* (2nd ed.). Thousand Oaks, CA: Sage Publications.
- Dance, music, theatre, visual arts: What every young American should know and be able to do in the arts: National standards for arts education.* (1994). Reston, VA: Music Educators National Conference.

- Gardner, H. (1982). *Art, mind and brain: A cognitive approach to creativity*. New York: Basic Books.
- Grave, M. E. & Walsh, D. J. (1998) *Studying children in context: Theories, methods, and ethics*. London: Sage.
- Helding, L. (2016). Music performance anxiety. *Journal of Singing*, 73(1), 83-90.
- Hennessey, B. & Amabile, T. (1988) The conditions of creativity. In R. Sternberg (Ed), *The Nature of Creativity: Contemporary Psychological Perspectives*. Cambridge: Cambridge University Press.
- Hickey, M. (2003). Creative thinking in the context of music composition. In M. Hickey (Ed.), *Why and how to teach music composition: A new horizon for music education*, (pp.31-53). Reston, VA: The National Association for Music Education.
- Hogenes, M., Oers, B. V., Diekstra, R. F., & Sklad, M. (2015). The effects of music composition as a classroom activity on engagement in music education and academic and music achievement: A quasi-experimental study. *International Journal of Music Education*, 34(1), 32-48.
- Keetman, G. (1974). *Elementaria: First acquaintance with Orff-Schulwerk*. London: Schott & Co.
- Kratus, J. (1989). A time analysis of the compositional processes used by children ages 7 to 11. *Journal of Research in Music Education*, 37(1), 5.
- Kirkland, N. J. (1996). *South Carolina schools and Goals 2000: National standards in music* (Unpublished doctoral dissertation).
- Major, A. E. (2007). Talking about composing in secondary school music lessons. *British Journal of Music Education*, 24(02), 165.
- Major, A. E., & Cottle, M. (2010). Learning and teaching through talk: Music composing in the classroom with children aged six to seven years. *British Journal of Music Education*, 27(03), 289-304.
- Marrinan, N. M. (2017). *An Investigation of the Relationship Between Learning Styles of Fifth Grade Elementary School Students and Their Music Composition Processes and Products* (Doctoral dissertation, Western Connecticut State University, 2010). Ann Arbor, MI: ProQuest.
- Marye, L. H. (2011). *A survey of music performance anxiety: definitions, causes and treatments* (Unpublished doctoral dissertation).
- Menard, E. A. (2015). Music composition in the high school curriculum. *Journal of Research in Music Education*, 63(1), 114-136.
- Mitchell, N. (2011). Evaluation and performance anxiety in music study. *Canadian Music Educator*, Fall 2011, 32-34.
- Phillips, K. H. (2008). *Exploring research in music education and music therapy*. New York, NY: Oxford Univ. Press.
- Robinson, K. (2011). *Out of our minds: Learning to be creative*. Oxford: Capstone.

- Schiff, M. S. (2015). *A qualitative study of music teachers' beliefs about the teaching of composition* (Doctoral dissertation, Boston University, 2015). Ann Arbor, MI: ProQuest.
- Shouldice, H. N. (2014). Teachers' beliefs regarding composition in elementary general music: Definitions, values, and impediments. *Research Studies in Music Education*, 36(2), 215-230.
- Silvers, R. J. (1977). Appearances: A videographic study of children's culture. In P. Woods and M. Hammersley (Eds), *School Experience: Explorations in the Sociology of Education*. New York: St. Martin's Press.
- Texas. (2013). *Texas Essential Knowledge and Skills: 19 TAC Chapter 117*. Austin, TX: Texas Education Agency.
- Wehr-Flowers, E. (2006). Differences between Male and Female Students Confidence, Anxiety, and Attitude toward Learning Jazz Improvisation. *Journal of Research in Music Education*, 54(4), 337.
- Yunker, B. A. (2000). Thought processes and strategies of students engaged in music composition. *Research Studies in Music Education*, 14(1), 24-39.

Mariachi and Western Art Music in the Preparation of Future Teachers: Nurturing the Bimusical Complexities of Mexican-American Students

Amanda C. Soto
Texas State University

Carlos moved his fingers up and down the fretboard of his guitar as he plucked out the notes of Niccoló Paganini's Sonata (Op. 3, No. 1). The piece was one of several classical guitar selections that comprised his senior recital, a capstone project for his music education degree. He executed the Paganini with ease, and it was evident that he was thoroughly at home with his guitar. Even though Carlos had been studying classical guitar and its European repertoire, the second half of his recital entailed a musical potpourri of Mexican, Mexican American, and Latin American pieces that included his guitar accompaniment to several vocal solos within the context of a mariachi ensemble, a Conjunto duet featuring Carlos on the accordion, and a Paraguayan folk song involving a vihuela, guitarrón, and Carlos on a traditional harp. This senior recital reflected the musical experiences that Carlos had begun at the age of six, and was a culmination of his mix of experiences as an American student of Mexican heritage with an ear to music in other parts of Latin America as well. Carlos evidenced a bimusical sensibility in his capacity to perform music of Europe and of Mexico (and then some), thus coming to terms with distinctive styles that were central to the dualities of a "blended" musicianship. As he performed with the nuances of these styles, it was the hope of his professors that he would also one day teach the nuances of these styles to others.

In 2016, Hispanics were the largest minority group in the United States, constituting almost twenty percent of the nation's population. Sixty-three percent of Hispanics were of Mexican origin, making them the largest minority among the various Hispanic subgroups. In Texas alone, there are ten million people of Mexican ancestry (U.S. Census Bureau, 2017). Mexican Americans are the largest subgroup of Hispanics in Texas, which naturally aligns geographically

with the proximity of Mexico just south of the U.S. border. Within the Texas public schools, Hispanics account for fifty-two percent of the over five million students enrolled (Texas Education Agency, 2017).

Students of Mexican American ancestry are constantly navigating between musical and cultural spheres that are present within their daily lives (Soto, 2012). They develop bicultural, bilingual, and bimusical competencies in order to participate successfully in two different cultural spheres. Within their families and communities, they are enculturated into Mexican ways of doing and being, and in ways of expressing themselves in language and through the arts. Enculturation is a way of learning music informally, outside of formal school programs, where the learning is occurring naturally through observation and imitation and through regular and consistent interactions within families and neighborhoods (Campbell, 2018). Mexican American students are typically enculturated musically within the valued expressions found in their Mexican-American homes, communities, and via other means offered to them for exploration of their ancestral roots. Before children arrive to school for their first kindergarten classes, and while they are making their way over the years through the school system, they may well know deeply the music of mariachi, *son jarocho*, *conjunto*, *banda*, and other musical styles and forms.

Music educators and ethnomusicologists have recognized the importance of connecting home musical cultures to formal school learning, to allow students new musical horizons while also continuing to support the musical sensibilities that are forged within their homes and families. Campbell explained that, “The world of children at home, in their local communities, and even as it is constructed at school, is a complex auditory ecosystem that deserves attention and continued study by those who concern themselves with children’s learning and development in music, including the web of social processes that are rich with musical content that helps to shape children’s expressive selves” (2018, p. 106-7). Other scholars have recognized bimusicity as a noble goal of the balance of experiences in school and outside of school, though the postulations are more easily proclaimed than they are put to practice (Anderson & Campbell,

2010; Campbell, 2004; Higgins, 2012; Schippers, 2010). The acknowledgment of including a student's home musical culture falls in line with the tenets of multicultural education (Banks & Banks, 2004) and culturally responsive teaching (Gay, 2018; Lind & McKoy, 2016).

Multicultural education is a process that seeks equity and equitable access to an education that reflects a student's racial, ethnic, and social-class group (Banks & Banks, 2004). For a half century, the principles of multicultural education have pressed teachers to pursue change that can reach beyond far content integration (for example, the inclusion of one song from China, or Ghana, or Mexico) to deep and all-encompassing change in all aspects of the school environment (Banks, 2009). The term "Culturally Relevant Teaching" was coined as a result of study of the inadequate and impersonalized education of African American students (Ladson-Billings, 1995), the goal of which was to guide students to succeed academically while maintaining their cultural integrity. If music educators adhere to the six principles of culturally relevant pedagogy (Gay, 2018), then they would incorporate the home musical cultures of students in order to develop positive identity development and to feel included and "normal" in a classroom that is a reflection of who they are culturally. Bimusicality is entirely relevant to multicultural education and Culturally Relevant Teaching on many levels, and suggests that students who are raised in one realm of cultural knowledge at home can be educated in a second knowledge at school when teachers attend to the ways in which the two realms of cultural knowledge are distinctive, yet also overlapping and complementary.

Bimusicality

Through his personal observations of Western-trained student musicians who were also learning Javanese and Balinese *gamelan*, Japanese *gagaku* and *nagauta*, Persian music, and South Indian music, ethnomusicologist Mantle Hood long ago noted the possibilities for musicians to acquire musicianship of multiple cultures (1960). He coined the term "bimusicality" to refer to the capacity by some to be technically proficient in two musical systems, to be able to hear and discern the musical logic of two cultures, and to be able to perform in two different musical systems. In other words, being bimusical is the ability to perceive, perform,

and understand another musical system in relation to the context of the music and its place in culture and community (Palmer, 1994; Rice & Garfias, 2011; Titon, 1995). Others have noted dimensions and meanings of bimusicality, including G.L. Clements (2008), who claimed that bimusicality occurs on a continuum that involves performance in two cultures and an understanding of the music in its original context, and Teicher (1995), who posited, on the study of the bimusical Indian children who could perform Karnatic and Western music, that becoming bimusical allows a person to “transcend the cultural and musical limitations of both cultures, so that the new musical/cultural learning is facilitated by a wider range of underlying musical and cultural concepts” (p. 78). The intrigue of bimusicality in our literature is both long-standing and continuing.

Within music education practice, Anderson and Campbell (2010) advocated that music teachers should teach musical styles from more than one culture so that students will develop an intercultural and interracial understanding, and can become bimusical or even “multimusical.” By listening to, thinking, and “doing” more than one musical culture, students can grow a greater musical flexibility and become better musicians overall. Music educators have found themselves challenged with ways and means for developing musicality and of reckoning with bimusicality and “multimusicality” too. They are recognizing that an increasing number of students are arriving to school with home musical cultures intact (Soto, 2012), and that in learning a second musical culture, typically Western classical music, they are in line for developing a bimusical identity (Soto, 2012). Still, the home culture of these students is rarely honored, and as they develop knowledge and skills for Western classical music, their interest and appreciation for the music of their home and family may well diminish. Without the support of music educators, the potential of bimusicality can go unrealized and the music of home, family, and community may slip away and become devalued by students due to the absence of that music in institutionalized learning.

This paper examines the bimusical complexities of Mexican American students in a university program committed to the education of diverse populations of students, many of

whom identify as Mexican-American and/or Hispanic. It seeks to explore the nature of bimusicality from the perspective of selected university students (and their faculty) of Mexican heritage who have been influenced by the musical genres of their home even as they are also engaged in developing knowledge and skills of Western classical music. The enculturation by these university students into listening, singing, and playing music of their home culture, in particular within the realm of mariachi music, is briefly chronicled, and their experiences are noted in order to understand how their musical taste, cultural knowledge, and skill-sets are shaped. For these students who become proficient in Western European art music, it is of relevance to note their personal-familial history and deep resonance with mariachi music. Likewise, the perspectives of two university professors, both of Mexican ancestry, are also tapped in an attempt to understand the processes and challenges of fostering Mexican-American music within a university program that was first launched as solely focused on Western classical music studies. Three undergraduate music education majors and two university faculty members in the Latin Music Studies area, all of whom identify as Mexican American, were observed across the course of an academic year of undergraduate music studies with attention to the following four questions:

1. In what musical genres are you proficient and what has been your involvement with each genre throughout your life?
2. What issues and/or obstacles have you encountered as you move between the different musical genres?
3. What kind of musical, financial, and emotional assistance have you received either from your school or home community that has enabled you to be bi- or multi-musical?
4. What types of learning and performance strategies do you utilize when functioning in each musical genre you are proficient in?

Context

Mariachi as a First Musical Culture

Growing out of an oral folk tradition in Mexico, mariachi music on both sides of the border has evolved over time with the addition of instruments and song styles. It spread from Mexico into Texas and the American Southwest, into Mexican-heritage communities across the U.S., and into its current status as a popular global music genre. This genre of music has been a staple of the musical landscape of Texas since the early part of the 20th century (Dickey, 2016). Even though the mariachi musical genre has been taking hold in public school music education since 1970 and is a big part of the soundscape across the state of Texas, it was not until 2007 that the University Interscholastic League (UIL) allowed mariachi ensembles to participate as a Medium Ensemble in the Solo and Ensemble events that take place in the 28 UIL regions in Texas (Sheehy, 2006; “UIL Medium Ensemble,” 2016). UIL piloted the first-ever State Mariachi Festival in San Antonio, Texas in 2016, and the number of participating ensembles has risen 30% in the last two years. The proliferation of mariachi ensembles at middle and high school schools across the state of Texas has led to an increase of musicians who are entering university music education programs with mariachi experience.

Research Site

The research site was a large public four-year university located in Central Texas between Austin and San Antonio. In a real sense, the research site also became the culture under study, particularly the programs in music teacher education and Latin Music Studies, both of which are housed in the university’s School of Music. There were over 39,000 students enrolled at the university at the time of the research, and the enrollment of music majors was approximately 600 undergraduate and graduate students. With Hispanic-identified students as approximately 33% of its enrollment, the university was officially designated in 2011 as a Hispanic Serving Institution (HSI). The Latin Music Studies area included two mariachi ensembles and two salsa ensembles, offering a Masters of Music in Latin Music Performance in either a Mariachi or Salsa track. Prior

to this study, the School of Music offered a Master of Music in Music Education with a Mariachi Emphasis, but that degree plan had been discontinued by the time of this research; in its place, a Mariachi Minor for undergraduate music education students was introduced.

The Mariachi Minor program incorporated a Mariachi vocal studio where students studied vocal music in both Western classical music and mariachi styles, a community youth mariachi program that served children in kindergarten through 8th grade, and the Mariachi Feria (a mariachi festival for middle and high school students). There was also a Summer Estudio course for in-service mariachi directors who represented programs from around the state. Music education students included those who were proficient in mariachi through earlier experiences prior to university studies. Vocal majors were offered the opportunity to study mariachi repertoire and style in their private studio lessons. Students who performed with the top mariachi ensemble also participated in teaching in the youth mariachi program and assisted teaching within the various masterclasses and workshops with middle and high students.

Method

A case study with embedded units was utilized in order to gain an understanding of the lived experiences and performance strategies of university students and faculty who identify as Mexican American, in order to determine the nature of their bimusical sensibility (Yin, 2018). The culture of this uniquely crafted mariachi program housed in the Latin Music studies area was in question and served as the case study which revealed effective fostering of home and school music, and in particular the balancing of Mexican heritage and Western classical music studies. The music education students and faculty were participants in the mariachi program and served as the embedded units allowing analysis of each subunit individually as well as between and across the different subunits (Baxter & Jack, 2010; Yin, 2018). The paradigm of case study research was selected in order to fully understand the meaning of bimusicality, the experiences and processes that surround and shape it, and the musical pathways that allow students and faculty to be successfully bimusical. Data collection included observations, interviews, and an examination of material culture over the course of one academic year.

Nonparticipant observations of 22 ensemble rehearsals, six performances, three studio lessons, and three senior recitals gave an insight to the students' and faculty members' musical abilities in real time as they utilized both classical and mariachi instrumental and vocal pedagogies. Participant observations of the students in the researcher's undergraduate elementary methods university class over the course of two semesters for a total of 56 ninety-minute class sessions enabled the researcher to understand how the students used their knowledge of both musical traditions and applied it to elementary methods pedagogies and lesson design. It also revealed their understanding of Western classical music and of European and Mexican children's folk song culture (Alder & Alder, 1994; Emerson, Fretz, & Shaw, 2011; Silverman, 2006).

Formal and informal interviews that were related to their bimusical experiences were conducted in order to gauge the musical proficiencies of students and faculty, and to discern their bimusical sensibilities (Creswell, 2018). Formal structured interviews, based upon the guiding questions, were conducted three times throughout the year with the participants, each for approximately 60 minutes. Almost three hundred informal exchanges in classes, during office meetings, before and after music lessons, rehearsals, and performances added further insights (Fontana & Frey, 2005).

Material culture consisted of assignments in an elementary music methods course, written requirements in studio lessons, markings by faculty and students in notated scores, information from a course webpage, performance advertisements and concert programs, articles about student performances, and related Facebook posts made by students and faculty in the Latin Music Studies area (Creswell, 2018). Summaries of material culture were written down and included in the field notes of participant and nonparticipant observations and interviews.

All video recorded observations and formal interviews were transcribed. These transcriptions, the observation field notes, the informal interview notes, and summaries of material culture were open-coded into categories that emerged from the data. These categories were organized into themes that aligned with the research questions and other categories that emerged from the data. Each subunit was analyzed completely which then allowed comparisons between and across the multiple subunits of the students and faculty. Themes that emerged from the set of subunits were

then comprehensively analyzed through the overarching questions set forth in the case study (Yin, 2018). Observations, interviews, an examination of material culture, and member checking allowed for triangulation of the data in order to validate the conclusions of the study (Denzin & Lincoln, 2017).

Positionality of the Researcher

Over the course of this research project, my own positionality allowed me particular insights and interpretations, and even access to information. I am an experienced professor of music education at a large public university, charged with teaching the elementary music methods course as well as coordinating student teaching placements and supervising the internships. The methods course spanned the academic year, and the three students who participated were enrolled in the course both fall and spring terms. The Latin Studies faculty were colleagues of mine; I served with them on university committees and shared the teaching and advising responsibilities for these three students. We worked together on matters related to the curriculum and scheduled performances. I also culturally identify as Mexican American.

Bimusical Findings

Developing Bimusicality

This case study details three university music students and two university faculty of Mexican heritage. Student and faculty profiles will offer biographical descriptions of their musical life, and pathways that led them from their early musical development to their current capacities. Critical to the descriptions are indications of their navigation between musical genres and systems in determining their bimusical identities.

Francisco (Student, Trumpet)

Francisco transferred into the university for his junior year as an instrumental music education student and completed his degree three years later. He considered himself a first-generation Mexican American and played trumpet and guitar as well as performed on trumpet and sang in the mariachi ensemble. Even though he was born in the United States, he did spend part of his childhood in Mexico before moving back to Texas. He culturally identified with mariachi and

explained that he grew up along the Texas-Mexico border. He participated in both the band and mariachi ensemble while in middle and high school. He also played in professional and school mariachi ensembles while attending community college before he transferred.

Francisco was an excellent trumpet player; he was selected to perform in the top mariachi and wind ensemble and perfected his playing through Western classical trumpet repertoire in his studio lessons. He participated in the mariachi ensemble, Latin Jazz ensemble, concert band, wind symphony, jazz band, brass choir, and orchestra while at the university. Even though he participated in a variety of different genres, he felt most comfortable in mariachi and then in the Western classical music traditions. The support of his family and music instructors at the public school and collegiate level allowed him to make it to a four-year university and to complete a rigorous music education program. After graduation, Francisco secured a teaching position, and is currently teaching mariachi at a high school and middle school in a town close to the university.

Maria (Student, Vocal Music)

Maria transferred to the current university during her junior year from a community college in San Antonio, Texas. She was also a first-generation Mexican American student who was born of two parents from Mexico and was raised in San Antonio. Her primary instrument was voice but she also played violin in the mariachi ensemble. She culturally identified with the mariachi genre. She mentioned several times that she grew up listening to mariachi, norteña, and Tejano music at home and at school, in her community, and at family events. She remembers singing Mexican folk songs like *De Colores*, *The Itsy Bitsy Spider* in Spanish, *Las Hojitas de los Árboles* and *Pica Pica Piedra* (It game). She recalled her dad singing mariachi songs to her mom every morning and listening to her sister practice mariachi music at the home.

Maria performed in the elementary choir and sang in high school choirs and continued singing Western classical music as she sang in choirs at her community college. She also sang in a “Mariachi Church” choir, which is common in Mexican American communities; in these settings, a mariachi ensemble replaces a traditional church choir. She performed in the Chamber Choir, Concert Choir, and University Singers while enrolled at the university. She also took classical

music voice lessons when she was enrolled in community college and was able to add mariachi to her vocal lessons when she transferred. She was taught by a bimusical faculty member in the Latin Music Studies area that trained her in singing both classical and mariachi music. Her senior recital was a combination of classical and mariachi music, although she felt much more proficient with the mariachi genre. She mentioned that her family members, individual music professors (like her vocal teacher in community college and at the university), mariachi director, and other professional musicians gave her the support necessary to walk the path of being a music major who specializes in mariachi. She became a middle school mariachi teacher in San Antonio and the director of a San Antonio community college mariachi ensemble after she graduated from college.

Carlos (Student, Accordion, Guitar, Harp, and Vocal Music)

Carlos was also a native of San Antonio, Texas and a third-generation Mexican American. His parents and grandparents grew up in various parts of South Texas, and he had great grandparents from Mexico. Carlos first attended one of the largest music schools in Texas and in the country. Unfamiliar with the college process or how a school of music functions, coupled with a lack of experience with formal classical music training, he struggled to get accepted into the music program as a classical guitar performance major. He attempted to become a music education major, but was not accepted because his primary instrument was guitar. Because of financial aid and family issues, he decided to transfer to this university for his junior year, bringing him closer to home. He auditioned on guitar for a Bachelor of Arts degree but then auditioned on harp for the mariachi ensemble. He later switched to a music education degree with a choral emphasis even though his primary instrument was guitar.

Conjunto music surrounded Carlos while he was growing up, and he was taught about Conjunto and Tejano music from his musical grandfather who had no formal music training. He began accordion lessons when he was six years old. He recalls his grandfather paying seventy-five dollars for an accordion that was being sold on the side of a road. Carlos began performing with conjunto groups as a young child which has continued throughout his life. He began playing mariachi music

as a junior in high school. He culturally identified with Conjunto, Tejano, and mariachi music even though he was proficient in several other musical styles that are a part of his musical identity.

While completing his degree he participated in the top mariachi and salsa ensembles, University Singers, various Jazz combos, and the classical guitar ensemble. He played professionally in Conjunto and Tejano groups, Country, Americana, Rhythm and Blues, Swing, Jazz, and Salsa groups when he was growing up and while completing his degree. He considered his primary instrument to be accordion but also felt very proficient in guitar and harp. He was also a proficient singer and played other instruments such as the vihuela, guitarrón, violin, and bass guitar. He studied classical guitar while enrolled at the university and took two semesters of vocal lessons in mariachi and classical genres with one of the Latin Music Studies faculty members. Carlos was a very accomplished musician who had performed with many Conjunto legends and famous mariachi musicians; he considered himself multimusical, functioning successfully in diverse musical genres. He decided not to teach full time and worked part time as a mariachi instructor in South San Antonio and performed in various genres around the United States and Mexico.

Jose (Faculty, Percussion)

This was the 24th year that Jose had been teaching at this university, which was his alma mater for his bachelor's and master's degrees in Percussion Performance and Composition. He was born into a musical family living in San Antonio, Texas. He was a second-generation Mexican American. His father was the founder and director of the mariachis called *Mariachi Chapultepec*. His mother was a famous mariachi and conjunto singer and was even inducted into the Tejano and Conjunto Hall of Fame. He began his musical career in high school when he was accepted into the band program to play drums in ninth grade. He was proficient in all types of percussion instruments and musical styles as well as in all the instruments of the mariachi ensemble. He participated in concert bands, mariachi percussion, drumline, Latin Jazz ensembles, Salsa ensembles, Mariachi ensembles, Tejano ensembles, R & B, Funk, and Rock groups, has taught Steel Pan, and even traveled to Bali to learn Gamelan. Jose played with popular salsa ensembles in the Central Texas area including *La Predilecta*, *Naningo*, *Tony Guerrero*, *Orquesta Tradition*, *El Tumbao*, *Mochate*,

Son Playado, and *Colao*. He also served as music director of the *Mambo Kings* of San Antonio. Even though Jose had a passion for Salsa music and Latin percussion, he culturally identified and felt most connected with the mariachi genre.

He has directed multiple salsa and mariachi ensembles for over twenty years, as well as the youth mariachi ensemble, percussion ensembles, and marching percussion at the university level. Jose's salsa ensemble received the "Best Blues, Pop, & Rock Recording" Downbeat Music Award in 2007 and the "Best Salsa/Merengue Group of the Year" from *Premios a la Musica Latina* from 2005-2007. In addition, the university's top mariachi ensemble had won first place at the Mariachi Vargas Extravaganza 11 out of the 12 times they competed. The mariachi ensemble has been hailed as one of the best in the state, and is known around the country to be a high quality ensemble situated in a fantastic educational program. Both the mariachi and the salsa ensembles have performed at international festivals in Chile, Europe, and Mexico.

Jose has managed to overcome many institutional barriers and funding limitations in order to build a degree-granting Latin Music Studies area from scratch. He credited his success to the support of his family, his high school and university music teachers, and various School of Music professors that allowed him to learn, study, and teach multiple genres in addition to traditional Western classical music. His experience in multiple genres gave him the skills to be successful as a performer and master teacher when working with university and school-aged students.

Alicia (Faculty, Vocal Music, and Violin)

Alicia had been adjunct faculty for eight years for the Latin Music Studies area. She grew up in San Antonio, Texas and was born into a musical mariachi family. She was a second-generation Mexican American and a fourth-generation mariachi musician. Her grandfather was a mariachi pioneer and her godmother helped create some of the earliest university and school mariachi programs in the country in the late 1960s. She clearly culturally identified with the mariachi genre, amassing more than 25 years of experience in mariachi performance. She began singing mariachi as a young child and continued singing in professional groups through her public education

schooling. She obtained bachelor's degrees in both vocal performance and music education and then obtained a master of music in music education from this university.

She taught vocal lessons in both the mariachi and classical genre in the evenings and ran several masterclasses and vocal sectionals throughout the school year. She also assisted Jose in picking out music, had family members complete the arrangements for competition pieces, assigned solos, and worked with the staging and other stylistic elements of the performances. She was also a full time elementary music teacher that completed one level of Kodály certification coursework. She was both proficient in both the mariachi and classical vocal genres and could play and teach the violin and other instruments from the armonia section.

She was a former member of the *Mariachi Campanas de America*. Alicia has also performed Western classical, jazz, salsa, and Broadway music throughout her performing career. She was very active as a clinician and adjudicator for mariachi vocal workshops, festivals, conferences and universities throughout the United States. Her private vocal studio was highly sought after and had a long waiting list comprised of students and professional musicians. Her vocal students regularly placed highly in the Mariachi Vargas Extravaganza vocal competitions and have won "Best of Show" awards in other mariachi festivals and competitions. Alicia also worked with recording artists who have received Grammy nominations. She credited her family, individual music teachers, and other professional musicians for giving her the support and mentorship for her success as a musician, performer, and master teacher.

Strategies for Switching Between Two Genres

The students and faculty employed a variety of strategies in learning and teaching music, given partly that the music genre and particular work required it. Their unique strategies were evident, too, when switching between mariachi and classical musical genres. Below are strategies that emerged through interviews and observations at studio lessons and rehearsals.

All students and faculty discussed the importance of learning proper playing techniques for their instrument in order to be a healthy and proficient musician in either genre. Jose, the trumpet player, explained his proficiency and commented that, "I took lessons in both genres to

better facilitate the transitions.” Maria concurred with this when she mentioned that she had taken lessons and attended master classes in both genres to better facilitate transitions between genres. Jose, the faculty director, said, “Percussion fundamentals allowed me to switch between the different genres.” This was evident in Maria’s vocal studio lesson. Alicia, her studio teacher, led Maria through traditional classical vocal warm-ups on the piano. Alicia spoke at length about the importance of correct posture as she taught elements of the Alexander Technique to her students and discussed the importance of vocal health. These same Western classical vocal warm-ups were also employed by Maria as she led the entire mariachi in several vocal warm-ups at the beginning of the rehearsal. She would sit at the piano with the students in a semi-circle while she gave them feedback on their warm-ups and *coros* to improve their group sound.

Learning the Western classical instrumental and vocal traditions provided proper performance techniques that could prevent injuries. Maria said, “Some people also don’t belt out the mariachi tunes correctly and can injure their voice. That is what happened to me.” She was referring to the damage she had done to her vocal chords before she got to the university because she was not taught how to sing the mariachi songs correctly. Her community college choir director mentioned that she should not perform mariachi because it was damaging her vocal chords. Maria began studying with Alicia, the mariachi vocal faculty member, and had to change the way that she sang, get evaluated by a doctor, and implement a regimen in order to heal her vocal chords. The faculty member trained in both classical and the mariachi genre saved her vocal chords. Alicia felt it was her classical training and good technique that allowed her to cross over to different musical genres like Mariachi, Country Western, and Broadway. It also helped her save her voice when she began teaching elementary music. She feels strongly that classical singing fundamentals are important in order to be able to sing other genres correctly, even if singing in a different timbre.

Students and faculty spoke of technical issues they had to remember when switching between the genres. Francisco, the trumpet player, said, “I have to change articulation from ‘ta’ to ‘da’ when playing classical music because my tongue is heavier because of mariachi.” He also said,

“I tell myself to be delicate with my tone and my tonguing.” Carlos mentioned that, “I have to focus on the vowels when I am singing in both the classical and mariachi genres.” He commented how they are different depending on the language and style of song. Additionally, he added that, “I also have to remember the specific vibrato style for each of the song styles in mariachi and all of those are different from the vibrato used in classical singing. There is more experimentation and variation of vibrato when singing mariachi music.” This issue came up several times in mariachi rehearsals as Alicia and Maria helped coach the soloists. They discussed how the vibrato would change within a song depending on the part of the song or the song style. Maria mentioned, “I try not to sing too heavy when singing classical music. I also can sing too quietly when singing mariachi music.” Maria also spoke of the accommodations that she has to navigate when using a microphone during mariachi performances, and the increased use of staging and hand motions common in mariachi performances as compared to her classical performances.

Students mentioned certain warm-up routines and learning practices that were different depending on the genre they were going to play. Francisco, the trumpet player, mentioned, “Warm-ups are different in each genre. I need to listen to the song first in mariachi because not everything is written and I need to figure out the style. I don’t listen to the piece first when learning a classical piece.” Francisco is referring the different ways in which listening is utilized in the different genres. He attempts to play the classical piece by sight-reading and then following up with listening to a recording of the piece he is playing. Because mariachi music is often just a template of the music to be performed and does not include all the stylistic elements within the sheet music, listening is essential to get the style and flavor of a mariachi piece. In fact, all students referred to their course website which included each piece of music they were learning with links to different recordings of each piece. Maria referred to her warm-up strategies and said, “I warm up in the range that I will sing in classical. I do a lot of lip trills when warming up in mariachi because that genre comes more natural to me.” This statement speaks to the type of music being performed and its correlation to the warm-up routine, but it

also highlights cultural familiarity mixed with experience and comfort within a specific genre.

Christopher Small (2011) noted that, “The nature of the uniform says something about the nature of the collective identity” in his book *Musicking: The Meanings of Performing and Listening* (p. 54). Not only was this collective identity of being a mariachi musician and Mexican American clearly demonstrated in formal performances that included uniforms, it was also expressed by students in their interviews. A typical black tuxedo or dress that is required for a classical performance is very different from a mariachi *traje* (Spanish word for suit), which is a uniform with elaborate stitching and *botonadua* (decorative buttons), *mono* (bow tie), *botines* (ankle boots), and a *cinto pitiado* (belt and bucklet). There is also a sombrero, hair bow, and heavy makeup for the females. This transformation, very different from classical concert attire or everyday wear, seems to help the brain to make the switch before the music even begins. The students transformed into different performers once in their uniforms, as evident by the exuberance in their facial features (which included full smiles), by their hand gestures, and their use of authentic *gritos* (Spanish for a scream that is interjected during a song performance). These same behaviors were observed during rehearsals and student recitals. Jose, the mariachi director, always completed a full run through of a show with their *trajes* because students increased their energy and performance level when fully dressed. Both Maria and Carlos spoke about the importance of uniforms and how it impacts their transition between genres. Maria expressed, “My outfit changes help me perform the correct style of music when switching from classical to Mariachi.” Carlos discussed, “Putting on a tuxedo or a *traje* helps my brain make the switch between different genres.”

These experiences demonstrated the importance of receiving musical training in both the mariachi and classical genres in order to facilitate proper playing and singing techniques that avoid injury. Students employed a variety of strategies that included different warm-ups, changes to their performance technique, stage presence, and uniforms in order to switch between classical and mariachi music. These strategies may be unique to situations in which students are singing or performing on similar instruments in both genres (as is the case with

trumpet), and could be somewhat different for students who play different instruments when switching between genres (e.g., vihuela, guitarrón).

Bimusicality in Action

Francisco discussed many of the positive benefits of learning both mariachi and classical music. He said he was a more well-rounded, better musician and was more marketable for gigs in the real world, and that he was excited that he could teach more than one music genre to his future students. He also felt that learning fundamental playing techniques in classical music (trumpet) enabled him to be a better Mariachi musician, and that memorizing mariachi music made learning and playing the music easier because he was free to focus on stylistic elements. He spoke of the difficulties of learning multiple genres and said, “You focus on style too much and do a negative transfer (play mariachi in your classical lesson)... It is difficult to go between the two genres with the timbre and embouchure changes.”

Maria felt that, “It is important to learn correct technique when learning to sing. I thought I could sing mariachi before, but my teacher had to reteach me... By performing different genres of music you learn different ways of making music and can pass that on to your students.” She also said, “It helps to learn how to sing classical music because I learned correct vocal technique for singing both genres,” and proudly added, “I learned how to function in both genres of music and I am a better musician because of it.”

Carlos commented on his own sense of “being multi-musical.” He said, “You are a better musician because of your ability to adapt and to hear different elements in the music. Your ears are open because you learned in different ways.” He said that, “A gig will lead to another gig and that can lead to a bigger gig,” when he was discussing the frequency in which he acquired gigs on the side either before, during, and after he graduated from school. He expressed that he was grateful because, “You don’t stay close minded. When you stick to just one, that is all you know. You can’t go in other directions musically. I am able to adapt to the different styles in music, especially singing in different languages.” He did express frustration about being typecast and said, “You can get stereotyped into a certain genre of music.” This was a common theme among

all the students and faculty. They all felt that peers and colleagues either made comments or references that inferred the diminished status of their musicianship because they were considered a “mariachi” music education student. They all fought hard against being labeled as “just” a mariachi musician. They felt that they had to prove themselves and faced insecurities in their academic and studio classes, classical ensembles and lessons, and in their behavior around the school.

The faculty directors discussed the various ways in which they saw the benefits of teaching multiple genres and having students grow musically from being bi- or multi-musical. Jose stated, “I have not met a single person that cannot tell me that at the end of one semester or a year or two years that either salsa or mariachi didn’t make them a better performer period, including a better classical musician.” He argued this was the case because, “The level of individual responsibility for the execution of your music is so much higher in these two ensembles that it requires them to execute the music on a level they do not do in classical music. There is nowhere to hide. It makes you or breaks you.” He further elaborated, “The rhythms and syncopations of these two genres makes you a much better reader so that when you go back and read wind symphony music it is like reading sixth-grade music.”

Alicia conversed about the various ways teaching mariachi music has helped her students. She said, “Learning mariachi music in public schools allows students to learn about their culture, gives them something to be successful at, and it keeps them busy.” She also referenced that the students who were learning mariachi and classical music have more teaching opportunities when they graduate. This was evident by the number of available teaching positions in either choral or mariachi programs in the central and north Texas area. Jose often received calls and emails asking for potential graduates who could fill certified full-time mariachi teaching positions in Texas and other states in the U.S.

Bimusical Musings

It was clear that students and faculty members were more expressive when performing mariachi music because they could connect to the music through their cultural and family tie to

the genre. They all acknowledged that there was more motivation to learn, practice, and perform the music because of this connection. Even though they loved being a musician, this passion did not transfer to the classical Western music that they played in their ensembles in public school and university settings. This was also revealed when their demeanour changed as they performed in their *trajes*. Research has shown that motivating classrooms enable students to feel respected and connected to others, understand the relevance of their learning experiences, are challenged and successful, and are able to grow authentically in personal and socially valued ways (Brophy, 2004; Csikszentmihalyi, 1997; Deci & Ryan, 1991; Ginsberg, 2015). Allowing students to study their home musical culture that represents their cultural and musical identity enables them to engage authentically within the educational setting and does not require them to assimilate in order to be successful (Gay, 2018; Lind & McKoy, 2016).

Participation in multiple music genres has been shown to increase knowledge and performance skills in a person's primary musical culture (Blacking, 1987; Haddon, 2016; Hood, 1971; Krüger, 2009). The students and faculty members described here all employed a variety of performance and learning strategies when switching between the different musical genres. Students and faculty members acknowledged how important it was to experience this and pass along this helpful information to students who might be encountering some of these issues as they themselves switch between different musical genres.

Both the students and faculty members were all performing mariachi music outside of school settings while they received their public and university education. The faculty members and several students acknowledged that family and community members taught them how to sing or play their musical instruments within their culturally identified genres. It was these close family and community bonds that enabled them to study their craft and to become so successful. This love and support enabled these musicians to become proficient and to excel within the music educational system at the public school and university level.

Even though these two faculty members and three students were successful in getting through a school steeped in the Western classical music tradition, they were outliers rather than

the norm. It is difficult to measure how many students fall between the cracks or never make it in the door. All the participants mentioned that they met resistance in their quest to complete their studies and to fulfill program expectations in fields like band, choir, or orchestra. Some students met prejudices from music teachers who were from the classical genre; in these cases, students reported receiving pressure to quit performing mariachi music. Students found it difficult to master two different types of musical genres and would have liked to be able to focus more on their mariachi music for two primary reasons. First, they intended to seek out a full-time mariachi teaching position, and second, the genre was culturally familiar. Despite the difficulties of being proficient in multiple genres, all of the students and faculty who participated in this study felt that this challenge made them better musicians and created more opportunities for them (Bakan, 1993/4; Haddon, 2016). This was evident from the number of outside performance opportunities and job offers that were available to the participants. All were grateful that they were able to successfully navigate a system that usually excludes their music and culture.

Recommendations

The rich experiences of the faculty and students of this case study has cast a light on some important issues that are present in public school and university programs that are created to train musicians solely in Western classical music traditions. It is important to offer a variety of musical genres to attract diverse student talent, to allow students to interact with music they culturally connect with, and to offer a rich array of ensembles. These values align with some of the primary underpinnings of the Manifesto proposed by Sarath, Myers, and Campbell (2007) that advocates for change in the undergraduate preparation of music majors. University music programs that allow studies in more than one musical culture can increase the musical flexibility of students as performers, innovators (composers and improvisers), and teachers (Campbell, 2018; Sarath, Myers, & Campbell, 2017). All participants felt that bi-musicality (and even multi-musicality) should be a goal of the music education curriculum at all levels. It is evident that music educators should open up more pathways towards getting a music degree in order to

diversify the university student population and the genres that they represent.

Furthermore, there need to be more financial and academic supports for students who participate in non-traditional ensembles like mariachi in high school or who are transferring in from a community college. Research has demonstrated that Hispanics are underrepresented in music education programs because they have issues of access and retention (Elpus & Abril, 2011; Fitzpatrick, Henninger, & Taylor, 2014). The majority of the students who participated in mariachi at this Central Texas university were Mexican or Mexican American students who were often in need of assistance figuring out processes related to admissions, auditioning, and securing financial aid in order to enter the university. These students are representatives of the Hispanics that encompass the majority of students enrolled in Texas public schools. These issues need to be addressed in order for Hispanic students to have a pathway into higher education and to obtain equitable access toward earning a music education degree.

All of the students in this study were transfer students, which raised some additional hurdles. The credits they transferred in affected their financial aid in a way that restricted them from enrolling in too many ensembles or extra courses beyond those required for their degree. A couple of the students found the academic rigour of the university hard to adjust to, especially as there was no time to settle in and acclimate to the new educational pressures. Transferring in extended their graduate timeline a year or two, causing an increased financial burden.

Music faculty need to understand the unique skills and time commitments required of students who are participating in multiple ensembles, especially with mariachi. In this case, the mariachi ensemble typically had eight to twelve performances a semester along with numerous master classes and workshops. Furthermore, all students were required not only to play an instrument in the mariachi ensemble, but to sing as well. They must memorize their music and are often learning between twenty to forty songs a semester as opposed to the traditional six to twelve pieces of literature required for band, choir, and orchestra concerts.

The mariachi ensemble counted as a chamber ensemble credit but not as a required major ensemble credit. This added extra time and financial commitments from the students because

they had to participate in one major ensemble in addition to a mariachi ensemble. Additionally, instrumental music education students were required to enroll in marching band for several semesters in addition to their major ensemble and mariachi ensemble.

This study revealed that some vocal teachers speak negatively about mariachi singing and may encourage their students not participate in mariachi, citing vocal chord damage that is often attributed to the difference in singing styles. What this attitude fails to acknowledge, though, is that vocal injury is avoidable through proper instruction. Damaged vocal chords emerge because of improper singing technique and a lack of public address (PA) or amplification equipment in mariachi performances. It is imperative that mariachi singers work with a vocal coach that can teach them singing techniques that will not cause damage. Because mariachi directors are often not trained in vocal pedagogy specifically, they are often unaware of problems that can develop when ensemble members sing mariachi music without proper technique.

All participants described several negative interactions that they had with faculty at one point or another about the worthiness of being in or directing a mariachi ensemble. Based on the ideas of Culturally Responsive Teaching described earlier in this paper, faculty should instead consider the benefits offered to students when they are afforded the opportunity to participate in different types of ensembles. First, students may be more marketable when they graduate. Second, performing as a multi-musical musician is known to benefit students' overall musicianship, as described earlier. While it is true that fostering bi-musical or multi-musical skills will likely result in a decrease in the amount of time and energy that is devoted to classical lesson material, students will also develop musical flexibility as they become more proficient as a result of their experiences in multiple genres. Moreover, recognizing and including the musical cultures that form the basis of every student's particular enculturation incorporates tenets of Culturally Responsive Teaching, which should be a critical component of university-level music teacher education programs. Teachers must take into account the familiar musical experiences of students and be willing to lay them alongside the study of Western classical music

and its performance pedagogy. Facilitating multi-musicality at the university level would serve as a model of how secondary school programs and community music ensembles could be structured to serve the needs of all who participate.

Keywords

Bimusicality, bicultural, mariachi, music, university, musical genres

Address for correspondence

Amanda C. Soto, Texas State University School of Music, 601 University Dr., San Marcos, TX 78666; Email: asoto@txstate.edu

References

- Abril, Adler, P.A. & Adler, P. (1994). Observation techniques. In N.K. Denzin & Y.S. Lincoln (Eds.), *Handbook of Qualitative Research* (pp. 377 – 392). Thousand Oaks, CA: Sage Publications.
- Anderson, W. M., & Campbell, P. S. (2010). *Multicultural perspectives in music education*. Lanham, MD: Rowman & Littlefield Education.
- Bakan, M.B. (1993/4). Lessons from a world: Balinese applied music instruction and the teaching of Western ‘art’ music. *College Music Symposium*, 33/34, 1-22.
- Banks, J. A. (2009). *Teaching strategies for ethnic studies*. Boston: Pearson Education.
- Banks, J. A. & Banks, C. A. M. (Eds.). (2004). *Handbook of Research on Multicultural Education* (2nd ed). San Francisco, CA: Jossey-Bass.
- Baxter, P. & Jack, S. (2010). Qualitative case study methodology: Study design and implementation for novice researchers. *Qualitative Report*, 13, 544-55.
- Blacking, J. (1987). *A commonsense view of all music: Reflections on Percy Grainger’s contribution to ethnomusicology and music education*. Cambridge: Cambridge University Press.
- Brophy, J. (2004). *Motivating Students To Learn* (2nd ed.). Mahwah, NJ: Lawrence Erlbaum.
- Campbell, P. S. (2018). *Music, Education, And Diversity: Bridging Cultures And Communities*. New York, NY: Teachers College Press.
- Campbell, P. S. (2004). *Teaching music globally: Experiencing music, expressing culture*. New York: Oxford University Press.
- Csikszentmihalyi, M. (1997). *Finding flow: The psychology of engagement with everyday life*. New York, NY: Basic Books.

- Clements, G. L. (2008). *Exploring bi-musicality: A case study of the Mount Kenya Academy* (Doctoral dissertation). Boston University, Boston, Massachusetts.
- Creswell, J. W. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th Ed.). Los Angeles: Sage Publications.
- Deci, E. L., & Ryan, R. M. (1991). A motivational approach to self: Integration in personality. In R. Dienstbier (Ed.) *Nebraska Symposium on Motivation* (Vol. 38, pp. 237-288. Lincoln: University of Nebraska Press.
- Denzin, N. K., & Lincoln, Y. S. (2017). *Handbook of qualitative research*. Thousand Oaks, CA: Sage Publications.
- Dickey, D. W. (2016). Mariachi music. *Handbook of Texas Online*. Published by the Texas State Historical Association. Retrieved from <http://www.tshaonline.org/handbook/online/articles/xbm02>
- Emerson, R. M., Fretz, R. I., & Shaw, L. L. (2011). *Writing Ethnographic Fieldnotes* (2nd Ed.). Chicago, University of Chicago Press.
- Elpus, K., & Abril, C. R. (2011). High school music ensemble students in the United States: A demographic profile. *Journal of Research in Music Education*, 59, 128.
- Fitzpatrick, K. R., Henninger, J. C., & Taylor, D. M. (2014). Access and retention of marginalized populations within undergraduate music education degree programs. *Journal of Research in Music Education*, 62(2), 105-127.
- Fontana, A. & Frey, J. H. (2005). Interviewing: The art of science. In N. K. Denzin & Y.S. Lincoln (Eds.), *Handbook of Qualitative Research* (3rd ed.). Thousand Oaks, CA: Sage Publications.
- Gay, G. (2018). *Culturally responsive teaching: Theory, research, and practice*. (3rd Ed.). Multicultural Education Series: Teachers College Press.
- Ginsberg, M. B. (2015). *Excited to learn: Motivation and culturally responsive teaching*. California, Corwin: A Sage Company.
- Haddon, E. (2016). Bi-musicality and dialogical musicality: Influences of Javanese gamelan participation on Western instrumental learning. *British Journal of Music Education*, 33(2), 219-235.
- Higgins, L. (2012). *Community music: In theory and in practice*. New York: Oxford University Press.
- Hood, M. (1960). The challenge of "bi-musicality." *Ethnomusicology*, 4, 55-59.
- Hood, M. (1971). *The Ethnomusicologists*. New York: McGraw-Hill, Inc.
- Krüger, S. (2009). *Experiencing ethnomusicology: Teaching and learning in European universities*. Farnham: Ashgate Publishing Limited.
- Ladson-Billings, G. (1995). Toward a theory of culturally relevant pedagogy. *American Research Journal*, 32(3), 465-491.
- Lind, V. R. & McKoy, C. L. (2016). *Culturally responsive teaching in music education: From understanding to application*. New York, NY: Routledge.

- Palmer, A. (1994). On cross-cultural music education. *Journal of Music Teacher Education*, 4(1), 19-24.
- Rice, T., & Garfias, R. (2011). *Ethnomusicological encounters with music and musicians: Essays in honor of Robert Garfias*. Burlington, VT: Ashgate.
- Rie., M., Yokosawa, K., & Abe, J. (2012). Magnetoencephalography evidence for different brain subregions serving two musical cultures. *Neuropsychologia*, 50(14), 3218-3227.
- Sarah, E. W., Myers, D. E., & Campbell, P. S. (2017). *Redefining music studies from its foundations: A manifesto for progressive change in the undergraduate preparation of music majors*. New York: Routledge.
- Schippers, H. (2010). *Facing the music: Shaping music education from a global perspective*. Oxford: Oxford University Press.
- Sheehy, D. E. (2006). *Mariachi music in America: Experiencing music, expressing culture*. New York, NY: Oxford University Press.
- Silverman, D. (2006). *Interpreting qualitative data: Methods for analyzing talk, text and interaction*. Thousand Oaks, California: Sage Publications.
- Small, C. (2011). *Musicking: The meanings of performing and listening*. Middletown: Wesleyan University Press.
- Soto, A. C. (2012). *Bimusical identity of children in a Mexican American school*. (Unpublished doctoral dissertation). University of Washington, Seattle Washington.
- Teicher, J. M. (1995). The children of the Thyagaraja festival: A study in bimusicality and cultural identity. *Quarterly Journal of Music Teaching and Learning*, 6(3), 76-88.
- Texas Education Agency. (2017). *Enrollment in Texas public schools, 2016-2017*. (Document No. GE17 601 12). Austin, TX.
- Titon, J. T. (1995). Bi-musicality as metaphor. *The Journal of American Folklore*. 108(429), 287-297. doi: 10.2307/541882
- University Interscholastic League medium ensemble (2016, October 3). Retrieved from <https://www.uiltexas.org/music/medium-ensemble>
- U.S. Census Bureau, Population Division. (2017). *Annual estimates of the resident population by sex, age, race alone or in combination, and Hispanic origin for the United States and states: April 1, 2010 to July 1, 2016*. Retrieved from <http://factfinder.census.gov>
- Wong, P.M., Chang, A. D., Roy, A., & Margulis, E. H. (2011). The bimusical brain is not two monomusical brains in one: Evidence from musical affective processing. *Journal of Cognitive Neuroscience*, 23(12), 4082-4093.
- Yin, R. K. (2018). *Case study research and applications: Design and methods*. Thousand Oaks, CA: Sage Publications.

A Pilot Study: A Descriptive Study of the Musical Backgrounds of Orchestral Concert Attendees with an Emphasis on Past Participation in School Music Ensembles

Kevin Pearce
University of North Texas

Background

Improving concert attendance is a concern for most classical music organizations, both for continued financial stability and for artistic fulfillment. According to a statistical report from the League of American Orchestras (2015), slightly more than a third of orchestras' total revenue comes from concert sales. Good concert attendance can also benefit orchestras in garnering other sources of funding, such as government funding and corporate sponsorship. Yet in recent years, concert attendance has decreased. The National Endowment for the Arts (2013) reported in its Survey of Public Participation in the Arts (SPPA) that the percentage of US adults who attended at least one classical music performance in a year decreased from 9.3 percent in 2008 to 8.8 percent in 2012. These percentages are both lower than the 13.0 percent reported in 1982, the first year of reporting by the SPPA.

Concerns over this decreasing rate of classical concert attendance have prompted many studies on the various factors that affect concert attendance, one such being age. While the SPPA reports suggest that adults in the oldest age groups have the highest rates of classical concert attendance, Toma and Meads (2007) state that, in mid-sized cities, adults from ages 18 to 24 and from ages 35 to 49 have increased rates of concert attendance, with decreased rates of attendance for adults from ages 25 to 34. The NEA's (2015) General Social Survey (GSS) likewise found that overall rates of attendance at all arts events are the highest among individuals aged 18 to 24 and 35 to 44. These numbers from the GSS should be placed in context, however, as the GSS asked participants about all performing and visual arts, unlike the SPPA, which limited its survey to specific genres of theater, dance, and music. In addition to these numbers from the NEA, a study involving ticket buyers to a major symphony in Australia found that among both

subscribers and single-ticket buyers, approximately half began attending orchestral concerts regularly before age 35 (Boyle, 2007).

The effects of repertoire programming on concert attendance have also been studied. Boyle (2007) found that an orchestra's choice of repertoire was the most important motivating factor influencing attendance across all age groups. In a study with first-time concert attendees, Kolb (2000) found that most audience members who attended a traditional classical concert would like to attend the concert again to hear a specific piece of music. Pompe, Tamburri, and Munn (2013) found that when orchestras program more conventional repertoire—works that are frequently performed by other orchestras—attendance increases.

Data have also suggested that cultural and generational preferences for other types of music might affect classical concert attendance. Kolb (2002) found that the social elements of concert performances are a determining factor for attendance among non-White ethnic groups in the United States. In a different study on generational changes in attendance among audiences in both the United States and United Kingdom, Kolb (2001) suggested that the dominance of popular music from the United States in people's musical tastes in the years after the Second World War has affected classical concert attendance.

Understanding the factors that influence or predict future decisions to attend classical concerts is important. A positive correlation exists between previous exposure to classical music and enjoyment of classical music listening, whether that listening takes place in concerts or through recordings. Andreasen and Belk (1980) report that variables such as early interest in classical music, current playing of a musical instrument, and level of education within a person's family all have positive correlations with likelihood of symphony concert attendance.

Some studies have examined school-related experiences as a partial influence on concert attendance. Boyle (2007) found that, while not deemed significant, eight percent of current symphony subscribers who began attending concerts regularly before the age of seventeen cited school as the motivation to begin attending. Generally, the "school" as cited in this study referred to attending concerts as part of a school trip, but it could also include playing or

listening to classical music in class. An additional study conducted with university students who bought tickets to a symphony orchestra concert found parental influence and playing an instrument to be the two most dominant reasons for interest in attending classical concerts (Crawford, 2014).

As these aforementioned studies have suggested, early exposure can cultivate enjoyment of classical music among students and might lead to future concert attendance. Performances for youth are one of the most common examples of efforts that professional orchestras and other musical organizations have undertaken to connect with local schools and communities and to provide this early exposure. Kolb (2001) cited these youth concerts as a direct response to concerns related to decreased concert attendance. Studies have also found that partnerships between schools and orchestras both increase the likelihood that children will consider music as a profession, and in turn encourage students' participation in instrumental music lessons offered at schools (Abeles, 2004).

Researchers have devoted additional attention to the long-term effects of school performance classes, studying both how music students continue to perform, as well as attend concerts later in life. Myers (2007) noted that, at least as far back as the 1930s, music educators have been concerned that students often end involvement with music upon graduation. He also described research trends beginning in the 1970s, which, instead of focusing on musical involvement later in life, moved in other directions, and thus "exacerbated the divide between school music and community and lifelong relevance" (p.52).

Additional research has been completed on high school and university students who participate in school music programs so as to describe the students' perceptions and expectations of participating in music after graduation. Mantie and Tucker (2008) interviewed Canadian band students who were either approaching high school graduation or had recently graduated. The two conclusions from these interviews were that these students did not view their participation in school music related to music that is made outside of school, and that the students do not see later participation in music as a goal of the school music program. While this

study focused on continued participation as a player, the authors' conclusions still expressed the necessity of finding examples where classical music taught in school has led to later participation in music, in any form.

Some researchers have found positive relationships between current classical audiences and prior private study. Bowles's (1991) study involving interest in adult music education found that 92% of subjects who were interested in taking further music classes as adults also attended classical concerts. Of these same positive respondents, 63% had studied piano privately, 22% had studied voice, 17% had played woodwinds, and 15% had played strings.

Additional studies with adults who have remained involved in classical music have suggested that performing in school groups had a positive influence on later involvement. Pitts (2012) found that performance in secondary school, performing in a school choir, or performing in a school instrumental ensemble, were three of the four most commonly cited influences among a sample of British adults who had remained involved in music into adulthood. Pitts also found that repertoire and experiences from performing in ensembles were recalled much more vividly later in life than classes that would fall into general music or music appreciation categories in American schools.

In addition, Pitts (2012) found that past performance was a motivation for current concert attendance among younger classical concert attendees. Whereas older concertgoers had been exposed to classical music early in childhood and developed listening patterns earlier in life, respondents under 40 often expressed that listening was a substitute for lapsed performing skills or missed opportunities in their education. This contrast between generations suggests that former members of school music programs who desire such a substitute could comprise a larger share of classical concertgoers as the years progress.

Despite these many studies related to classical music audiences and their backgrounds, few studies have described how much of classical concert attendees' early exposure to classical music as provided in school programs as compared to avenues outside of school. The purpose of this study was to gather information about the musical background of current orchestral concert

attendees, and to determine if these attendees perceive influences or relationships between their experiences in school music programs and choices to attend classical concerts. The current designed served as a pilot test to determine reliability for a larger study to be completed in the future.

Method

Twenty-three participants gathered at a series of three concerts presented over three consecutive nights by a regional professional orchestra in the Dallas-Fort Worth area. Interested concert attendees were either given a card with a web address for an online survey or were e-mailed a link to the survey. Data collection lasted a total of one month.

The online survey consisted of four yes/no questions and between seven and 12 open-ended questions. Questions were based on participants' responses about their past participation in certain types of curricular and extracurricular musical ensembles. Responses were analyzed using phenomenology as a framework, by highlighting significant statements in the answers to open-ended questions. Significant statements across the survey were then synthesized into clusters of meaning (Creswell, 2013), which in turn were developed into themes. These themes were further synthesized to create a textural description of what participants experienced, as well as a structural description of the context or setting that influenced the phenomenon.

To determine content validity, questions were submitted to a panel of three professors of music education from major universities, two in the United States and one in the United Kingdom. Questions were edited based on panel members' suggestions. To determine interrater reliability, which was a primary goal of this study, the researcher and an external auditor compared their aforementioned themes, which were developed based on Creswell's (2013) suggested procedures of phenomenological data analysis. Based upon three suggested calculations for inter-rater reliability in phenomenology (Marques & McCall, 2005), agreement rates between the researcher and auditor were 68.75%, 65.71%, and 64.93%. These rates fell within accepted ranges as solidification instruments.

Results

Two different shared experiences were identified: one among all concertgoers, and a second among concertgoers who identified themselves as having participated in school-related music ensembles. The shared experience of becoming a classical concertgoer often began with an introduction from family, friends, or teachers, often in a one-on-one relationship. One participant recalled a parent playing classical piano at home: “My favorite number my mother played was Rachmaninov Prelude in C-Sharp.... I was fascinated by the complexity of all the notes on the sheet of music and her ability to make sense of it all and turn it into this amazing, emotional piece!” Another who was introduced to classical music later in life notes that, “It wasn’t until I was an adult that I met some people with the local symphony and began attending concerts.” More than one participant attended their first classical concerts at the invitation of their private teachers, with one remembering looking at the teacher’s music afterwards.

This initial or early attendance at classical concerts provoked positive visual and sonic experiences for participants. One participant wrote, “I had no idea that sound and the volume could be achieved with simple instruments,” while another remembered “being swept away in the voices and the majestic sets and costumes.” These positive experiences led participants to increase the depth and breadth of their appreciation of the genre. Multiple participants stated that a reason they currently attend classical concerts is to discover new pieces with which they were not familiar, while another shared his enjoyment of comparing the performances of a local university orchestra with those of a professional one.

Participants shared these experiences while growing up in homes in which a variety of musical styles were heard. While 11 of the 23 participants mentioned classical music being played in their homes growing up, participants also mentioned listening to such diverse styles as rock, soul, country, and old gospel hymns. Community organizations—notably church choirs—provided additional opportunities for participants to experience classical music.

Among participants who participated in school music ensembles, the shared perceptions of connections with their performing pasts included memories of preparing challenging repertoire in

school. One participant stated: “I loved the challenges presented by exacting music directors. I loved preparing for the programs and the performances.” Another cited a high school orchestra director as the sole person who was influential in introducing them to classical music. Multiple participants mentioned Shostakovich’s Fifth Symphony and Handel’s Messiah as pieces they performed in school and to which they still listen today. Participants also shared memories of more extrinsic benefits, such as teamwork or making friends. One recalled that her school orchestra was “good to work with peers and socially supportive,” and another stated that “teamwork and watching the conductor [were] a must” in school band.

Of additional note was the frequent mention of private teachers and their influence. Twelve of the 23 participants mentioned a private teacher, and the majority of memories of private teachers were positive. Both participants with experiences playing in school music ensembles and those with no such experience mentioned private teachers. One recalled how her piano teacher “had an eccentric and dramatic personality,” and told stories about the pieces she assigned. As was previously stated, some of the private teachers whom participants mentioned were responsible for their students’ earliest concert attendance.

Discussion

A general takeaway illuminated by these data is the importance of one-on-one relationships in the shared formative experiences of classical concert patrons. While orchestras or music educators cannot affect people’s family backgrounds, it may be that they can try to create other positive interpersonal relationships, besides those with family, that involve classical music. Participants also mentioned friends as avenues of introduction to classical concert attendance, which supports Kolb’s (2002) earlier finding of the importance of the social atmosphere at concerts. With this in mind, orchestra administrators might explore ways to make concert events to which attendees can easily invite their friends.

Private teachers were, along with family, the most frequently mentioned relationship in participants’ musical experiences. Their frequent mention could be attributed to their existence in two separate “worlds” of music education: the one that takes place in schools and the other

that takes place outside of schools. Furthermore, private lessons create one-on-one relationships by their very nature. These relationships are harder to create in an atmosphere like a large ensemble rehearsal. School music programs should be further encouraged to support and grow private lesson programs. Doing so not only benefits performing ensembles, but also fosters one-on-one relationships such as those that the participants shared from their experiences becoming classical concert patrons.

It is notable that participants cited specific works that they performed in school ensembles to which they still listen today. Given the importance of these memories among the classical music patrons of today as represented in this study, school ensemble conductors should select music not only for its pedagogical value, but also for its aesthetic value to listeners.

Notably missing from this study was demographic information. The larger study with which this study is associated has been altered to include questions about age, gender, and ethnic background. Additional information about the shared experiences of concert attendees from different generations could support or contradict Pitts's (2012) findings about differences in motivation for classical music listening between these groups.

Regardless of the findings of the associated study, additional studies involving younger concertgoers should be conducted simply out of concern for accuracy of data. Younger concert attendees would have fresher and perhaps more substantial memories of their experiences in school music programs. Furthermore, younger concert attendees would have participated in school music programs that more closely resemble those in existence today. Suggested changes resulting from studies involving this age group would thus be easier to implement and more applicable for the next generation of future classical music patrons.

Keywords

Musical backgrounds, orchestra, concert attendance, music participation

Address for correspondence

Kevin Pearce, University of North Texas College of Music, 1155 Union Circle #311367
Denton, Texas 76203; Email: KevinPearce@my.unt.edu

References

- Abeles, H. (2004). The effect of three orchestra/school partnerships on students' interest in instrumental music instruction. *Journal of Research in Music Education*, 52, 248-263.
- Andreasen, A. A., & Belk, R. W. (1980). Predictors of attendance at the performing arts. *Journal of Consumer Research*, 7, 112-120.
- Bowles, C. L. (1991). Self-expressed adult music education interests and music experiences. *Journal of Research in Music Education*, 39, 191-205.
- Boyle, S. (2007). Single serve or package deal? A study of regular attendees to symphony orchestra concerts. *International Journal of Nonprofit and Voluntary Sector Marketing*, 12, 127-134.
- Bresler, L. (2010). Teachers as audiences: Exploring educational and musical values in youth performances. *Journal of New Music Research* 39, 135-145.
- Crawford, G., Gosling, V., Bagnall, G., Light, B. (2014). An orchestral audience: Classical music and continued patterns of distinction. *Cultural Sociology*, 8, 483-500.
- Creswell, J. W. (2013). *Qualitative inquiry & research design: Choosing among five approaches*. Los Angeles, CA: Sage Publications.
- Kolb, B. M. (2002). Ethnic preference for the arts: The role of the social experience as attendance motivation. *International Journal of Nonprofit and Voluntary Sector Marketing*, 7, 172-181.
- Kolb, B. M. (2001). The effect of generational change on classical music concert attendance and orchestras' responses in the UK and US. *Cultural Trends*, 11(41), 1-35.
- Kolb, B.M. (2000). You call this fun? Reactions of young first-time attendees to a classical concert. *Music and Entertainment Industry Educators Association Journal*, 1, 13-28.
- Lamont, A. (2011). The beat goes on: Music education, identity, and lifelong learning. *Music Education Research*, 13, 369-388.
- League of American Orchestras (2015). *U.S. orchestra facts: March 2015*. Retrieved from http://www.americanorchestras.org/images/stories/adv_gov_pdf/QOF2015.pdf
- Mantie, R., & Tucker, L. (2008). Closing the gap: Does music-making have to stop upon graduation? *International Journal of Community Music*, 1, 217-227.
- Marques, J. F., & McCall, C. (2005). The application of interrater reliability as a solidification instrument in a phenomenological study. *The Qualitative Report*, 10, 439-462.

- Myers, D. (2008). Freeing music education from schooling: Toward a lifetime perspective on music learning and teaching. *International Journal of Community Music*, 1, 48-61.
- National Endowment for the Arts. (2015). When going gets tough: Barriers and motivations affecting arts attendance. *National Endowment for the Arts Research Report*, 59. Retrieved from <https://www.arts.gov/sites/default/files/when-going-gets-tough-revised2.pdf>
- National Endowment for the Arts. (2013). How a nation engages with art: Highlights from the 2012 survey of public participation in the arts. *National Endowment for the Arts Research Report*, 57. Retrieved from <https://www.arts.gov/sites/default/files/highlights-from-2012-sppa-revised-oct-2015.pdf>
- Pitts, S. E. (2012). *Chances and choices: Exploring the impact of music education*. New York, NY: Oxford University Press.
- Pompe, J., Tamburri, L., Munn, J. (2013). Symphony concert demand: Does programming matter? *Journal of Arts Management, Law, and Society*, 43, 215-228.
- Radocy, R. (2001). North america. In D. J. Hargreaves & A. C. North (Eds.), *Musical development and learning: The international perspective* (120-133). London: Continuum.
- Toma, M., & Meads, H. (2007). Recent evidence on the determinants of concert attendance for mid-size symphonies. *Journal of Economics and Finance*, 31, 412-421.
- Woody, R. H., & Burns, K. J. (2001). Predicting music appreciation with past emotional responses to music. *Journal of Research in Music Education*, 49, 57-70.

Backgrounds and Perceptions of Women Arts Administrators

Debbie Rohwer
University of North Texas

Background

Education organizations have noted a gender disparity in administrative leadership. In colleges, the American Council on Education urged leaders to move the needle from having 30% to 50% of U.S. college presidents be women by 2030 (ACE, 2017). A gender inequity has also been documented in school district populations (PBS, 2016), with a majority of teachers being women, but less than a quarter serving as superintendents. Because of this historical inequity being in contrast with a call for gender equity, it is important to understand and nurture the characteristics, skills, perceptions, and practices of successful women administrators in both K–12 and collegiate settings.

And yet, relatively few research studies have been completed that have described women leader characteristics and skills. Ramirez (2012) found that parent's education (i.e., both earning a 4-year degree) was associated with women becoming administrators. In terms of characteristics, Kersh (2014) found that women administrators tended to have effective short-term strategies to avoid stress, but ineffective long-term strategies, and Adusah-Karikari (2008) and Byington (2010) noted that perseverance, planning, prioritization, and determination were characteristics/skills that helped women leaders advance. Byington (2010) recommended that women administrators work at improving their life role balance by addressing such things as self-care, flexibility, and stress-guilt reflection.

Having a family can add a new balance to the administrative success equation for women. In Edwards (2002), both male and female respondents perceived a role conflict associated with having a career and a family that served as a barrier to women's advancement in higher education. Cosimini (2011), Freeman (1992), and Monroe, Ozyurt, Wrigley, and Alexander (2008) found that a common career barrier was balancing work and family needs, and Jo (2008) documented that one of the main reasons for voluntary turnover of women

administrators was due to incompatible work schedules. In contrast, Fiske (1997) found the majority of women music educators in higher education were married with children and that family did not interfere with their careers, although the participants noted that time was their greatest perceived stressor. Marshall (2002) and Gates-Black (2002) documented women's perceptions of positive feelings of work satisfaction and home happiness, but also the feelings of guilt, marital strain, and personal sacrifices that were a natural part of having a career and children. Balance between family and work (Garcia, 2015; Wootton, 2006) and support from family members (Byington, 2010; Neal, 1991; Shrader, 2004) were documented as necessary in order to enjoy advancement in careers.

One component that has been documented as an important part of advancing in administration is mentoring. Neal (1991) noted that networking with other women was a necessary part of women's advancement and Carbonell (2014) and Jarmon (2014) found that mentors contributed to the career advancement of the participants. Specifically, both Reeves (2015) and House (2001) noted that without mentors, even highly skilled women might be overlooked, suggesting that programs add a systematic coaching program for mentors of aspiring women so that these relationships can be strategic. Adusah-Karikari (2008) added that participants felt frustrated by not having mentors, being outside of the old-boy network. Singh, Robinson, and Williams-Green (1995) and Washington (1988) found that burnout was less common for those women administrators who had similar leadership styles to their supervisors; the researchers proposed mentoring that aligned styles to help communication and lower stress.

There is a need for additional research on women arts administrators in K–12 and college settings. Studies investigating women collegiate administrators have shown that parental background, perseverance, planning, having a supportive spouse that helps with career balance, and a supportive mentor are all aspects that may help women be successful administrators. While descriptive studies have investigated collegiate administrators, Earnhart (2015) is the only example that addresses K–12 arts administrators. While this study described Texas music administrators' perceptions of the competencies needed for successful music teacher attributes,

it did not address the administrators' own backgrounds or leadership perceptions.

The field of music education may benefit from the results of this study through an understanding of the variables that women arts leaders perceive as having a positive impact on leadership success. The purpose of the study was to describe the backgrounds and perceptions of women arts administrators in K–12 and higher education settings who were married and had children.

Method

Participants ($N = 14$) were purposefully sampled based on the known characteristics of (a) being in arts administrative positions, (b) having children, (c) being married, and (d) being female. Sampling resources were Facebook, institution web pages, organization list-serves, and personal reference. Fifteen people with these known characteristics were contacted and one person out of the 15 declined participation.

Each participant was emailed the informed consent notice as part of the recruitment email for the study. The semi-structured interview guide contained questions that were content validated based on importance from past literature; topics included background and demographic variables and perceptions on career and life balance, mentoring, and success characteristics. Because of the semi-structured nature of the interview, the number of follow-up questions varied across the participants, with the total number of content questions asked ranging from 18 to 29.

Interviews were recorded for transcription purposes using Uberconference.com. Each interview was recorded and transcribed and lasted between 28 and 46 minutes ($M = 37.49$, $SD = 5.73$). All original names were replaced with pseudonyms in compliance with IRB processes. An external evaluator reviewed the transcriptions and the synthesized concepts to confirm the authenticity of the results. All participants were provided the final report as a member check.

Results

The women leader respondents were seven higher education administrators from six Midwestern/Eastern states and seven Fine Arts Directors from Texas. The participants' ages ranged from 34 to 58 ($M = 47.00$, $SD = 7.10$), and they had been married from 3 to 43 years ($M = 21.14$, $SD = 9.99$). The women had from one to three children ($M = 2.21$, $SD = .70$) and those children ranged in age from 4 to 38 ($M = 16.37$, $SD = 9.11$). Half of the women had a parent with a college degree and five had both parents with college degrees. The Fine Arts Chairs all had completed master's degrees and the faculty members had completed doctorates, with the participants being in the field for an average of 14.29 years since their degrees (ranging from 2 to 30 years, $SD = 8.51$).

Across the participants, the requirements for daily job hours varied; the normal day was 8 to 5 with evening and weekend events for fine arts chairs, and less-defined hour requirements were described by collegiate music administrators. The job duties also varied across participants, with some fine arts chairs describing regular visits to campuses for relationship building, others listing visioning and programming, and yet others describing a combination of micro and macro leadership activities. The higher education administrative positions also varied greatly, with some leaders supervising 10 or more faculty, and some being the only full-time members of their division. Some of the administrators were inward facing, primarily addressing student-related tasks and their own teaching and research, and others spending a majority of their time working with administrators across campus and the community for such tasks as outreach and fund raising.

While the participants' position responsibilities varied greatly, their perceptions of leadership tended to converge. Across the board, the leaders described personal characteristics of perseverance and resilience. Three quarters of the women specifically linked the value of hard work and organization to their parents who modeled these traits during their upbringing. Most of the participants ($n = 10$) also stated that they tried to be organized, while also being able to be flexible to the needs of those around them. As one leader said: "I'm a planner but I try to be open,

both short-term and long-term...not static. If we adhere too strongly to a set plan it can be a hindrance; then we can't be useful change agents."

When asked what traits they would like to improve in their leadership, the responses varied across the participants; the only answers that were said by more than one person were setting boundaries ($n = 2$), improving organization skills ($n = 2$), and not being so hard on themselves ($n = 2$). In describing the path to their administrative positions, almost all ($n = 12$) noted that their position opportunities happened serendipitously instead of being a goal or planned path. Most commonly, friends or mentors encouraged them to take the position ($n = 8$) and some ($n = 3$) described that there was no one else who could or would do the duties if they hadn't taken the job.

Current spouses were described as supportive, which allowed the women to meet their work requirements. The husbands would commonly take on house duties that might be considered non-traditional, such as laundry, doing the dishes, or cooking. Participants described negotiations that happened weekly or even daily to address scheduling conflicts across the family members. A majority ($n = 9$) of the participants stated that being able to keep their work and their family priorities front-and-center in their discussions helped their families to negotiate. Ten of the women specifically stated that their family was always a higher priority than work. As one participant stated:

"I walk my son to school every morning. I love that, because it's my little bit of time with him before I drop him off, so I try not to have any meetings before 8 am. I really try to hold true to this priority. I've found that when we are just walking side by side to school during this 15 minutes he will casually mention things that I can't pull out of him at other times. It's a really special time. It's frustrating thinking I've got to hurry, but I try to say, ok, this is important."

While the women leaders commonly stated that their children were proud and supportive of their paths, the women often stated feelings of guilt when they couldn't be in multiple places at the same time. As one participant stated:

“My family is fine with the balance, knowing that my husband or I will always be there but maybe not both. It’s my issue to overcome... my belief that a mom should always be there no matter what.”

This perspective of family value mixed with some feelings of guilt was clear in the participants’ statements and was in alignment with study findings of both Marshall (2002) and Gates-Black (2002). Some of the older women leaders ($n = 5$) specifically highlighted that they had learned to say no across their careers, which helped them achieve and feel balanced.

Participants ($n = 10$) commonly worked over email whenever it fit, including before children awoke or after they went to bed. Two participants stated that they did not email after work hours, wanting to keep family time strategically for the family. When scheduling conflicts did arise, family or friends could assist in most cases, but a majority of the women ($n = 8$) also noted that their children often attended work events with them, and that training their children to be mature members of society was an important goal.

Scheduling challenges and time constraints often led to documented deficiencies in managing stress and addressing self-care. As one participant stated:

“My priorities are to keep the boat afloat for my family and my colleagues. My needs are always the first to go out the window. I should live more by the ‘put your oxygen mask on first before helping others’ model, but I don’t.”

Most women ($n = 12$) openly acknowledged their stress and lack of self-care. While all of the women could describe things that could help them with stress and self-care, such as exercise, family time, sacred reflection, and bonding with friends and family, only two of the participants strategically made time for activity and reflection on their own health and well-being.

The women ($n = 10$) most commonly had mentors related to work, with almost all of these participants ($n = 8$) describing access to a mix of men and women mentors; two of the women stated that they specifically liked having only women mentors. Most of the mentors the participants described were faculty from their prior degree programs ($n = 7$). Few ($n = 2$) also had strategic mentors for work-life balance issues, with friends and family most commonly tending to

serve that function. Four of the women stated that they were fairly independent and didn't really have mentors they went to for feedback on work or family.

While some of the participants ($n = 5$) had sought out their own professional development programs and found them valuable, only one of the 14 participants had systematic leadership development provided by their institution that helped them transition to their new administrative duties.

Conclusion

The women in the current study represented a spread of ages, years being married, ages of children, and work schedules. One consistency across the respondents was their dedication, which aligned with Adusah-Karikari (2008) and Byington (2010)'s finding that women who model perseverance, planning, prioritization, and determination tend to excel as leaders. The women in the current study universally modelled the positive characteristics from these studies, which is logical given their selection and continued success as leaders. It may be valuable to find women in arts teaching settings who model these types of positive characteristics to encourage them to consider leadership opportunities.

In contrast with the findings of Ramirez (2012), a majority of the parents of the women leaders did not tend to have both parents who had college degrees. Inspirational parents and mentors were both noted as guiding, positive forces for many of this study's leaders. It may be that having parents who model work ethic may be just as important as having parents with college degrees. Future research investigating the ways that perseverance and work ethic are modeled during upbringing and schooling would add depth to this descriptive finding.

Results from the current study tended to align with Fiske's (1997) finding that nurturing both work and family can be navigated successfully; the current study's participants did not tend to describe role conflicts and barriers as has been documented in past studies (Cosimini, 2011; Edwards, 2002; Freeman, 1992; Jo, 2008; Monroe, Ozyyurt, Wrigley, & Alexander, 2008). It should be noted that navigation may vary across families, with some women possibly needing to silo their work time from their family time and others wishing to meld work and family tasks across

each 24-hour time period. It may be that each family needs to find the balance that works for them instead of looking at families as the traditional scales of justice model that should look uniformly balanced to all outside observers.

Findings from the current study did align with Byington's (2010) recommendation that women administrators work at improving their work life balance by addressing such things as self-care, flexibility, and stress/guilt reflection. Some of the older women leaders stated they were at peace with their balance because of their ability to say *no*. Helping women feel that it is safe to say no can and should be a viable discussion in any healthy work environment, and women leaders who can model a family-supportive setting may be helping the next generation of leaders excel and flourish. It may be useful for women to see successful female role models in order to envision how nurturing, balanced environments can be navigated.

Programs that can help women feel comfortable with their own balance early in their career may be ideal models. Women leaders can be encouraged to create a culture that is accepting of flexibility and compassion. Embodying self-care and resilience strategies and encouraging a family-friendly work environment can indeed be a priority in educational environments. Avoiding calls and emails in the evenings or on the weekends can be negotiated if that is what works best for a given family or educational setting. In addition, having a work environment where faculty and staff have the opportunity to call or Skype into meetings or move meetings when family conflicts occur may lead to empathy and bonding across group members.

Mentoring was not a universal need among the women in this study. It would be ideal for women leaders to have the option to have a mentor, but also the safety in knowing that there would be no stigma associated with not needing or wanting a mentor. Due to the lack of an extensive number of women leaders in the uppermost levels of arts education, it would be ideal for current women leaders to provide encouragement to all women who show leadership potential so that they feel like it is a viable path. Because many of the women in the current study had mentors from their time as graduate students, it may be important for women leaders to specifically seek out female graduate students to encourage, as this timeframe may be pivotal for leadership

development. It should be noted that men can also provide valuable mentorship to women, and many women in the current study were fine with men guiding them toward leadership positions. It may be important for some women to have a woman mentor, as the picture of how leadership may work may be clearer when gender doesn't vary.

Settings that can provide leadership coaches for women may be providing a wonderful growth opportunity. A coach chosen from a pool of viable coaches (including women coaches), can meet the personality and skillset needs of the person being coached. Because of the individual nature of coaching, issues such as work life balance can be addressed, or not, as desired by the woman seeking input. Coaches can also assist women leaders with job-specific growth opportunities such as ways to improve self-evaluation and global visioning, as well as possibilities for innovation in their positions.

Workplaces that provide women with the option of engaging in group coaching and mentorship development programs as they transition into a leadership positions may be assisting with the leadership pipeline that is needed to encourage gender equity in the workplace. The current study found that those women who specifically desired the path of administration were outliers, and so priming women's thoughts toward leadership may need to happen more systematically and earlier in their career. Exposure programs such as ACE's or Harvard's women leadership programs provide opportunities where women can see other women who are strong models of demonstrated leadership success.

In conclusion, programs that can prioritize the development of their future leaders may be investing in the education system at large. Having leaders who can master the management and visioning tasks for the future would be worth the investment of time and resources. Developing a work culture where all women feel compelled to mentor and support each other can and should be encouraged.

Keywords

Administrator, fine arts, music education, perceptions, women

Address for correspondence

Dr. Debbie Rohwer, College of Music, University of North Texas, 1155 Union Circle #311367, Denton, TX 76203; Email: debbie.rohwer@unt.edu

References

- ACE (2017, December 1). Moving the needle: Advancing women in higher education leadership. *American Council on Education*. Retrieved from <http://www.acenet.edu/leadership/programs/Pages/Moving-the-Needle.aspx>
- Adusah-Karikari, A. (2008). *Experiences of women in higher education: A study of women faculty and administrators in selected public universities in Ghana* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3351084)
- Byington, M. K. (2010). *Principal balance: Life role balance among women in secondary school administration* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3428254)
- Carbonell, J. W., IV. (2014). *An examination of women administrators who have overcome the gender gap in Christian higher education* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3690884)
- Cosimini, S. H. (2011). *Female administrators in higher education: Victories, broken barriers, and persisting obstacles* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3456113)
- Earnhart, J. L. (2015). *Competencies of the public school music administrator: Texas music administrator perspectives* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 10076042)
- Edwards, N. R. (2002). *Barriers to women's advancement in higher education as perceived by faculty and administrators* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3067221)
- Fiske, J. A. (1997). *A profile of women music educators in higher education* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 9802239)
- Freeman, G. P. (1992). *The career advancement of women administrators in higher education: Trends, barriers, and progress* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 9232260)
- Garcia, B. E. (2015). *Work-life balance: A phenomenological study on how female principals balance their professional and personal lives* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3708541)
- Gates-Black, L. J. (2002). *Personal and professional challenges faced by women who are administrators in higher education* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3053295)

- House, P. B. (2001). *Women in higher education administration: A synthesis of the literature, 1970 to 1999* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3003980)
- Jarmon, L. (2014). *Cracking the glass ceiling: A phenomenological study of women administrators in higher education* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3627407)
- Jo, V. H. (2008). Voluntary turnover and women administrators in higher education. *Higher Education, 56*, 565–582.
- Kersh, R. (2014). *Understanding the relationship between stress and health risk for women administrators in higher education* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3673763)
- Marshall, S. M. (2002). *Women higher education administrators with children: Negotiating personal and professional lives* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 3073936)
- Monroe, K., Ozyurt, S., Wrigley, T., & Alexander, A. (2008). Gender equality in academia: Bad news from the trenches, and some possible solutions. *Perspective on Politics, 6*, 215–233.
- Neal, N. J. R. (1991). *Factors identified to balance positions of leadership and personal life-style satisfaction among southwestern women administrators in higher education* (Doctoral dissertation). Retrieved from ProQuest Dissertation and Theses database. (UMI No. 9203017)
- PBS (2016, 2016, December 30). Few women run the nation's school districts. Why? *Education*. Retrieved from <http://www.pbs.org/newshour/updates/women-run-nations-school-districts/>
- Ramirez, D. M. (2012). *Women in leadership: Factors that affect the achievement of women in higher education administration at four-year public and private universities in Texas* (Doctoral dissertation). Available from ProQuest Dissertation and Theses database. (UMI No. 3525005)
- Reeves, M. K. (2015). *Glass ceiling effect: A qualitative study of higher education administrators and mentorship* (Doctoral dissertation). Available from ProQuest Dissertation and Theses database. (UMI No. 3728497)
- Shrader, A. (2004). *Creativity and leadership: The higher education music administrator* (Doctoral dissertation). Available from ProQuest Dissertation and Theses database. (UMI No. 3162701)
- Singh, K., Robinson, A., & Williams-Green, J. (1995). Differences in perceptions of African American women and men faculty and administrators. *The Journal of Negro Education, 64*, 401–408.
- Washington, Y. K. (1988). *Perceived leadership styles of supervisors and the relationship to burnout in female middle-administrators in higher education* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 8900420)
- Wootton, P. A. D. (2006). *The few who succeed: Women administrators in higher education* (Doctoral dissertation). Available from ProQuest Dissertation and Theses database. (UMI No. 3220367)