

**The Relationship Between Large Ensemble Participation and the Social Identity of High-Performing
Secondary Band, Orchestra, and Choir Students**

by

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DEDICATION

I would like to dedicate this project to my late father, Marty Marra who passed away when I was seven years old. Though you have been gone for most of my life, I live every day with the thoughts and memories of your love and good nature. I have always strived to make decisions in my life that would make you proud and to live up to the positive experiences you gave me as a present and caring farther. While our time together was brief, your influence and presence in my life could not be more important to this day.

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ABSTRACT

The purpose of this study was to examine how high-performing secondary school students perceive their school music ensemble participation in relationship to their social identity. Research questions included the following: (1) How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? (2) How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? (3) How do participants' scores on the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts?

To address the research questions, adolescent band, orchestra, and choir musicians ($N = 126$, 86.3% response rate) participating in a summer performing arts camp completed a paper and pencil survey about their high school music ensemble experiences. The survey included general and music demographic questions as well as a modified version of the *Collective Self-Esteem Scale* (CSE) and the *Social and Personal Identities Scale* (SIPI) as a means of measuring social identity and the salience of their group memberships.

In general, participants self-identified as active members of their high school music program, with 66.6% holding some level of leadership position, and participants reported

devoting an average of eight hours per week to their primary ensemble. Most respondents reported taking private music lessons, participating in additional music ensembles, and holding memberships in other non-music groups at the same time.

Results of this study include: (a) participants who reported holding a major, or significant, leadership position indicated that their primary large ensemble membership had a greater importance to their self-concept, (b) respondents' perceptions of how others evaluate their large ensemble was strongly related to their personal judgments of how favorable their large ensemble was, and (c) participants in this study indicated a lower desire for uniqueness and independence within their social groups and, consequently, were more likely to emphasize conformity in their social groups when compared to previous research findings. Implications for music education practice include recommendations that music teachers: (a) aim to situate their ensemble in a socially favorable position, (b) strive to maximize leadership opportunities without diluting the value of these positions, and (c) consider how to create a greater sense of unity and inclusiveness within their ensembles. Additionally, pre-service music teachers would likely benefit from a deeper understanding of theories related to social identity and how they can be applied to their future environments. Suggestions for future research and a possible extension of theories related to identity and music participation are discussed.

Chapter I

Introduction

The adolescent years are a period of intense self-discovery. Youth between the ages of 12-22 are faced with the task of developing their sense of identity, which can be strongly related to the social groups in which they are members (Albareello, Crocetti, & Rubini, 2017). As children move into adolescence, they begin spending less time with family and more time in school and in extra-curricular activities (Eccles et al., 1993). Scholars have studied this time of intense change to question how student experiences in educational settings (particularly student-selected experiences) may relate to adolescent identity development (Eccles & Barber, 1999; Fredricks & Eccles, 2006; Fredricks, Alfeld-Liro, Hruda, Eccles, Patrick, & Ryan, 2002; Tarrant et al., 2001).

The term “social identity” refers to the aspects of an individual’s self-image that derive from the social categories to which they perceive to belong (Tajfel & Turner, 1979). Scholars in the field of social psychology (Tajfel & Turner, 1979, 1986) developed social identity theory (SIT) as a framework to explain how individuals cultivate their social identity in relation to the social influences present in group memberships. Turner (1991, 2007) and Turner, Hogg, Oakes, Reicher, and Wetherell (1987) later expanded upon SIT to develop self-categorization theory (SCT), which describes how different levels of inclusiveness within a social group can influence an individual’s self-concept. Scholars examining SCT have shown how people can define themselves on a spectrum of “I,” “me,” “we,” or “us” categories in relation to their group affiliations (Turner, 2007). The salience (i.e. the prominence and presence) and relevance of a

given group membership can sway which aspects of one's identity should be highlighted, and which aspects should be hidden. While SIT and SCT are not unique to a specific age range, some researchers believe these theories can be applied to explain social behavior in adolescents (Abrams & Hogg, 2006; Albarello et al., 2017; Jones & Deutsch, 2013; Luyckx et al., 2012; Rankin, Lane, Gibbons, & Gerrard, 2004; Tarrant, North, Edridge, Kirk, Smith, & Turner, 2001; Tarrant, North, & Hargreaves, 2001).

Adolescent memberships in extra-curricular and co-curricular school groups can have a positive effect on a student's social development and overall sense of belonging (Eccles & Barber, 1999; Fredricks & Eccles, 2006). According to Benish-Weisman, Daniel, Schiefer, Möllering, and Knafo-Noam (2015), adolescents who identify with two or more groups have higher levels of self-esteem. Longevity of participation in an activity has also been found to promote a greater sense of group identity (Fredricks et al., 2002).

In the United States, school music ensembles are typically curricular; however, they share many similar characteristics with extra-curricular activities. For example, student participation in school music ensembles is often elective, requires a high level of individual investment, and memberships with this mixed-age peer group can last six or more years. According to Morrison (2001) students connect with band, orchestra, and choir in distinctive ways from their core classes: "Students take math. Students enroll in science class. But students *become members* of the choir; they *join* the band; they are *in* the orchestra. Students take ownership of the ensemble experience in a unique and personal way" (p. 25, emphasis added). Students who participate in large music ensembles often develop a sense of group identity with the other members of that ensemble (Abril, 2013; Adderley, Kennedy, & Berz, 2003; Hargreaves, Marshall, & North, 2003; Hylton, 1981; Major, 2017; Major & Dakon, 2016; Parker, 2009, 2010, 2011, 2014, 2016, 2018; VanDuesen, 2016).

However, some scholars in the music education community have called into question whether public school bands, orchestras, and choirs actually provide sufficient support for the development of a student's individual musicianship (Allsup & Benedict, 2008; Green, 2005; Regelski, 2012; Williams, 2011). Others have suggested that the large ensemble experience and traditionally programmed school ensemble music may be out of touch with the ways students experience music outside of these settings (Allsup, 2012; Kratus, 2007; Williams, 2011). Allsup and Benedict (2008) argued that traditional ensemble formats have been oppressive to students by abiding to established hierarchical structures, placing the student performer in a subservient position to the musical product and the director. Similarly, Regelski (2012) asserted that "ensemble programs [have] become autonomous, and students end up serving the program rather than the program serving their musical needs and interests" (p. 223).

Furthermore, with the influence of technological and cultural advances, some scholars suggested that today's students experience music differently than before the development of recording technologies in the early twentieth century. Kratus (2007) purposed that music education in schools may no longer be relevant to America's youth, stating that it "has become disconnected from the prevailing culture" (p. 44). He continued to suggest that public school music education should embrace course offerings that are more obviously connected to a student's outside music experiences. Allsup (2012) similarly criticized the ways traditional ensembles most commonly prepare classically-based music, selected by the director, using dated methods, all for the pursuit of a single concert or contest performance.

Given these criticisms, one might expect to see a decline in student participation within school music programs. However, Elpus (2014) used music enrollment data from 10 separate extensive transcript studies and found that, between 1982 and 2009, large ensemble participation held steady at nearly 30%, with an increase in multi-year music class enrollment in the most

recent years analyzed. If participation in large music ensembles is losing relevance with today's students (Allsup, 2012; Allsup & Benedict, 2008; Green, 2005; Kratus, 2007; Regelski, 2012; Williams, 2011), why is school music enrollment so consistent across time?

Perhaps students find value in their large ensemble memberships beyond the musical content; it may be possible that students' decisions to join, stay, or leave large ensembles in public school might also be connected to a range of social influences. While there has been a growing interest among music education researchers about the ways music participation relates to students self-concept (Abril, 2013; Adderley et al., 2003; Major, 2017; Major & Dakon, 2016; Parker, 2009, 2010, 2011, 2014, 2016, 2018), little is known about the relationship between students' membership in large ensembles and their social identity.

Purpose Statement

The purpose of this study was to examine how high-performing secondary school students perceive their school music ensemble participation in relationship to their social identity. Research questions included the following: (1) How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? (2) How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? (3) How do participants' scores on the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts?

In the remainder of this chapter, I will provide a foundational overview of social influence theories, and how they may apply to adolescent social development and the communal

experiences often found in large music ensembles. In the first section, I will provide a historical context and explanation of social comparison theory, social identity theory, and self-categorization theory, as well as an overview of literature that explores how individuals negotiate their social and personal identities. Next, I will highlight why adolescent children may be particularly susceptible to the forces of social influence and the environments that commonly sustain these experiences. Finally, I will discuss the particularities of the large school music ensemble experience, where social influences are likely to explain some of the reasons why adolescents choose to join, stay, or leave.

Theories of Social Influence

The field of social psychology examines how an individual's behaviors influence, and are influenced by, the structure, dynamics, and behaviors of the social groups in which the individual interacts (Hogg & Cooper, 2003). The genesis of social psychology can be traced back to the writings of Greek philosophers such as Plato and Aristotle. However, many theories in use today were developed and researched following World War II. Upon witnessing the horrors of both World Wars including the events leading up to the Holocaust, interest in social psychology was reignited to better understand the powers of social influence (Goethals, 2003; Hornsey, 2008).

Historical Development

The work of Leon Festinger is often cited as laying the foundation of modern social psychology. In the 1950s, sociologists investigated the human social experience by attempting to identify how individuals evaluate their own abilities and beliefs. Among Festinger's many contributions, social comparison theory provided the underpinning for later work in the social sciences (Festinger, 1954; Goethals, 2003; Knez & Camerer, 1995; Suls, Martin, & Wheeler, 2002; Suls & Wheeler, 2000) and will be discussed in further detail later in this chapter. The 1960s brought a new wave of research on the topics of conformity (Asch, 1956; Asch &

Guetzkow, 1951) and authority (Milgram, 1963, 1965). Sociological research in the 1970s and 80s solidified the principles of social identity (Tajfel & Turner, 1979, 1986), social comparison (Turner, 1985), and self-categorization (Turner, 1991, 2007; Turner et al., 1987). Much of this work falls under the larger psychological category of social influence, which refers to the ways in which the attitudes and opinions of one person may affect the attitudes and opinions of another person within the context of a social group (Martin & Hewstone, 2003).

By the 1970s and 80s, social theorists focused much of their work on the actions of individuals in relation to group affiliations using a minimal group paradigm (i.e. a research design using an experimental procedure to arbitrarily assign participants into groups) (Lonsdale & North, 2009). For example, studies were often conducted in laboratory settings where researchers attempt to understand the minimal conditions necessary for discrimination to occur between groups (Hornsey, 2008; Tajfel & Turner, 1979). Social identity theory and self-categorization theory both emerged as a means to better explain how group memberships (or the perception of memberships) influence individual behaviors. Within self-categorization theory, scholars later clarified that an individual's identity may have gradients between interpersonal identification (personal identity) and intragroup identification (social identity) depending on the importance and salience of a given group membership.

Social Comparison Theory

The origins of social comparison theory have been credited to Festinger (1954), who stated that the basis of this theory involves two assumptions. First, humans are driven to evaluate their opinions and abilities, and second, "to the extent that objective, non-social means are not available, people evaluate their opinions and abilities by comparison respectively with the opinions and abilities of others" (p. 118). For instance, if a person wanted to evaluate their ability to swim laps in a pool, they would do so by evaluating their performance with the performance

of others. However, in the case of artistic performance, the author suggested that a person's self-evaluation will depend primarily on the opinions that others have about their ability.

In social settings, Suls et al. (2002) offered that comparisons are trying to answer the questions "Do I like X? Is X correct?" and "Will I like X?" (p. 159). Therefore, individuals use social comparisons as a primary means for developing their own judgments and opinions. These comparisons are employed to evaluate current and past results as well as predict future outcomes. To extend this theory, the authors proposed a model highlighting how social comparisons are most effective when people of similarly related characteristics are used as benchmarks for evaluation and belief formation. If another person's abilities are significantly higher or lower, then it is not possible to evaluate abilities accurately, and therefore we are unlikely to initiate a comparison. However, when other similar persons' (or groups') abilities are revealed, the level of aspiration "almost always moves closer to the level of the performance of others" (Festinger, 1954, p. 122).

When considering abilities, some theorists have also suggested that people tend to compare themselves with others who have demonstrated a performance that is marginally better than their own. In education, researchers have considered the ways social comparisons may influence student behaviors (Dijkstra, Kuyper, Van der Werf, Buunk, & Van der Zee, 2008), suggesting that upward social comparison can lead students to perform better. However, this same type of comparison can also lead to a negative affect and lower academic self-concept. Despite these mixed findings, Dijkstra et al. (2008) concluded that if researchers are able "to identify the conditions under which social comparison generates positive effects ... then social comparison processes in the classroom may be used to encourage students to both feel better and perform better" (p. 869).

Social Identity Theory

Tajfel and Turner (1979) developed social identity theory as a means to explain the ways people behave within social group settings. Social identity is defined as “the aspects of an individual’s self-image that derive from social categories to which he perceives himself as belonging” (Tajfel & Turner, 1979, p. 40). According to these authors, individuals rely on social groups as a means of understanding themselves more fully.

In social settings, McMillan (1996) suggested that finding a group comes down to a simple self-preservation strategy in which “people seek a social setting where they can be themselves and be safe from shame” (p. 320). Tajfel and Turner (1979) offered a more detailed explanation, stating that a social group is:

a collection of individuals who perceive themselves to be members of the same social category, share some emotional involvement in this common definition of themselves and achieve some degree of social consensus about the evaluation of their group and of their membership of it. (p. 40)

Both definitions highlight how an individual may benefit from group membership; however, these definitions fall short in explaining why individuals seek to belong to a particular group and how their perception of belonging can also influence their actions.

The degree to which a person belongs to a group and the perceived prestige of that group are important factors for individuals. Tajfel (1981) stated that an intense affiliation with a group “is only possible when the group is capable of supplying some satisfactory aspects of an individual’s social identity” (p. 140). The more intense the affiliation and the more that group is thought to be socially desirable, the more likely an individual will act in accordance with that group’s norms and beliefs (Akerlof & Kranton, 2005; Festinger, 1954; McMillan, 1996; Tajfel,

1981; Tajfel & Turner, 1979). Furthermore, when an individual believes they will be welcomed and will fit in with a particular group, their attraction to that group intensifies (McMillan, 1996).

Group conformity is also based on the perceived status of the group in which a stronger attraction to a group generates pressure toward “uniformity concerning abilities and opinions within that group” (Festinger, 1954, p. 131). This unification of behaviors implies that individuals are willing to trade some aspects of their individual identity for group identity to provide a level of social safety from shame (McMillan, 1996). While relinquishing individual identity can be perceived as negative, the development of a group identity is also thought to be a vital component for the success of an organization. Akerlof and Kranton (2005) offered: “From the classroom to the boardroom, inculcating in employees a sense of identity and attachment to an organization is critical to well-functioning enterprises” (p. 10). The authors further explain that incentives like financial compensation alone may not be a sufficient motivator for workers, whereas identity is essential to making organizations work.

The process of identifying with a group tends to generate an awareness of in-groups (membership that internalizes and satisfies social identity) and out-groups (those who belong to a different social group). As a result of these associations, in-group bias is commonly observed and has gained the interest of researchers in the field of social psychology. While social identity theory can uncover the role of group membership on an individual’s self-concept, it is also important to recognize how individuals often affiliate with several groups and their identity is likely to be adjusted depending the context in which the individual is situated.

Self-Categorization Theory

Individuals often have associations with many groups. According to Tajfel and Turner (1979) categorization can occur with a mere perception of belonging to two distinct groups. As a result, people have a collective mix of group identities which contribute to their social identity

(Turner et al., 1987). Self-categorization theory (SCT) seeks to explain how the salience of a group membership influences an individual's behaviors and beliefs. This theory acknowledges that people can act both as individuals and as members of a group which has a collective social identity. "Self-categorizing is simply the process whereby a person defines the self in terms of varying kinds of 'I,' 'me,' 'we,' or 'us' categories such as 'the real me,' or 'me as opposed to you'" (Turner, 2007, p. 793).

For example, a middle-aged male may identify as a professional, a father, a husband, a friend, a dog lover, and/or a car enthusiast. However, the degree to which he associates with these categories is primarily dependent upon the range and salience of these groups to him in a given moment. If he is eating lunch with a group of work colleagues, he may act more in accordance to his professional identity and the norms associated with that group, whereas if he is attending a car show, his behaviors may shift towards a car enthusiast identity.

Personal Identity and Social Identity

Within SCT, it is believed that humans are able to act both in accordance with their self-described traits, attitudes, beliefs, and goals as well as the views and norms of a collective group (Turner, 2007). The degree to which a person behaves as an individual or a collective group depends primarily on the contextual situation with which they are presented. In some situations, a person may have a stronger sense of personal identity; however, when placed under a different set of circumstances, he or she may associate more with a collective social identity. For instance, a football player at practice may see themselves through the lens of their individual position, role, and decisions (e.g. "I am a first string running back" or "I missed my route that time"). Conversely, when placed in the context of a game, the player is likely to view themselves more as a member of the collective team (e.g. "I'm a Falcon football player" or "We played a great game"). Turner (2007) explained that "...people are much more likely to see themselves as

individuals in settings where only people from their own group are present than where members of other groups are present, [where as] social identity comes to the fore more in the presence of outgroup than in-group members” (pp. 793-794). Therefore, personal identity can reflect an individual (e.g. “I John Doe” in relation to “You Jane Doe”) while social identity refers to the many possible group levels we perceive to belong (e.g. “We Americans” versus “You Canadians”).

Summary of Social Theories

Theories of social comparison, social identity, and self-categorization were each developed to explain how individuals cultivate their self-concept as a result of their interactions with other individuals and groups. Social comparison theory provided an explanation for why individuals may look towards others to make judgments about their own abilities, beliefs, and goals. Social identity outlined the ways individuals depend on social groups as a means of understanding themselves more fully. By doing so, they may characterize themselves and behave according to their perceived group norms rather than as an individual. Finally, self-categorization theory acknowledged that individuals often perceive memberships in several groups. Depending on the context and salience of these groups, individuals may adjust their views and behaviors in correspondence with their personal identity. However, under a different set of circumstances, they may act in consonance with a collective social identity. In sum, Hogg et al. (2004) remind readers: “Social identity processes are guided by two basic motivations: self-enhancement and uncertainty reduction. These motivations are cued by the intergroup social comparison idea, that groups strive to be both better and distinct” (p. 255). Since social identity theory and self-categorization theory share many of the same assumptions, some scholars believe that it may be best to consider both theories in conjunction with one another.

The Social Identity Approach

The social identity approach (also referred to as the social identity perspective) (Hogg et al., 2004) has been described as a “metatheory” which embraces the sub-theories of social identity theory and self-categorization theory: “The social identity approach is a general analysis of the relationship between the collective self-concept, group belonging, and group and intergroup phenomena” (Hogg, 2005, p. 148). Scholars of the social identity approach (SIA) believe an individual’s self-concept develops from the social groups and categories in which they perceive to belong but with a particular focus on a person’s “collective self” (Abrams & Hogg, 2001; Hogg, 2005; Hogg & Reid, 2006; Hornsey, 2008). Furthermore, scholarship involving SIA has highlighted the how members of small groups commonly evolve into various roles under the categories of leaders and followers. Hogg, Abrams, Otten, and Hinkle (2004) explained how leadership roles can cause group memberships to be “psychologically more salient” (p. 262) and inspire those in a leadership position to more strongly identify with the group identity.

While SIA was originally developed to evaluate large societal processes, Hogg et al. (2004) explained that SIA can effectively be applied to small “face-to-face” task-oriented groups as well. Furthermore, the strength of the SIA:

...lies in the existence of a set of clearly specified conceptual components that articulate with one another to link social cognitive, social interactive, and social structural processes. This allows the approach to address the range of phenomena related to self-conception as a group member. (pp. 267-268)

As a result, SIA is well-suited to analyze individuals in organized group settings of various sizes and age ranges.

Theoretical Framework for the Study

While all of the theories presented in this chapter were foundational to the conception of this study, the specific design was guided by a selection of social theories which align best with my research questions. I specifically focused on SIT and SCT when selecting the survey instruments used for data collection (discussed in Chapter Three). SIA was selected to guide inquiry and analysis related to student leadership as well as the interaction between the sub theories of SIT and SCT. Following data analysis and comparison of findings with extant research, SIT, SCT, and SIA are used in Chapter Five as a means to interpret and explain the results of the study. Figure 1 illustrates the conceptual flow of this study and how these selected social theories interact with the various components of the investigation.

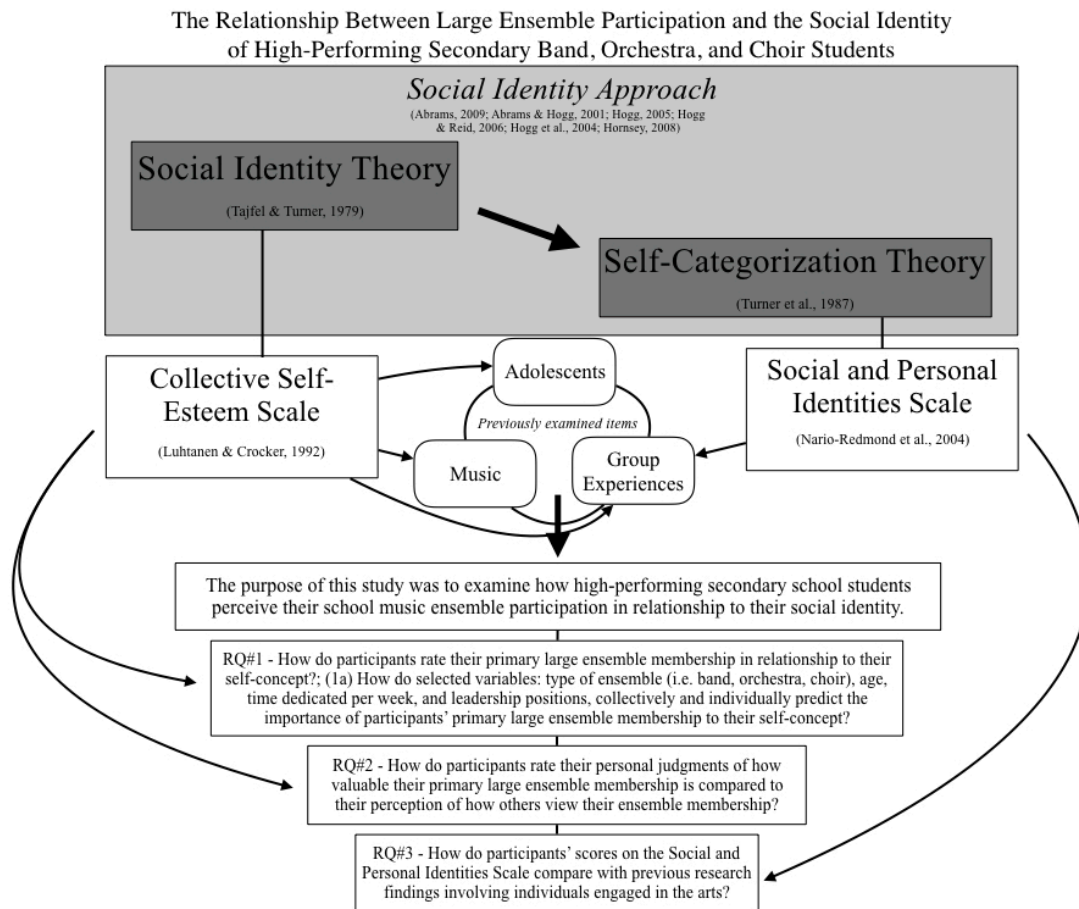


Figure 1. Graphic organizer depicting the conceptual flow of the study

Adolescent Social Development

Adolescents are often portrayed as being overly concerned with how they are perceived by others. They may be characterized as being preoccupied with their appearance, vulnerable to peer influence, as well as easily embarrassed when peers associate them with less popular activities. While these descriptions suggest that social identity development may have great importance for adolescents, scholars continue to examine the ways individuals in this age group evolve as social beings in relation to group memberships.

Part of the reason adolescents seem to be particularly susceptible to social influence may be due to their cognitive development. As adolescents mature, their level of social awareness and self-consciousness tends to increase. Subsequently, exposure to social influences can take on new levels of importance in their identity development (Rankin et al., 2004). This social awareness can also impact which groups adolescents choose to participate. To better understand these experiences, researchers have explored various phases of adolescence and settings where these individuals are commonly developing their social competency.

Archer (1993) and Spano (2004) identified three separate stages of adolescence related to exploration and commitment. Early adolescence occurs between the ages of 10 to 14, middle adolescence from 15 to 17, and individuals between 18 to 22 are considered to be in late adolescent development. As individuals move through these stages, they are more likely to consider several identity pathways as well as the influence and expectations of their peers, family, and significant others. Other researchers have reported similar findings, suggesting that with expanded social experience, adolescents become more secure and socially competent (Rankin et al., 2004). Peer contact time is often related to interactions in and around a student's enrollment in school; however, Eccles et al. (1993) found that academic settings in school fail to

meet the social development needs of adolescents. The authors suggested extra-curricular and co-curricular environments such as athletics and arts may provide more expansive social settings.

Extra-curricular Environments in School Settings

Extra-curricular activities are often thought to provide a positive setting for adolescent academic and psychological development. Consistent schedules, positive adult supervision, skill building through hard work and dedication, and opportunities for consistent feedback are common attributes attached to extra-curricular and co-curricular participation. Fredricks and Eccles (2006) have found that adolescents with prolonged participation in a variety of extra-curricular activities have a greater psychological competency (i.e. level of self-worth, psychological resilience, and psychological distress) and a more positive peer context. These outcomes were found to be most beneficial among middle adolescent (high school) students.

Eccles and Barber (1999) noted how participation in activities such as athletics and the arts can increase a student's sense of belonging. The authors reported high school students frequently reference social reasons for joining, staying, or leaving extra-curricular activities. Moreover, the longer a student participates, the more they attach that commitment to their identity. Fredricks et al. (2002) explained:

As they assessed their [individual] needs, the adolescents became clearer about how participation in their activity fit with their developing notion of who they were and what they valued. This emerging identity as a participant in a particular activity helped to shape the individual's perceptions of the context and their motivation for participating in it ... Several adolescents began to define themselves in terms of being an athlete, a musician, or an artist. For these individuals, the activity had become so much a part of who they were and what they valued that they could not envision not participating. (p. 87)

In summary, adolescence is typically a time of intense identity development. Scholars investigating this topic have noted how those in the middle adolescent age (15 to 17 years) may be most susceptible to social influences in settings such as extra-curricular and co-curricular activities (Fredricks & Eccles, 2006; Rankin et al., 2004). Researchers also cited how participation in athletics and arts is often guided by social factors (Eccles & Barber, 1999; Fredricks et al., 2002). At the same time, participation in these activities has been found to be beneficial to adolescent social development, with students who opt to stay in multiple activities for prolonged periods of time gaining the most from their experiences. While participation in the arts has been noted by scholars as an activity likely to influence a student's self-concept, music ensemble participation is rarely examined outside of the music education discipline. In the U.S., researchers have reported that as much as 20-30% of the adolescent student population participates in some type of large music ensemble experience in school (Elpus, 2014; Elpus & Abril, 2011), with student retention on the rise in recent years (Elpus, 2014). Therefore, an in-depth investigation into student social experiences in these environments may provide the music education profession with a greater understanding of the relationship between ensemble participation and a student's social identity.

Social Experiences within Music Ensembles

In addition to the extra-curricular characteristics noted earlier, music ensembles may provide additional bonding attributes which contribute to the unique nature of these school-based groups. Scholars have documented how the act of making music with others has a way of diminishing our individuality and replacing it with a feeling of collective unity (Mithen, 2006; Small, 1998). From an anthropological perspective, Mithen (2006) stated: "Those who make music together will mould their own minds and bodies into a shared emotional state, and with

that will come a loss of self-identity and a concomitant increase in the ability to cooperate with others” (p. 215).

Cognitive scientists also support these claims, noting how experience with sound, rhythm, and language have contributed to the ways humans understand and make meaning of music (Hodges, 2000; Hodges & Wilkins, 2015). More specifically, Benzon (2001) noted how music making activities such as singing, playing, dancing, or engaged listening, can biologically “couple” individuals’ brains, producing physiologically synchronous effects. While the act of music making is thought to influence group identity formation, music may also have a significant role in individual identity formation.

Hargreaves, Miell, and MacDonald (2002) suggested that a principal social function of music is to form and foster an individual sense of identity. Music psychologists often refer to “musical identities” when grappling with the connections between music experiences and identity formation. Researchers have identified how musical preference acts as a “badge of identity” during adolescence, which may also predict other aspects of adolescence related lifestyle and attitude towards others (Hargreaves et al., 2003; North & Hargreaves, 1999). Sutherland (2015) found that students who are able to develop a strong sense of social identity through their adolescent music experiences may be more likely to continue active music making beyond secondary school.

Researchers in music education have recently become interested in how both musical and non-musical aspects may interact with identity in a school setting. Similar to findings in adolescent research, music education scholars noted students most often cite the social benefits of their ensemble memberships as a primary reason why they participate (Adderley et al., 2003; Sutherland, 2015). Researchers also reported students participating in music ensembles frequently indicate a sense of belonging and group identity (Parker, 2009, 2010, 2014, 2016;

Rawlings & Stoddard, 2017; Sutherland, 2015) with some expressing ensemble membership to be a significant part of who they are (Abril, 2013; Parker, 2014). However, in some music programs, students also reported greater social connections with their peers outside of the ensemble (Rawlings & Stoddard, 2017). Finally, authors found that music teachers are likely to play a role in creating socially positive (or negative) environments (Lamont, 2002; Major, 2017; Major & Dakon, 2016; Rawlings & Stoddard, 2017).

While music education scholarship on the social dimensions of ensemble participation is scarce, authors investigating this topic continue to suggest that students may benefit from ensemble membership in ways that transcend and surround the music-making itself. However, one point of view missing in previous literature is the direct examination of how music ensemble memberships relate to the social forces (i.e. social identity, self-categorization) experienced by adolescents. For music educators to fully understand how students perceive their ensemble memberships, it would be beneficial to examine how ensemble participation relates to the foundational principles of social influence.

Conclusion

The purpose of this study was to examine how high-performing secondary school students perceive their school music ensemble participation in relationship to their social identity. Research questions included the following: (1) How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? (2) How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? (3) How do participants' scores on

the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts?

In this chapter, I provided an overview of social influence theories and how they apply to adolescent populations. Next, I summarized how adolescent participation in extra-curricular and co-curricular activities has been found to be beneficial to their social development. Furthermore, I made the case that large music ensembles likely provide a uniquely rich environment for the presence of social influence. Figure 1 was provided to further illustrate the conceptual flow of this study. The formation and design of the investigation was guided by the selected theories (SIT, SCT, and SIA) of social influence.

In Chapter Two, I will present a comprehensive review of literature related to the topics of social psychology, education, and music education. The chapter will open by describing the assumptions associated with social influence theories. Next, I will provide related sociological research examining adolescent populations as well as literature on adolescent social experiences in extra-curricular organizations. I will conclude by summarizing related research in music education, including topics such as: perceptions of ensemble membership, individual identity, sense of belonging, ensemble identity, social capital, and the teacher's role in identity development.

Definitions

For the purpose of this study, the following terms will be defined as:

Collective Identity – those aspects of identity that have to do with memberships in social groups (Luhtanen & Crocker, 1992).

Collective Self-esteem – the value placed on a person's social groups (Luhtanen & Crocker, 1992).

Extra-Curricular Activities – organized student experiences that take place outside of the classroom environment. In the United States, these commonly take the form of sports teams, student clubs, and other team-based programs. Participation is typically elective, requires a moderate to high level of personal investment, and often spans more than one year.

In-group – a social group that internalizes and satisfies social identity and a socially shared value system (Turner et al., 1987).

Large Music Ensemble – a group of ten or more musicians who regularly play or sing together. In United States public schools, these groups traditionally take the form of a band, orchestra, or choir. Participation is typically elective, requires a moderate to high level of personal investment, and often spans over more than one year.

Minimal Group – a research design using an experimental procedure to arbitrarily assign participants into groups (Lonsdale & North, 2009).

Out-group – a social group that does not satisfy one’s social identity or is associated with a dissatisfaction of social identity (Turner et al., 1987).

Organizational Settings – “relatively enduring group of people with some degree of coordination around a common principle or objective that has a more or less identifiable boundary” (Jones, 2015, p. 1).

Personal Identity – “provides the answer to the question ‘Who am I and what do I want to do in my life?’” (Luyckx et al., 2012, p. 159). When examining this construct, scholars commonly search for the ways in which individuals differentiate themselves as distinct from other members of their in-group (Albarello et al., 2017; Nario-Redmond, Biernat, Eidelman, & Palenske, 2004).

Salience – the relative prominence, presence, or proximity of a group or perceived membership.

Social Identity Approach – “a general analysis of the relationship between the collective self-concept, group belonging, and group and intergroup phenomena” (Hogg, 2005, p. 148).

Social Identity – “the aspects of an individual’s self-image that derive from social categories to which he perceives himself as belonging” (Tajfel & Turner, 1979, p. 40).

Social Influence – the ways in which the attitudes and opinions of one person affect the attitudes and opinions of another person within the context of a social group (Martin & Hewstone, 2003).

Social Group – “a collection of individuals who perceive themselves to be members of the same social category, share some emotional involvement in this common definition of themselves and achieve some degree of social consensus about the evaluation of their group and of their membership of it” (Tajfel & Turner, 1979, p. 40).

Chapter II

Review of Literature

In Chapter One, I presented an overview of social identity theory (SIT), social categorization theory (SCT), and social identity approach (SIA) and how they apply to adolescent populations. An examination of adolescent research studies revealed participation in extra-curricular and co-curricular activities can be beneficial to adolescent social development (Eccles & Barber, 1999; Fredricks & Eccles, 2006; Fredricks et al., 2002; Rankin et al., 2004), with large music ensembles providing a markedly rich setting for these experiences. A review of social influence theories illustrated how SIT, SCT, and SIA can be useful frameworks for exploring how large ensemble participation may influence students' perception of their social identity.

In Chapter Two, I will provide a review of related literature in social psychology, education, and music education. I will begin by describing the assumptions associated with social influence theories. Next, I will summarize related sociological research with a focus on adolescent populations, including factors influencing personal and social identity development. I will then review literature related to adolescent social experiences in extra-curricular organizations while drawing connections back to the research provided from the field of social psychology. Finally, I will summarize related literature in music education research including topics such as perceptions of ensemble membership, individual identity, sense of belonging, ensemble identity, social capital, and the teacher's role in identity development. I will conclude

with a synthesis of themes found among all of the literature in this chapter and how these findings inform the current study.

Common Assumptions of Social Theories

As detailed in Chapter One, people have a natural tendency to maintain a positive self-evaluation (Festinger, 1954; Goethals, 2003). This motivation also transfers to an individual's group affiliations. It is believed that individuals rely on social groups as a means of understanding themselves more fully. While SIT, SCT, and SIA provide distinctive lenses into this phenomenon, they also share a common set of characteristics which help explain the ways people behave within social group settings.

Tajfel and Turner (1979) determined that three basic assumptions can be made when observing individuals in social group settings. These include: a) individuals are determined to work towards (or maintain) a positive social identity, b) positive social identity is based on favorable comparisons between the in-group, and c) when social identity is unsatisfied, individuals will leave existing group and/or make their existing group more positively distinct. Furthermore, the authors suggested that there are three components that influence intergroup discernment in social settings. First, members of the group must have internalized their inclusion as a part of their self-concept. Next, the social environment needs to be favorable for intergroup comparisons which stimulate the evaluation of pertinent shared attributes. Finally, the out-group must be regarded as an appropriate comparison group. They also specified that the higher one's "rank" is within a group, the more loyal they will be to the extreme characteristics, values, and norms of the group's belief-system and the more likely they will act in accordance to the ideal actions of the group (Tajfel & Turner, 1979). In the next section of the paper, I will review recent research used to examine these concepts and how they manifest within large group activities.

Social Theories Research with Adolescent Populations

Social psychology research has traditionally been conducted in laboratory settings using experimental designs to examine the minimal conditions necessary for bias to occur between groups (Hornsey, 2008). These studies often test social theories on college-age or adult populations; however, there has been a growing body of research in recent decades investigating adolescent populations in organizational settings. Some authors have examined factors related to the development of personal and social identity in adolescent students (Albareello et al., 2017; Detrie & Lease, 2007; Luyckx et al., 2012; Rankin et al., 2004) including participation in educational and extra-curricular environments (Jones & Deutsch, 2013). Scholars have also explored how social identity and social comparison effects categorization (Tarrant et al., 2001) while other research has specifically examined the influence that perceived musical preferences may have on adolescent social identity (Abrams, 2009; Lonsdale & North, 2009; Tarrant & North, 2004; Tarrant, North, & Hargreaves, 2001).

Research on social influence has been conducted in many different settings. As a result, a variety of terms have been developed to reference to the same concept. For instance, the term “social identity” is primarily used among European social psychologists, while American researchers more often use “collective self-esteem” and “self-consciousness” to refer to the same concept (Luhtanen & Crocker, 1992). Therefore, the literature below will refer to both personal and collective self-esteem and self-consciousness in the contexts of personal and social identities.

Personal and Social Identities in Adolescence

Researchers have recently developed a body of work to explore the ways adolescents perceive themselves both as individuals and from a collective self-esteem perspective. Rankin et al. (2004) examined the relationship between age, gender, and self-consciousness in adolescent

students. Participants ($N = 393$) completed surveys regarding social comparisons and social engagement as well as public and private self-consciousness measures three times over the course of four years. MANOVA and ANOVA tests revealed public self-consciousness was a normative response to adolescent social challenges, with females scoring higher than males. Private self-consciousness was also found to increase with age for both genders and is likely to be salient and predictive of social behavior in adulthood.

Detrie and Lease (2007) examined the relationship between social support, social connectedness, and collective self-esteem to the psychological well-being of LGB adolescents ($N = 218$). Respondents participated in an online survey which included a modified version of the *Collective Self-Esteem Scale* (CSE) as well as other previously used instruments. The researchers altered the CSE (as instructed by Luhtanen and Crocker, 1992) by tailoring the wording of the instrument to measure a specific social group. For instance, the item “I am a worthy member of the social groups I belong to” was modified to read “I am a worthy member of the lesbian, gay, and bisexual community.”

The researchers used a hierarchical multiple regression to calculate how much variance found on the psychological well-being sub-scale could be explained by a respondents’ social connectedness score (based on a previously used scale) and their collective self-esteem score from the CSE. Results indicated variables of collective self-esteem and social connectedness accounted for a significant amount of variance in the psychological well-being subscales with small to medium effect sizes. Due to this finding, the authors suggested that counselors should strive to increase LGB adolescents’ collective self-esteem by helping to create a more positive identity as an LGB individual and as a member of the LGB community.

Luyckx et al. (2012) examined the relationships between the personal identity process and self-esteem in high school students ($N = 662$). Participants completed a survey containing

the *Dimensions of Identity Development Scale* (DIDS) to assess identity processes and the *Rosenberg Self-Esteem Scale* (RSES) to measure self-esteem at two separate times over the course of one year. The researchers employed a cross-lagged design to determine relationships between two or more variables measured at two or more points in time. Results demonstrated that self-esteem positively predicted identification with commitment over time for both male and female students. For participants in this study, high self-esteem functioned as a resource for tackling identity-related issues in a high school setting.

Using an interpretive qualitative approach, Jones and Deutsch (2013) explored the social and identity development of adolescent students who participate in an afterschool community Boys & Girls Club. Young to middle-aged adolescents ($N = 17$) between the age of eleven and eighteen participated in two semi-structured interviews. Data from observations, field notes, and interviews were analyzed using a continual process of categorizing by preadolescence, early adolescence, and mid-adolescence data. The researchers found that adult teachers/mentors provided the needed social opportunities for preadolescents to showcase their abilities and minimize peer rejections. Similarly, early adolescent participants experienced support through strong mentoring which encouraged prosocial behavior and increased autonomy. Mid-adolescent participants' social identity development was associated with leadership roles, autonomy, and supportive adult relationships. The authors concluded that youth organizations may best serve the varied social needs of adolescence by tailoring their experiences to be developmentally appropriate for the social and identity development of each sub group.

Albareello et al. (2017) conducted a longitudinal study to examine associations among and between personal and social identity processes using two peer groups. Students in eleventh and twelfth grade ($N = 304$) were given a survey using the *Utrecht-Management of Identity Commitments Scale* (U-MICS) to measure personal identity processes and the *Group*

Identification Scale to measure social identity processes. Students were administered the same measures at three different times during one academic year. The researchers used cross-lagged analyses to conclude that: (a) identity in the educational and interpersonal domains becomes more closely intertwined over time, (b) associations with classmates and friends are interconnected over time, and (c) personal and social identity processes are associated simultaneously and longitudinally, with social identity processes influencing personal identity formation.

Musical Factors Influencing Identity Development

Tarrant et al. (2001) used social identity theory and social comparison theory to examine the effects of social categorization on adolescents' ($N = 149$) intergroup behavior. The researchers posited that adolescents may use the evaluative connotations associated with activities such as sports or music as a means of differentiating between groups to maintain a positive social identity. First, participants were asked to think about two peer groups—friends they spend time with, and peers they do not. Next, they completed a questionnaire indicating their social and passive activities including sports, music, and other interests as well as their social evaluations of these activities. In the final section of the survey, participants indicated their level of group identification using six statements adapted from Luhtanen and Crocker's (1992) *Collective Self-Esteem Scale* (CSE).

Multiple regression analysis was used to test the relationship between in-group bias and identity score. Results suggested that in-group favoritism was the only significant predictor of identity ($t(131) = 1.50, p < 0.001$). Adolescents in this study consistently used interests, activities, and musical taste to structure their perceptions of intergroup relations. The researchers suggested the degree to which group members place on valued dimensions (i.e. musical

preference) is also important to individual identity. They recommended future research should examine these theories within a meaningful social context.

Tarrant, North, and Hargreaves (2001) investigated the social categorization, self-esteem, and estimated musical preferences of male adolescents. Participants ($N = 97$) were asked to make comparisons between peer groups by rating how well certain adjectives described their in-group and out-groups as well as their estimates of each groups' musical preferences. Participants also completed an evaluative self-description questionnaire to measure self-esteem. Repeated measures MANOVA indicated a clear in-group favoritism related to musical preferences. Pearson correlations showed a positive relationship between higher self-esteem and increased in-group favoritism. In sum, results from this study suggested that social identity theory may predict the behavior of adolescents when making group comparisons along valued dimensions such as music.

Similarly, Tarrant and North (2004) examined the intergroup attribution bias found in achieved groups (social groups where memberships have been earned or achieved). Undergraduate students ($N = 55$) were asked to explain the positive or negative behavior of a member of their preexisting friendship group and of someone who was not in this group. Additionally, they were asked to describe the musical preferences and activities of these two individuals as well as their own music preferences. Results from this study revealed that participants did discriminate when asked about behaviors of individuals from their ingroup and outgroup but did not discriminate on the basis of assumed musical preference. The authors highlighted the need for more research with members of achieved groups since these groups are considered to be a vital part of the larger comprehensive social categories that individuals experience.

Summary of Research in Adolescence

When examining adolescent populations, scholars have found that adolescent social behavior often falls in line with the assumptions of SIT, SCT, and SIA. Investigations into personal and social identity as individual items in normed scales found an increase in personal identity to be correlated with age regardless of gender (Rankin et al., 2004). Varied results were reported when exploring the influence that personal and social identities may have on one another. Some researchers suggested that high self-esteem positively predicts collective commitment in adolescents (Luyckx et al., 2012). Other scholars identified social identity processes to be influential on personal identity formation (Albarello et al., 2017; Detrie & Lease, 2007). Additionally, some authors believe adolescent social development may be influenced by the educational settings and regular participation in organized activities. As a result, organizations such as schools and other extra-curricular groups should consider tailoring their experiences to better serve the social and identity development of adolescence (Albarello et al., 2017; Jones & Deutsch, 2013).

Tarrant, North, and Hargreaves (2001) reported the behavior of adolescents could be predicted by SIT, particularly when participants were making group comparisons using valued dimensions. Music was also found to be an important factor in the social identity development of this population. Adolescents with higher social self-esteem demonstrated greater in-group favoritism. Furthermore, in-group favoritism was found to be the only significant predictor of identity with interests, activities, and musical taste (Tarrant & North, 2004; Tarrant et al., 2001). The work of Tarrant and colleagues (2001, 2004) along with other research cited in this section of the paper suggest that music may be a particularly important factor in the personal and social identities of individuals, especially during the adolescent years. To examine this idea in more

depth, scholars in the field of psychology have developed a sizable body of literature on the topic of music identity.

Music Identities

“Intelligence is a search for identity in which music is a form of ritual that socializes us into our tribal identity” (Olteteanu, 2012, p. 170).

According to Hargreaves et al. (2002), “one of the primary social functions of music lies in establishing and developing an individual’s sense of identity” (p. 5). Music psychologists use the term “musical identities” to refer to the connection between music experiences and identity formation. Musical identities “encompass musical tastes, values, practices (including reception activities such as listening or dancing), skills, and knowledge; and they are wrapped up with how, where, when, and why those tastes, values, practices, skills, and knowledge were acquired or transmitted” (Green, 2011, p. 1). These identities are considered to be a culmination of personal musical experiences as well as the various social group memberships an individual perceives to belong.

Hargreaves et al. (2002) offered that music and individual identity can be thought of through two different perspectives: “identities in music” and “music in identities.” Identities in music (IIM) refers to the elements of musical identities that are “socially defined within given cultural roles and musical categories,” while music in identities (MII) refers to how individuals employ music as a vehicle for “developing other aspects of [their] individual identities” (p. 2). While both perspectives aim to uncover the ways individuals see themselves (or not) as musical beings, scholarship examining music identities often parallels other psychological and sociological theories, including social identity theory and social categorization theory.

Since scholars note that social identity becomes more salient during the adolescent years (Albarelo et al., 2017; Detrie & Lease, 2007; Luyckx et al., 2012; North & Hargreaves, 2008;

Rankin et al., 2004), drawing connections to the importance of music identity during this developmental time frame may also be meaningful. “For adolescents striving to establish their identities and to increase their self-esteem, identifying with particular genres of music which they rate highly ... allows them to establish favourable social and personal identities” (Hargreaves et al., 2002, p. 9). Furthermore, belonging to a musical group may also have an influence on an individual’s music identity (Lamont, 2002) as well as their greater social identity (North & Hargreaves, 2008). This may be attributed to how these ensembles embody both social group and musical significance. Therefore, an individual’s music identity development is likely to be a result of music exposure and experience, peer influence, and the social developmental stage of the individual.

Researchers in the area of music identity have examined the relationship between music preferences and individual behaviors (including lifestyle choices). Other scholars have explored how the musical and social experiences, such as school music, may relate to identity and active participation in music beyond secondary school. North and Hargreaves (1999) is often cited as a pivotal study for the re-establishment of scholarly interest in this topic in recent decades. In this study, researchers conducted four separate investigations to examine the function of musical preference as an expression of adolescents’ self-concepts and judgments of others.

In their first study, adolescents between 18-19 years old ($N=120$) were given a questionnaire to determine if participants held normative expectations about people who like particular musical styles. Using an independent subjects design, the survey asked the participants about their opinions of fans of either pop, indie pop, or classical music. A series of chi-square tests revealed that participants held normative expectations about the demographic status and characteristics of individuals who prefer these types of music. In other words, adolescents in this

study were consistent in attaching musical preferences to the type of people who might listen these musical styles.

In their second study, younger adolescents between 10-11 ($N = 119$) were given a similar survey; however rather than using multiple choice, participants were given a short vignette about another 11-year-old who either liked classical or pop music. Next, they were asked to provide open-ended answers to describe other aspects of the teen in the vignette (e.g. types of clothes, preferred leisure activities, preferred TV programs, parental employment) and how this individual differs from the respondent. Separate chi-square tests were administered to analyze each of the open-ended questions. Results showed significant associations between participants' responses in describing the hypothetical adolescent provided in the vignette. Similar to the first study, adolescents in this study also harbor normative expectations about peers based on their musical preferences.

Building upon these results, the authors conducted a third investigation to determine if individuals who prefer certain musical styles may also be judged more or less favorably than those who prefer other styles. Two groups of adolescents, 13-14-year-olds ($N = 133$) and 18-19-year-olds ($N = 141$) were given short vignettes describing a male or female of their own age with a preference for pop, country, heavy metal, or ballet music. Next, participants were given statements about the individual in the vignette and asked the degree in which they agreed with these statements. Results of a MANOVA showed a multivariate main effect of musical style ($F = 2.99, p < 0.001$) indicating that adolescents in this study believed musical preference does have social consequences. Specifically, musical preference was associated with the prestige assigned to that hypothetical person. The researchers noted that age differences mediate the effects of musical preferences. Both age groups viewed fans of ballet music similarly; however, the

younger respondents (13-14-year-olds) assigned higher ratings to those who preferred pop music than did the 18-19-year-old respondents.

The final study examined the role music preference may have on adolescents' self-to-prototype matching (Neidenthal, Cantor, & Kihlstrom, 1985) and inter-group favoritism (Tajfel, 1982). Participants between 13-14 years old ($N = 134$) were given a series of 30 positive and negative statements and asked to rate the extent to which these statements accurately described fans of pop and rap music. Participants also completed a Coopersmith self-esteem inventory to investigate possible relationships between self-esteem levels and self-to-prototype matching (Coopersmith, 1967). Finally, respondents indicated their personal ratings for both pop and rap music. While much of the analyses revealed non-significant relationships between these variables, some significant relationships were found between participants' own music preferences and the ratings assigned to others with similar tastes. Therefore, the authors concluded that adolescents use music sub-culture as an association of positive social consequences; however, the study did not find any evidence of respondents assigning negative significant consequences. The authors concluded that "a person's musical preference does influence the extent to which adolescents' perceive him/her positively; ... music is a 'badge' used by adolescents when judging others (North & Hargreaves, 1999, p. 85).

Since music participation is most often a social activity (Hargreaves et al., 2002), scholars also sought to examine how belonging to a social group may relate to music preference and overall identity. North and Hargreaves (2007) surveyed 2062 adults (mean age = 36.59 years, $SD = 16.03$ years) to examine the relationship between musical preference and various lifestyle choices. Participants sampled from all around the East Midlands region of the UK were asked to identify their musical tastes as well as answer a multi-part questionnaire related to several lifestyle choices. The authors noted several associations between respondents' media

usage, leisure activities, and their music preferences. In general, participants who preferred 'high-art' music often engaged in "cerebral media preferences;" however, participants with a preference towards 'low-art' music "had relatively 'low-culture' media preference" (p. 199). While this study only sought to examine correlation (rather than causation), and it is likely that other factors may also influence the variables examined, it is worth noting how music may be one of the many elements that contribute to social lifestyle choices.

Abrams (2009) used the social identity approach (SIA) to examine how social identity and self-expression relates to musical preference in middle adolescent students ($N = 2,624$). In the first of two studies, respondents were asked to rank their preferred music genre order and the level they engage with that music style. Additional questions were asked related to participants' social activities and friendships. Music genres were categorized into five classifications: superordinate, intermediate, subordinate, minority, and non-rock. Factor analysis as well as ANOVA revealed that respondents preferring intermediate music genres spend more time with peers in social context and are more likely to buy recordings and attend concerts.

As a means of establishing psychological validity as well as a level of correspondence between objective and perceived popularity of musical styles, the author conducted a second smaller study to a separate group of undergraduate students ($N = 49$). Participants were asked to rate their familiarity with musical genres as well as how popular they believe each genre was in general. In this study, a strong and significant correlation was found between objective popularity (their individual preferences) and perceived popularity (their beliefs about outside preferences) $r = .53, p < .01$. A regression analysis uncovered relationships between perceived popularity and objective popularity ($\beta = .40, ts = 2.25, p < .05$) and between perceived and actually popularity ($\beta = .40, ts = 2.30, p < .05$). When considering the results of both studies, the researcher concluded:

... participation in youth music culture is not so much a blind adherence to fashion, but the adoption of *particular* musical preferences (within the generic pop/rock/disco frame of reference) that are sufficiently common to be shared by a subgroup, but significantly unusual to enable the young person to be differentiated from other subgroups among one's peers. This is consistent with the idea that music preference provides a key basis for social identity in adolescence. (Abrams, 2009, p. 313, emphasis in original)

Lonsdale and North (2009) conducted two studies to examine the effects of music identity on the behavior of individuals through the lens of social identity theory. The first study explored if undergraduates' ($N = 300$) stereotypes of musical taste reflect the principles of in-group bias. A follow-up experimental study investigated the extent to which a minimal group of undergraduates ($N = 32$) would show bias towards those perceived to share an in-group musical taste.

In the first study, participants completed a questionnaire which included an evaluation of their musical tastes, levels of agreement with statements about people who listen to various genres of music, the CSE as well as Rosenberg's (1965) self-esteem scale (RSE) to assess a respondent's overall perceived self-worth. Two repeated measures *t*-tests revealed that participants rated fans of their preferred musical style significantly more positively than fans of their least favorite genre. A correlational analysis showed no significant relationship existed between self-esteem scores and participants perception of others' musical preferences. The results of this first study did not support a connection between musical preference and a participant's social identity.

In the second study, participants were told they were taking part in a music marketing study and were asked to listen to short excerpts from 14 different songs performed by unsigned

artists (to limit prior knowledge of the music). Participants listened in groups of eight, were asked to remain silent, and were seated in such a way that they could not interact with each other. After listening, the researchers told the participants that all of this music was performed by two artists and that half of the group preferred one artist while the other half preferred the other. From this point, participants were given a funding allocation form to privately distribute the research stipend to members of the study. The allocation form showed a participant's anonymous number and their reported musical preference. After this process, all participants were given the CSE and RSE.

A repeated measures *t*-test indicated participants gave significantly more of the reward stipend to study members whom they believed shared their musical tastes; however, an eta-squared test reported a small effect size. Similar to the first study, a correlational analysis reported no significant association between personal and collective self-esteem and in-group and out-group rewards. Results from both studies align with the assumptions from social identity theory. Both studies demonstrated how music taste is used as a social “badge” of group membership and in-group bias was present towards participants with similar musical preferences. However, there was no relationship found between self-esteem and in-group favoritism. Authors of these investigations suggested that future studies should consider modifying the scales to reflect the specific social groups involved with musical preference (Lonsdale & North, 2009).

When considering the role of social groups, some music identity scholars believe a school setting may provide a rich social setting for this topic of research. Lamont (2002) suggested that “children in school contexts where there are less ‘exclusive’ and more ‘inclusive’ musical activities are more likely to demonstrate positive musical identities, as shown through self-description and identification with school music” (p. 55). To examine this idea, Sutherland (2015) employed a phenomenological approach to explore the adolescent music experiences of

five ($N = 5$) college-aged students. Participants in this study were all former students of the researcher who decided to remain musically active after secondary school. Data were collected using semi-structured interviews and analyzed through interpretative phenomenological analysis. Findings were organized into three themes: (a) musical/artistic, (b) personal, and (c) social/cultural.

Musical/artistic findings highlighted the ways participants discovered their musical abilities through a variety of formal and informal music making opportunities at school. The personal theme referred to the way personal music identity formation developed alongside each participant's journey with musical skills and understanding. In some cases, participants discussed how their music identity could not be fully realized until they overcame insecurities related to musical skill development. Finally, the social/cultural theme referred to the importance placed on friendships and community. Participants' noted the ways their school experiences fostered a community within a community where the members were like-minded and shared a common mission. One participant noted that upon joining an ensemble, "it went from being time for band practice to, oh cool, time to meet up with friends" (Sutherland, 2015, p.170). The researcher concluded that for these participants, the musical and social connection with peers, teachers, and other musicians outside of school all contributed to the development of their musical and social identity. It was suggested that students who are able to develop a strong sense of social identity through their adolescent music experiences may be more likely to continue active music making beyond secondary school.

Summary of Research in Music Identity

Scholars examining topics related to music identities have presented "empirical support for the notion that musical preference acts as a 'badge of identity' during adolescence, which predicts several other aspects of lifestyle and attitude" (North & Hargreaves, 1999, p. 75). Other

authors have concluded that both social and music experiences associated with creating music (including social group formations) have a role in the creation of musical identities (Hargreaves et al., 2002, Lamont, 2002; Sutherland, 2015) as well as social identity in adolescence (Abrams, 2009; Lonsdale & North, 2009; Tarrant & North, 2004; Tarrant et al., 2001). It has also been suggested that an individual's "engagement, and level of motivation, depends on the level of ownership of their music making" (Hargreaves & Marshall, 2003 p. 272) which may also impact whether or not an individual will continue active participation in music beyond secondary school (Sutherland, 2015).

Similar to other social psychology research, the majority of these studies were conducted in laboratory settings. Moving forward, North and Hargreaves (2008) urged a new wave of research that would approach the topics of adolescent music and social group experiences in a way that better represents real-life settings rather than the typical and convenient university laboratory. In the case of school music, they ask the question: "How can we understand music education without appreciating the broader musical and socio-political culture to which young people belong" (p. 358)? Since it is common for adolescents to dedicate a large portion of their time to extra-curricular activities in school (including music ensembles), it is useful to consider how researchers have explored these activities in relation to adolescent social identity development.

Extra-Curricular Participation and Social Influence in Adolescents

Along with curricular academic courses, extra-curricular and co-curricular activities are thought to be vital experiences for helping adolescents connect with their school and community (Cotterell, 2007). Feldman and Matjasko (2005) contended that social connections with peers and adults are the primary reasons extra-curricular activities (i.e. sports, music, and student clubs) provide a unique benefit to youth. Schools are in a particularly advantageous position to

furnish positive options beyond sports through offerings such as music and other performing arts opportunities. In most schools, music is offered as a curricular class (Elpus, 2014). However, since it can share many of the same characteristics found in extra-curricular activities, some researchers have also chosen to include music in their investigations. For instance, scholars in the field of education have also been curious about the relationships between extra-curricular participation (including music) and social development in adolescence.

School music ensembles share many of the same social opportunities as extra/co-curricular activities; however, they may also be unique due to students' prolonged engagement, the music program's role in the school culture, and the nature of the subject matter (music), which is also known to have socially embedded meanings (Abrams, 2009; Tarrant et al., 2001). Authors in the field of education have examined extra-curricular and art-based participation and associations with benefits and risky behavior (Eccles & Barber, 1999), youth development (Fredricks & Eccles, 2006), as well as how community context influences the affiliation with extra-curricular participation (Guest & Schneider, 2003). Researchers have also considered which factors influence commitments to athletics and arts (Fredricks et al., 2002).

Eccles and Barber (1999) investigated the benefits and risks affiliated with prosocial activities, sports, school involvement, performing arts, and academic clubs. Using data from the longitudinal *Michigan Study of Adolescent Life Transitions* (MSALT), high school students ($N = 1,259$) answered questions about activity involvement, family, risk behavior, and academic outcomes, over the course of two years. Results suggested participation in performing arts was associated with positive educational trajectories and low rates of risky behaviors while involvement in sports was found to correlate with positive educational trajectories and high rates of risky behaviors. A series of one-way ANOVAs also revealed differences in peer associations

and the collective identity of an activity help explain differences found among the activities in this study.

Using a qualitative approach, Fredricks et al. (2002) explored factors influencing adolescents' ($N = 41$) commitments to athletics and arts. Researchers conducted in-depth semi-structured interviews with high school students who were highly involved in extra-curricular activities to gain perceptions of their past, plans for the future, the role of adults and peers, as well as perceived impacts on their lives. Findings suggested the transition to high school provided a chance for adolescents to commit to a particular extra-curricular activity of their choice. The two most common reasons to remain in an activity were found to be: (a) they felt good about their ability to participate, and (b) their friends participated. Many participants highlighted how their identity was interconnected to their activities and these experiences helped them gain social skills and confidence with peers both in and out of their activities.

Guest and Schneider (2003) examined the relationship between school and community contexts and students' extra-curricular participation, academic ambitions, and achievement. Using data from a large-scale longitudinal project, the *Alfred P. Sloan Study of Youth and Social Development*, the researchers analyzed survey results from a representative sample of high school students ($N = 2,925$). In poorer communities and schools with lower academic expectations, results showed sports participation as being associated with "good students." In affluent communities and schools with high academic expectations, data indicated non-sports extra-curricular activities tend to be associated with good students. Therefore:

what it means to be a student athlete or a student journalist or a student council president is not entirely defined by the skills required to execute that role...
[rather] the value of extracurricular participation is dependent on the social context. (p. 105)

Fredricks and Eccles (2006) examined the relationships between extra-curricular involvement and indicators of youth development. The researchers analyzed adolescent student ($N = 447$) data from the longitudinal *Childhood and Beyond Study*. Analysis of this multi-wave survey found greater involvement in extracurricular activities was affiliated with positive academic adjustment, psychological competencies, and peer context. These associations were strongest for older students. The researchers added: “In high school, extracurricular activities are more prominent in the lives of many youth and are often more central to the larger school culture than during the middle school years” (p. 142).

Summary of Research on Extra-Curricular Participation

When examining adolescent participation in extra-curricular and co-curricular organizations and activities, researchers in the field of education have published findings that align with other social influence scholarship. First, adolescent participation in extra-curricular activities and the arts is often guided by a social rationale. Fredricks et al. (2002) reported that membership choices were primarily based on participants’ friendships and feelings of success. Others indicated that extra-curricular activities were found to be affiliated with positive academic adjustment, psychological competencies, and peer context (Eccles & Barber, 1999; Fredricks & Eccles, 2006). However, Guest and Schneider (2003) found the value of extracurricular participation was dependent on the greater social context within the school and community. Memberships in performing arts activities were specifically highlighted to be positively associated with favorable educational trajectories and low rates of risky behaviors (Eccles & Barber, 1999). Finally, researchers also suggested that extra-curricular participation can be related to adolescents’ collective identity (Eccles & Barber, 1999; Fredricks & Eccles, 2006).

Cotterell (2007) stated: “The fundamental task of schools is to create a community where students feel they belong and that their contribution is valued” (p. 199). When considering the

findings above, extra/co-curricular/ activities and the performing arts may be uniquely suited to provide rich environments for adolescent social development (Jones & Deutsch, 2013). Since music itself has also been found to be a primary factor contributing to the social identity of adolescence (Abrams, 2009; Tarrant et al., 2001; Tarrant, North, & Hargreaves, 2001), it would be worthwhile to explore the relationships between school music program participation and adolescent social identity. Furthermore, large music ensembles (i.e. bands, orchestras, and choirs) are the most common offerings for formal music instruction in public high schools (Elpus, 2014). With participation in school music programs being rooted in both musical and social aspects, membership in these groups may offer a unique setting for adolescent social identity development.

Social Influence in Ensemble Music Making

Large music ensembles may provide a multi-faceted social environment for those who participate in them. First, the music making process itself is thought to have an influence on group identity formation (Benzon, 2001; Hodges, 2000; Hodges & Wilkin, 2015; Mithen, 2006; Small, 1998). Yet in addition to musical bonding, these ensembles also share many qualities found in social groups. Members of these ensembles are often comprised of peers who likely share common goals, values, and musical preferences. While acknowledging these many characteristics, music education researchers often investigate how both musical and non-musical aspects of ensemble participation may interact with identity in a school setting. Authors examined the relationships between ensemble participation and social influence through topics such as adolescent perceptions of ensemble membership (Abril, 2013; Hylton, 1981; Parker, 2011; Sweet, 2010), individual identity (Adderley et al., 2003; Parker, 2009, 2010, 2014, 2016), sense of belonging (Parker, 2010; Rawlings & Stoddard, 2017), ensemble identity (Major, 2017;

Major & Dakon, 2016; VanDeusen, 2016), and the music teacher's role in identity development (Eastis, 1998; Juchniewicz, 2010; Parker, 2016; Prest, 2016).

Perceptions of Large Ensemble Membership

Hylton (1981) was one of the first music education researchers to explore adolescent perceptions of music ensemble membership. The researcher adapted a previous instrument (Gorlow & Schroeder, 1969) to measure high school students' ($N = 673$) perceptions of meaning within a choral singing experience. Factor analysis loaded on six clearly delineated items related to perceived meaning of the ensemble experience including: (a) achievement, (b) spiritualistic, (c) musical-artistic, (d) communicative, (e) psychological, and (f) integrative. Hylton noted that while all of these factors were differentiated, they also seemed to be related in a way that suggested they may be part of a greater measurement of meaningfulness. The author concluded that results from this study support the notion that ensemble music experiences contribute to identity development and feelings of belonging. Furthermore, perceptions of meaning in music ensembles are multi-dimensional and the social benefits likely influence members' interpretations.

Twenty years later, scholarly interest on this topic became reignited following Morrison's (2001) article *The School Ensemble: A Culture of Our Own*. In this publication, the author suggested that identity and social dimensions may have more influence on student membership in school music ensembles than the profession has otherwise acknowledged. As a result of Morrison's article, Adderely et al. (2003) set out to directly examine the social experiences of large ensemble memberships. The researchers investigated band, orchestra, and choir students' ($N = 60$) perceptions of their musical groups, meanings associated with membership, motivations to join and stay in large ensembles, and the general social climate of the music classroom.

Researchers conducted semi-structured interviews with 20 members from each ensemble (band, orchestra, and choir) from a well-supported high school music program. Analysis of the students' transcripts uncovered that participants became members of these music ensembles for both musical and social reasons. Because the program had an established positive reputation within the school, participants spoke about how others in the school also view their memberships positively; although it was also noted how their marching band did not have the same outside popularity. While the music-making experience contributed to the participants' positive experience, many cited friendship benefits as well as growth in their personal self-esteem, confidence, and self-knowledge as reasons for participating. The authors noted that the social climate found in these ensembles may provide a unique place for positive social relationships to develop within a high school setting that can often be characterized as socially arduous.

In the first of several studies examining social influence in music ensemble settings by this author, Parker (2009, 2014) employed grounded theory and drew upon the framework of Tajfel (1981) to investigate choral singers' ($N = 36$) social identity development within three high school mixed choirs. Participants were selected using a maximum variation sampling to achieve diversity. Primary data collection included three waves of individual semi-structured interviews. This was supplemented by teacher interviews and classroom observations which also acted as a means of triangulation.

Analysis using open coding and selective coding uncovered an eight-stage process for social identity development within the large choral ensemble setting studied. Time, intensity, and the size of the group were all noted as contextual influences in this process. Parker (2014) stated that in the context of the study "becoming a member of the in-group included participating in the rituals of rehearsal, including warm-ups, as well as a formal and informal learning of the music reading and rehearsal process" (p. 25). Individual accountability, valor, and assuming of

leadership positions within the group also evolved into internalized expectations. She concluded that “the process of singing with others consistently over time, with varying intensity of rehearsals and performances, contributes to participants’ experiences of mixed choir as an in-group” (p. 28); however, the benefits of group membership are only realized when there is a feeling of belonging to the ensemble. When achieved, participants in this study “became social products of mixed choir and, in return, articulated their desire to ‘give back’ to their schools as alumni” (p. 29).

Sweet (2010) used an intrinsic case study design to explore the perceptions of singing and participation in eighth grade choral students ($N = 5$). Primary data collection included a focus group interview, observations, field notes, and content analysis of music programs and additional milieus. Findings revealed social aspects contributed to participants’ membership experiences both inside and outside of the choral ensemble. While members cited a positive social connection within select sub-groups of choir students, they also noted negative social experiences related to teasing from peers outside of choir.

Using data from the 2002 *Education Longitudinal Study* (ELS), Miksza (2010) examined the extra-musical outcomes of high school music ensemble participation. A nationally representative sample ($N = 12,160$) was analyzed using hierarchical linear regression which highlighted a connection between music ensemble participation and a stronger sense of community ethic (importance of friendships, helping others, and correcting inequalities). The researcher suggested that the relationships formed as a result of ensemble membership may be vital when exploring how adolescent students develop empathy and ethics.

Parker (2010) conducted an action research study to describe adolescent singers’ ($N = 26$) experiences of social belonging within an urban high school choir. The researcher had a personal interest in this topic when observing how her choral students began to share personal stories with

her related to their sense of belonging to the group. She therefore decided to use her classroom as the setting for this research. Participants from a purposeful sample completed seven semi-structured small focus group interviews containing three to four students each. Using inductive data analysis, the author concluded that rehearsal time commitments, the act of making music, and special events (e.g. performance trips) were primary contributors to the students' sense of belonging. Some participants also spoke to the ways their large ensemble membership makes them a part of something larger than themselves. To illustrate this, Parker stated:

Student membership in chorus likely acts as a badge in the larger school environment. ... When members wear their badge, they are recognized not only from the inside of the group as a member, but also from those who reside on the outside. Both the in-group and out-group recognize singers as belonging to something important to the larger community. (p. 347)

The following year, Parker (2011) examined adolescent choral singers' ($N = 18$) philosophical beliefs from three separate school choirs. The researcher used a purposive maximum variation sampling and exploratory interviews to achieve a diverse set of characteristics yet a shared collection of experiences among the participants. Individual semi-structured interviews were used as primary data and analyzed using open coding. In addition to participants referencing their personal and collective meanings of music performance in a large ensemble setting, they also cited how these experiences bound the members' interpersonal relationships. Parker elaborated:

Whether simultaneous feelingful experiences lead to the interpersonal or the interpersonal leads to simultaneous feeling does not appear significant. The interpersonal is present at every point. Constant interactions with the interpersonal

confirm the ‘we’ of music-making. ... Music-making is a social endeavor for participants. (p. 313)

In the most recent study, Parker (2018) investigated the social identity development of adolescent choir students using a grounded theory approach. Participants ($N = 40$) were members of either a beginning, intermediate, or advanced women’s choir. They were selected using a purposive maximum variation sampling strategy. Data collection consisted of individual semi-structured interviews in three waves over a period of five months. Axial and selective coding generated a temporal matrix which revealed a seven-step process for participants’ social identity development.

Within the contextual conditions of choral participation (i.e. time commitment, large group singing, and community recognition), the researcher identified this process as: 1) coming into singing, 2) group formation, 3) music learning, 4) opening up the voice and self, 5) building confidence, 6) strengthening the group, and finally 7) envisioning the self. Participants also discussed how the act of singing in a large ensemble made them feel more confident as individuals both inside, and in some cases, outside of the choir. Furthermore, when asked to reflect on this seven-step process, participants noted how their membership to this large ensemble has a direct connection to their overall social development. Parker also noted that this single-gendered ensemble may also provide a richer setting for individual self-confidence.

While the music education studies addressed in this review all seem to suggest positive experiences for participants, it is important to consider that there may be students in music ensembles who do not feel the same level of social connection reported in this literature. Abril (2013) used a qualitative approach to examine the meaning and value “hardcore” band kids ($N = 5$) place on their large ensemble experience and how this membership related to their musical, personal, and social facets of their lives. Members from a well-respected band program were

interviewed with primary findings revealing that adolescents associated musical and social meaning to their ensemble membership. Participants in this study “characterized band as a social learning space where they could find identity, lose themselves in performing, and work with peers to meet goals more ambitious than they could ever accomplish individually” (p. 446).

Abril also identified a “sociomusical hierarchy” within the ensemble may be present. Within this study, the hierarchy was primarily based on musicianship, leadership, and dedication with participants reporting three tiers: “hardcores”, “middles”, and “the slackers.” Participants suggested that hardcore members may benefit most from ensemble memberships while the other sociomusical groups are less likely to feel socially connected with their music peers. Despite these varied membership levels, the author suggested that large ensembles may provide a needed space in the school curriculum for students to experience an educational setting focused on the collective, both academically and socially (Abril, 2013).

Rawlings and Stoddard (2017) examined middle school band students’ ($N = 317$) perceptions of peer connectedness both inside and outside of the instrumental classroom from two diverse school settings. The researchers reported that participants from all grade levels (6-8) and SES statuses felt moderately high levels of connection to their peers within the instrumental classroom and somewhat higher levels of connectedness to peers outside of the music program. These findings were surprising to the authors who postulated that the competitive history within band programs (e.g. seat placement exams) and the unique influence of music teacher personality may explain these results.

Outside Perceptions of Music Ensemble Identity

To better understand how the identity of a music program relates to communal support, VanDuesen (2016) employed an intrinsic case study design to examine the perceived value of a music program by members of the school community. Administrators, teachers, parents, and

students ($N = 14$) participated in semi-structured interviews and focus group interviews to determine the ways in which their music program connects with the members of the community. Analysis of transcripts and observation notes revealed that a history of excellence inspired a general sense of pride within the community. Furthermore, the author noted how: “The synergy of relationships between teacher, faculty, administrators, parents, students, and community was the greatest contributor to the strength, support and value of the music program” (p. 71).

Using Tajfel and Turner’s (1979) social identity theory as a theoretical lens, Major and Dakon (2016) surveyed collegiate choral members ($N = 630$) from 16 mid-level university ensembles to examine perceptions and behaviors related to ensemble identity. Using a researcher designed survey, the authors collected descriptive and open-ended data. The open-ended data were coded using a *in vivo* and pattern-coding. Results highlighted factors such as schedule conflicts, commitment level, director and ensemble quality, and repertoire selection as the most cited reasons students may decide to stay or leave their choir. Additionally, some participants indicated the prestige of joining a “top group” motivated them to leave their current mid-level ensemble. Respondents who planned on remaining in their ensembles cited personal and external reasons for staying before musical reasons and the researchers suggested directors should strive to appeal to students’ personal factors when working to recruit and retain members.

Focusing on the director’s perspective, Major (2017) used a phenomenological framework to examine the ways collegiate directors ($N = 10$) overcame the perceived negative ensemble identity held by many students in midlevel choirs. Findings revealed all but one director reported identity challenges related to lack of director stability, wide ranging abilities and dedication levels of students within the ensemble, and negative preconceived feelings towards the group. To address these issues, participants offered strategies such as: (a) name changes for all ensembles that do not suggest hierarchy, (b) holding high standards for all

ensembles, (c) allowing for member input and peer coaching, and (d) establishing individual performance opportunities including the possibility of performance tours. Results from all three of these studies suggest that the group-level identity may also be an influential factor on members' experiences.

Summary of Social Influence in Ensemble Settings

Music education researchers have established a solid foundation for examining social influence within the field. First, scholars found that students commonly acknowledge how social factors contribute to their ensemble experiences. Ensemble members often cite feelings of belonging (Adderely et al., 2003; Hayton, 1981; Parker, 2009, 2010, 2011, 2014; Sweet 2010) with time, intensity, group size, and prestige acting as contextual influences (Adderely et al., 2003; Parker, 2010, 2014). These findings connect to other research cited earlier in this chapter (Albarello et al., 2017; Eccles & Barber, 1999; Fredricks & Eccles, 2006; Guest & Schneider, 2003; Jones & Deutsch, 2013) which further substantiates how music ensemble environments likely fulfill the characteristics found in studies originating in general social psychology and education research.

Music education scholars often reported a direct connection between ensemble memberships and social identity development (Adderely et al., 2003; Parker, 2018) with some scholars (Major & Dakon, 2016; Parker, 2009, 2014) drawing connections to theories of social influence (Tajfel, 1981; Tajfel & Turner, 1979). Despite these positive implications, it is important to keep in mind that these experiences may not be universal for all members of the music ensemble. Abril (2013) found a sociomusical hierarchy where “hardcore” band members were more likely to receive the greatest social benefits from their ensemble memberships. Rawlings and Stoddard (2017) elaborated that in some cases, ensemble members may actually feel more connected to their peers outside of the music program. This has led some researchers

to consider the overall group identity within the school and what role the music teacher may have in creating these social experiences.

As documented in the literature, the ensemble's perceived identity can be an important contributor in gaining community and members' support. Researchers in social psychology (Tajfel & Turner, 1979) and music education (Adderely et al., 2003; Major & Dakon, 2016; Parker, 2010, 2014; VanDusen, 2016) have noted how the prestige and general reputation of a group can play a significant role in a person's desire to join, stay, or leave an ensemble. Under certain conditions, participation in music ensembles may also carry a negative social connotation due to director instability, varied ability levels, and a lack of commitment (Major, 2017). This could lead some music educators to wonder what influence (if any) the teacher may have on creating and maintaining a positive social influence in their ensemble.

The Music Teacher's Role in Social Influence

In traditional music ensembles, the music teacher commonly holds the chief position. He/she is often tasked with setting the objectives, literature selection, and logistical decisions among many other duties. Furthermore, some researchers have suspected that music teachers may play a key social role in their ensembles as well. Parker (2016) explored the perceptions of choral teachers ($N = 4$) who sought to create and sustain a sense of community within their public school choirs. Findings revealed four themes which highlighted the teacher's role in creating community in these settings. The researcher stated: "Teachers created and sustained choral communities through their consistent effort to build individual and large-group relationships with their choirs. Findings supported the notion that choral communities are more collective than individual" (pp. 232-233). Teachers in this study reported using strategies such as fostering leadership opportunities, allowing students to participate in musical decision making, and encouraged members to become immersed in the shared experiences. The author also

challenged Allsup's (2003) notion that traditional ensemble power structures inhibit a student's feeling of belonging. "Though individuals experience tension with one another and personal disappointment because of the choir hierarchy, the overall program excellence outweighs the individuals' needs" (Parker, 2016, p. 233).

When scholars consider the role teachers may play in social influence, they often refer to the concept of social capital (Jones, 2010). In music education, Brimhall (2014) defined social capital as "the substance of relationships between individuals, individuals and groups, and between groups" (p. 43). Wright (2012) stated that "music might be one of the answers to building social capital; a way of reaching outside individual identities and co-constructing new shared ones: a new sensation of 'we'" (p. 13). Teachers can influence social changes for students through their social capital (Fredrickson, 1997), however Brimhall (2014) argued that it requires a certain set of attributes including: (a) personal rapport (i.e. a sense of trust between the teacher and the students), (b) content area knowledge which aligns with the need for norms, (c) effective communication skills, and (d) ongoing personal reflection to determine whether they are effectively facilitating social capital.

Prest (2016) used social capital as a framework for her multiple case study which investigated how the social capital of a rural school-community music education partnership may influence the community identity, agency, and vitality. Participants in this study cited social capital both as an individual resource and as a group asset. "Reciprocity, trust, goodwill, norms, and sympathy were present in all settings" (p. 148). Prest concluded that music's inherent social qualities may help individuals interact in a positive way within their community; however, in some cases, deficient school district support restricts this process.

While the social capital often noted in music ensembles is usually thought to help unify the members of a group, unfortunately it may also exclude others. For example, Eastis (1998)

conducted an ethnography of two choral ensembles to determine how social interactions affect social capital in the form of networks, norms, and skills. Findings from this four-month study suggested that it was “important that people ‘know their place’ within the peer hierarchy of talent” (p. 74) and depending on the ensemble’s value structure, a member’s skillset could be celebrated or go unnoticed. Contrary to what may be assumed, Eastis noted that most of the social influence occurs outside of the rehearsal settings.

Similar to the concept of social capital, Juchniewicz (2010) examined whether a music teacher’s social intelligence had an influence on the perceived effectiveness in the classroom. Participants included both “exemplary” and “challenged” music teachers ($N = 40$) from band, choir, strings, and general music settings. Results indicated “the ratings of teaching effectiveness predominantly resulted from the use, or lack, of social skills” (p. 287) regardless of their prior exemplary or challenged status. Other authors have found time in the profession, prior models, parenthood, and professional development to be contributing factors in a music teacher’s ability to address the social needs of their students (Edgar, 2015).

Summary of Research Regarding the Role of the Teacher

Scholars in music education are largely in agreement that a music teacher’s social skills can influence the development of group identity (Parker, 2016; Prest, 2016), the perception of effective music teaching (Juchniewicz, 2010), and the ability to support students’ needs (Edgar, 2015). Researchers continue to note how ensembles’ collective values can shape the ways in which students adopt and eventually identify with the music group, yet it is not clear which aspects of these experiences may have the greatest impact on identity formation. However, Eastis (1998) cautioned that social influences can also come from outside of the ensemble experience and teachers may be limited in their capacity to change this.

It is also important to remember how some believe social influence in ensemble settings can create a negative experience for students due to social hierarchy (Abril, 2013; Eastis, 1998) and a devaluing of individual musical needs (Kratus, 2007; Regelski, 2012; Williams, 2011). Regelski (2012) suggested that music educators have an ethical duty to “do no harm” and provide experiences that support students’ individual life-long musicality. Music teachers then have an obligation to ensure the musical and social experiences within their ensemble. If used carefully and with constructive intentions, the research suggests that social influence has the potential to stimulate positive participation in large ensemble settings, enhance communal bonds, as well as promote musical unity.

Conclusion

SIT, SCT, and SIA are powerful tools used by scholars to explain human behaviors, particularly within the context of social groups. Researchers have found that adolescent social behavior often falls in line with the assumptions stated in these theories. For example, adolescent participation in extra-curricular and co-curricular activities (including the arts) is often guided by social rationales (Eccles & Barber, 1999; Fredricks et al., 2002; Fredricks & Eccles, 2006). Moreover, music preferences have been commonly cited as an important factor in the social identity development of adolescents (Abrams, 2009; Tarrant et al., 2001; Tarrant, North, and Hargreaves, 2001).

Similarly, music education researchers have found that ensemble members often cite feelings of belonging (Adderely et al., 2003; Hayton, 1981; Parker, 2009, 2010, 2011, 2014; Sweet, 2010) with time, intensity, group size, and prestige acting as contextual influences (Adderely et al., 2003; Parker, 2010, 2014). Scholars in the field have also reported a direct connection between ensemble memberships and social identity development (Adderely et al., 2003; Parker, 2018) with some scholars (Major & Dakon, 2016; Parker, 2009, 2014) drawing

connections back to theories of social influence (Tajfel, 1981; Tajfel & Turner, 1979). Others have acknowledged that the social benefits of large ensemble membership may not be realized by all members (Abril, 2013; Eastis, 1998; Rawlings & Stoddard, 2017). Under certain conditions, participation in music ensembles may also carry a negative social connotation due to director instability, varied ability levels, and a lack of commitment (Major, 2017; Sweet, 2010).

Given the current body of research in music education examining the relationships between ensemble membership and social theories, it would be beneficial to investigate this topic in ways that expand the methods and measures used previously. First, the majority of music education researchers have used qualitative approaches to explore topics in social influence. Therefore, employing quantitative methods may reveal new and valuable perspectives. Many non-experimental studies in social psychology have utilized valid and reliable scales as a means of evaluating social influences. To date, no music education research has attempted to employ common sociological measures as a means of better understanding individual perceptions of membership. Finally, only two music education studies have cited the explicit use of social theory lenses (Major & Dakon, 2016; Parker, 2009). It may be useful for future music education research to examine these topics by specifically viewing the problem through a sociological metatheory such as the social identity approach.

The purpose of this study was to examine how high-performing secondary school students perceive their school music ensemble participation in relationship to their social identity. Research questions included the following: (1) How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? (2) How do participants rate their personal

judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? (3) How do participants' scores on the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts? In Chapter Three, I will present the selected research methodology for this study. I will provide detailed information regarding the data sources, design, instruments used to measure perceptions of social and personal identity, as well as plans for data analysis.

Chapter III

Research Methodology and Design

Purpose Statement

The purpose of this study was to examine how high-performing secondary school students perceive their school music ensemble participation in relationship to their social identity. Research questions included the following: (1) How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? (2) How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? (3) How do participants' scores on the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts?

In this chapter, I will provide a detailed explanation of the survey instruments employed in this study, including the *Collective Self-Esteem Scale* (CSE), the development and testing of this instrument, and prior research using the CSE. Next, I will outline similar information related to the *Social and Personal Identity Scale* (SIPI) and summarize research that has integrated both instruments (CSE and SIPI). In the final section of this chapter, I will offer a detailed description of my research participants, procedures and settings, as well as strategies for data analysis.

Description of the Survey Instruments

For this study, I employed two previously developed scales as a means of measuring students' social identity and the salience of their group memberships: (a) the *Collective Self-Esteem Scale* (CSE) (Luhtanen & Crocker, 1992) and (b) the *Social and Personal Identity Scale* (SIPI) (Nario-Redmond et al., 2004). The CSE was designed to capture the general positivity (or negativity) assigned to one's social identity (Luhtanen & Crocker, 1992) while the SIPI characterizes people in terms of the centrality associated with each identity component (Nario-Redmond et al., 2004). Both of these measures have been used to investigate SIT and SCT through self-reported surveys (Detrie & Lease, 2007; Gray & Desmarais, 2014; Kim, 2012; Lonsdale & North, 2009; Tarrant et al., 2001).

The term "social identity" is widely used among European social psychologists. However, Luhtanen and Crocker (1992) explained that American researchers tend to use "collective identity" and "collective self-esteem" as common terminology for these concepts. Therefore, the authors of the CSE clarified that the use of the terms *collective identity* and *collective self-esteem* will "denote those aspects of identity that have to do with memberships in social groups and the value placed on one's social groups, respectively" (p. 303, emphasis in original).

The Collective Self-Esteem Scale

The authors of the CSE believed that the "collective self-esteem may be an important moderator of in-group bias, in-group-serving attributions, and other collective, or group-level, strategies discussed in social identity theory" (Luhtanen & Crocker, 1992, p. 303). As a result, the CSE was developed to evaluate differences between individuals' personal and social identities specific to those described in social identity theory (Tajfel & Turner, 1979) and the concept of collective identity (Tajfel & Turner, 1986). While this scale was originally intended to

assess levels of identity related to ascribed group memberships, it was noted that identity affiliations towards both acquired and ascribed groups may generalize to each other. The authors suggested:

...depending on their specific purposes, [researchers] may be better served by a measure that assesses collective self-esteem with regard to a particular social group; to that extent, minor alterations of the scale instructions and wording of items may be appropriate. (Luhtanen & Crocker, 1992, p. 305)

The CSE contains 16-items which are broken down into four subscales. The subscales include: a) membership self-esteem, b) private collective self-esteem, c) public collective self-esteem, and d) importance to identity. Questions included in these scales are related to how respondents perceive their social identity (e.g. The social groups I belong to are an important reflection of who I am.) and use a 7-point Likert scale for participants to indicate their level of agreement with a given statement (1 = strongly disagree, 2 = disagree, 3 = disagree somewhat, 4 = neutral, 5 = agree somewhat, 6 = agree, and 7 = strongly agree). Since the authors of this scale have indicated that these questions can be adapted to accommodate the specifics required when examining particular social groups (Luhtanen & Crocker, 1992), I substituted the words “primary large music ensemble” for “social groups” in each of the questions for this study. Therefore, the question stated above was modified to read “The primary large music ensemble I belong to is an important reflection of who I am.” See Appendix A for the full CSE scale used in this study.

Within the 16-question scale, the subscales are organized into the following groups: items 1, 5, 9 and 13 generate membership self-esteem, items 2, 6, 10 and 14 generate private collective self-esteem, items 3, 7, 11, and 15 generate public collective self-esteem, and items 4, 8, 12, and 16 generate importance to identity. Scoring the CSE requires the researcher to reverse-score

answers to items 2, 4, 5, 7, 10, 12, 13, and 15, such that (1 = 7), (2 = 6), (3 = 5), (4 = 4), (5 = 3), (6 = 2), (7 = 1). This subscale organization is consistent with the original order. Next, the researcher will add the answers to the four items for each respective subscale score and divide each by four. The authors urged researchers that each subscale should be considered distinct constructs and an overall composite score will likely cause misleading findings (Luhtanen & Crocker, 1992).

Development and Testing of the CSE

The CSE was initially developed by first adapting parts of Breckler, Greenwald, and Wiggins' (1986) *Collective Ego Task Esteem Measure* to create the initial membership self-esteem subscale. Next, the authors established the other three subscales based on the assumptions found in Tajfel and Turner's (1979) social identity theory.

The membership self-esteem subscale evaluates an individual's assessment of how valuable they are as members of their social groups. Respondents indicate agreement on statements such as "I am a worthy member of the social groups that I belong to." Private collective self-esteem items refer to an individual's personal judgments of how favorable his/her social groups are, using statements such as: "In general, I'm glad to be a member of the social groups I belong to." Public collective self-esteem indicates a respondent's perception of how others evaluate his/her social groups. Public collective self-esteem used statements such as: "In general, others respect the social groups that I am a member of." Finally, importance to identity assesses the prominence of a respondent's social group membership to his/her self-concept with statements such as: "In general, belonging to my social groups is an important part of my self-image." For a detailed description of the development of this instrument see Luhtanen and Crocker (1992).

The final 16-item instrument was tested through a series of three separate studies. The first study involved introductory psychology students ($N = 887$), the second study was given to a mixed aged group of students ($N = 83$), and the third study included general research methods students ($N = 180$). Participants in all of the studies completed the CSE as well as other previously used measures. Factor analysis using varimax rotation revealed that the four factors accounted for 60.7% of the variance, with each item distinctly loading on the appropriate factor. Reliability analysis for the subscales were reported between $\alpha = .73$ and $.80$.

Correlations were found between the subscales with the highest between membership and private subscales ($r = .59, p < .001$) and the lowest found between the public and identity subscales ($r = .23, p < .001$). In the second study, test-retest reliability indicated that after six-weeks, subscale correlations were reported between $r = .58$ and $r = .68$. Results from the third study confirmed construct validity as the CSE was compared next to six other commonly used scales. Moderate correlations were found between the CSE and Rosenberg's (1965) self-esteem measure as well as Hui's (1988) *Individualism-Collectivism Scale* which measures group-oriented esteem. The authors also noted that altering the scale to be directed toward a specific achieved group did not undermine its psychometric properties and therefore, "future researchers may wish to examine further how the CSE relates to various social phenomena when it is revised to focus on a specific group membership" (Luhtanen & Crocker, 1992, p. 315). The estimated time needed to complete the CSE is less than five minutes.

Prior Research using the CSE

The *Collective Self-Esteem Scale* has been used in a variety of studies to examine the general positivity (or negativity) assigned to one's social identity within particular contexts. Many researchers have utilized select subscales and/or have modified the wording of questions to better match their research interests (Detrie & Lease, 2007; Kim, 2012; Tarrant et al., 2001).

The CSE scale has also been used by researchers investigating music preferences as well as music therapists' job satisfaction (Abrams, 2009; Kim, 2012; Lonsdale & North, 2009; Tarrant et al., 2001).

Internal reliability of the CSE subscales have been consistently reported between $\alpha = .66$ and $.80$ (Detrie & Lease, 2007; Kim, 2012; Luhtanen & Crocker, 1992). As instructed by the CSE authors (Luhtanen & Crocker, 1992), many researchers opted to use select subscales and/or modify the wording of questions to better match their research interests. These modifications have not diminished the reliability of the CSE and allow the researcher to better tailor the instrument to the specific context of each study (Detrie & Lease, 2007; Kim, 2012; Tarrant et al., 2001). For the present study, I employed the full 16-item instrument with wording modifications to direct questions specific to the participants' self-reported primary large music ensemble (see Appendix A).

The Social and Personal Identities Scale

The *Social and Personal Identities Scale* (SIPI) operationalizes the social and personal identity constructs as theoretically separable levels of the self (Nario-Redmond et al., 2004). However, the authors found it was necessary for this scale to measure both personal and social identity from a broader perspective rather than using a specific contextualized approach commonly found in other social identity and social categorization measures. Therefore, social identity (as measured by this instrument) will reflect a participant's general importance attributed to the likenesses shared between the individual and other members of their in-groups. Similarly, personal identity (as measured by this instrument) will report independence and uniqueness between the participant and other individuals at an intragroup level. As a result, this scale is able to report both identity levels, the relative roles of each, and the relationship between the

identities. In sum, this instrument measures the “differential effects of identity level on a variety of intergroup strategies” (Nario-Redmond et al., 2004, p. 147).

The SIPI consists of 16 questions related to an individual’s personal characteristics as well as various group memberships and how they relate to their self-concept. The instrument uses a 9-point Likert scale for participants to rate how important a given statement is to their self-perception. For example, the participant will read “The similarity I share with others in my group(s)” and then indicate a number between one and nine to report the level they agree with each statement (1 = not at all important to who I am, 9 = extremely important to who I am). See Appendix A for the full SIPI scale used in this study. The estimated time needed to complete the SIPI is less than five minutes.

Scoring the SIPI requires the researcher to calculate the mean scores of each subscale (SI = questions 1, 3, 5, 7, 9, 11, 13, 15 and PI = questions 2, 4, 6, 8, 10, 12, 14, 16) to determine a respondent’s individual subscale scores. Higher scores indicate a higher affiliation with a particular identity construct. The authors of this instrument highlight how the identity subscale of this survey is relevant to Luhtanen and Crocker’s (1992) CSE scale. Specifically, the social identity subscale in the SIPI relates to the importance of social identity subscale in the CSE (Nario-Redmond et al., 2004).

Development and Testing of the SIPI

After a series of preliminary versions were tested, the authors used factor analysis to determine a two-factor solution for the final 16-item instrument. Reliability analysis was reported as $\alpha = .80$ for the personal identity subscale and $\alpha = .79$ for the social identity subscale. A modest correlation was found $r = .29$ between the two subscales. A final factor analysis was administered to each subscale. All eight items from each scale loaded on a single factor which confirmed the unidimensionality of each subscale. The SIPI was administered to a group of

undergraduate students at two separate times to determine test-retest reliability. The five-week correlations reported the subscales of social identity as $r = .82$ and personal identity as $r = .77$. For a detailed description of the development of this instrument see Nario-Redmond et al. (2004).

The authors also tested the SIPI in a series of six separate studies using different populations. In the first study, college students ($N = 570$) were asked other demographic information including religion, ethnicity, and membership status with sororities or fraternities to determine if these memberships would predict high scores on respondent's social identity. Participants were also asked if they would consider themselves to be fans of author Ayn Rand (who promoted objectivism and individualistic world views) to determine the construct validity of the personal identity subscale. Results of this study revealed that personal identity ($M = 5.79$) rated significantly higher than social identity ($M = 4.90$), $t(565) = 12.69$, $p < .0001$ overall. A series of mixed-model ANOVAs were conducted to assess the predicted associations related to group memberships. Ethnic minorities, individuals practicing faith, and members of Greek life placed more importance on social identity when compared to respondents without these memberships while fans of Ayn Rand indicated more importance towards their personal identity.

For the second study, undergraduates ($N = 930$) were given the SIPI along with other demographic questions related to gender, ethnicity, religion, college major, and political party affiliation. The authors predicted that majors such as those found in the arts may promote more personal expression and therefore associate with higher personal identity scores, while those in "helping professions" such as education and health would indicate higher social identity scores. Similar to the first study, the researchers found that religious and ethnic minority respondents reported higher social identity scores. A mixed-model ANOVA uncovered students majoring in the fine arts ($n = 38$) had the highest personal identity scores ($M = 6.27$) compared to other

majors ($ps < .01$) while education/health majors scored higher in their social identity ($M = 4.89$) than students majoring in the humanities ($M = 4.30$), ($p < .03$).

The third study found that among international students ($N = 153$), social identity was influenced by the region of the world participants came from with African and Latin American subgroups scoring high than European and East Asian groups in general. In the fourth study, the authors surveyed undergraduate students ($N = 286$) using the SIPI as well as a 92-item check list to identify their extra-curricular group memberships (including band). The researchers predicted that social identity, but not personal identity, would be positively correlated with the number of extra-curricular memberships held by an individual. Additionally, participants also completed seven additional measures (including Luhtanen and Croker's (1992) CSE) to provide additional validation to both subscales of the SIPI. As predicted, results confirmed that the number of extra-curricular memberships were significantly correlated SI scale scores ($r = .16, p < .01$), but not with scores on the PI scale, ($r = .08, p < .13$). Specific extracurricular groups were not reported. Finally, the authors found a moderately high correlation ($r = .39$) between the SI subscale of the SIPI and the aspects of the CSE related to importance of social groups. Two additional studies were conducted to further test the SIPI measure resulting in similar findings.

Within all six studies, the researchers found that American students consistently rated personal identity higher than social identity while minority Americans regularly rated social identity higher. The authors noted that personal and social identity affiliations were only found to be modestly positively correlated. It was suggested that future research examine social and personal identity in settings likely to stimulate different levels of categorization (Nario-Redmond et al., 2004).

Connecting the CSE and SIPI

Gray and Desmarais (2014) used both the CSE and the SIPI to investigate the relationships between sexual identity, activism, and collective self-esteem and sexual orientation identities. An online survey was distributed to college-aged participants ($N = 265$) who identified with LGBTQ student organizations. The survey consisted of a tailored version of the 16-item CSE, the SIPI, the *Activist Identity and Commitment Scale* (AICS) (Klar & Kasser, 2009), as well as other demographic information. The researchers believed that a higher collective self-esteem score could be confounded by having a stronger social or personal identity score, therefore they included the SIPI as a way to control for this possible confounding variable. The revised CSE maintained an acceptable internal consistency of a $\alpha = .80$.

The researchers employed a hierarchical regression to examine the difference in collective self-esteem between the different sexual identity groups (heterosexual, lesbian and gay, bisexual, and queer). The CSE and SIPI scales were entered in the first block as control variables due to their connection reported in previous research. A decreased level of collective self-esteem was found among bi-sexual participants compared to other identity groups $\beta = -.22$, $t(1, 259) = -2.92$, $p = .004$. A second multiple regression revealed personal identity was a significant predictor of activism scores, $\beta = -.22$, $t(1, 259) = 3.39$, $p < .001$. Results indicated that identification with certain sexual orientations may predict lower collective self-esteem scores.

Synthesis

As demonstrated in previous examinations, the SIPI scale has been used to report both social and personal identity, their relative roles, and the relationship between these identities. Internal reliability of the SIPI subscales has been reported between $\alpha = .79$ and $.80$ with a modest correlation $r = .29$ between the two subscales (Nario-Redmond et al., 2004). The authors of the SIPI found a moderately high correlation ($r = .39$) between the social identity subscale of the

SIPI and the aspects of the CSE related to importance of social groups (Nario-Redmond et al., 2004). The SIPI and CSE have been successfully used together in previous research as a way of gaining a more complete representation of social identity (Gray & Desmarais, 2014; Nario-Redmond et al., 2004). Similar to Gray and Desmarais (2014), I employed a modified version of the full 16-item CSE as well as the original 16-item version of the SIPI for the present study (see Appendix A). Previous research and testing of these instruments suggested they would be an ideal fit to examine my research questions. In the next section of the chapter, I will describe the research participants, procedures and settings, and analysis plan for the study.

Research Participants

Participants for this study consisted of adolescent band, orchestra, and choir musicians from grades 9-12 participating in a Summer Performing Arts Camp hosted by a large public R1 university located in the midwestern United States. The Summer Performing Arts Camp (a pseudonym used within this study to protect anonymity of participants) is an audition-based summer program that enrolls approximately 250 musicians and performing artists from the Midwest as well as across the country and world. Students selected to attend the summer camp typically participate in a week-long intensive training program hosted by the university faculty. Participants travel to the university for the one-week residency (some programs last longer than one week) where they attend master classes, music theory classes, participate in private lessons, play in small ensembles, and experience a series of other arts-based and social activities while living on the college campus.

Participants of The Summer Performing Arts Camp can “major” in a primary instrument or select summer camps in musical theatre, theatre and drama, jazz, or vocal arts. The cost to participate in the week-long residency programs can range from \$1,575 - \$1,775 with multi-week program tuition between \$3,150 - \$4,500. The camp offers a limited number of merit-based

and need-based scholarships each year. At the time of the study, specific information regarding scholarship award offerings was not available. Participants in this study may have enrolled in any of the various summer majors. Regardless of their major, all campers were given the opportunity to participate in the study as long as they were enrolled in their high school's band, orchestra, or choir program during the school year proceeding the summer program.

Rationale for the Study Population

The decision to examine the relationship between ensemble membership and social identity with students at a summer performing arts camp was based on three major considerations. First, students attending summer arts camps similar to this one often represent a larger geographic population. The Summer Performing Arts Camp annually welcomes students from around 30 states as well as counties outside of the U.S. While this convenience sample (Creswell, 2014) is not necessarily representative of music students from their home state, participants in this type of music camp may bring a variety of experiences from different geographic areas. The ability to access a regionally diverse music student population in-person was a very exciting proposition from my perspective.

A second reason for investigating this population is that students attending summer music camps are likely to be among some of the most dedicated musicians in their music program. In most music programs, it is common to find a variety of skill levels including a core group of high-performing musicians. These students may also establish themselves as musical leaders of their ensemble. As a result, they may provide worthwhile viewpoints about large ensemble membership experiences. Abril (2013) examined “hardcore” band kids as the participants in his study investigating the meaning and value they glean from their large ensemble participation. The researcher explained that this population may be the “social and musical nucleus of band” (p. 437-438) and as such, they may provide a valuable perspective about how ensemble

membership relates to the musical, personal, and social facets of their lives. When considering the level of musicianship required to be accepted into The Summer Performing Arts Camp, participants in this program were likely to share many of the same characteristics found with Abril's (2013) participants and therefore are worthy of in-depth investigation.

The third consideration for using this population was feasibility. Gaining the permissions necessary to access students in grades 9-12 can be a very challenging and time consuming. Furthermore, ability to access a national sample of minors who participate in school programs can be logistically prohibitive. These studies often have a high probability of poor response rates and are difficult to produce representative samples.

Procedures

Pre-Data Collection

Immediately following the dissertation proposal defense and committee approval (May 21, 2018), I began the process of gaining Institutional Review Board (IRB) approval for the dissertation. All required paperwork, including details about the sampling procedures, data analysis, participant anonymity for minors, the scientific merits of the CSE and SIPI, and procedures for properly acquiring consent were submitted to IRB on May 22, 2018. After four rounds of application revisions, the study (HUM00147377) was approved at no more than minimal risk on June 11, 2018. In addition to obtaining IRB approval, I also requested approval to conduct the study from The Summer Performing Arts Camp administrative team as well as the risk management department of the university. A description of the research project and details about data collection procedures were submitted and I received approval on April 16, 2018.

Pilot Testing

Prior to conducting the main study, a preliminary version of the survey was pilot tested with high school choir students ($N = 15$). This pilot test was conducted to further refine the

wording of the survey questions and to accurately estimate the completion time of the questionnaire. The pilot survey was completed on May 24, 2018 by the Upper Creek H.S. Bel Canto Choir (a pseudonym used within this study to protect anonymity of participants). This ensemble was a select, all-female choral ensemble within a well-respected music program supporting four leveled choirs. Students in this ensemble were considered to be among the strongest musicians of their music program and therefore had a higher likelihood of mirroring my target population for the main study.

Upon being introduced to the class, I explained the purpose of the study and the reasons why researchers pilot studies. I continued by describing how I was most interested in their experiences taking the survey rather than the results of the questions being asked in the survey. All students completed the survey within ten minutes. After completing the survey, I asked the students a series of questions suggested by Fink (2003), including: (a) Are instructions for completing the survey clearly written? (b) Are the questions easy to understand? (c) Do you understand how to indicate your responses? (d) Are the response choices mutually exclusive? (e) Are the response choices exhaustive? (f) Do you feel that your privacy had been respected and protected? And (g) Do you have any suggestions regarding the addition or deletion of questions, clarification of instructions, or improvements in questionnaire format? Answers to these questions were documented in a researcher's journal.

Feedback from participants in the pilot study initiated further clarification on items related to students' primary ensemble identification and leadership positions. For instance, one student mentioned that the leadership question may be a little unclear. She said "I am a first soprano in this choir, which I think of as a leadership position. So, I listed that." Since much of the literature on status within a group refers to an individual's perception or other's perceptions about the individual (Akerlof & Kranton, 2005; Charness, Rigotti, & Rustichini, 2007; Festinger,

1954; Tajfel & Turner, 1979), I believe this student's perception of holding a leadership position fulfilled the spirit of this question. However, I further modified the item to read "Based on your opinion, please select one or more statement(s) that best describes any leadership positions you have held in your *primary large ensemble* at home" (emphasis added). I also included open-ended responses for participants to list the titles of their leadership positions. (See Appendix A)

Most of the participants completed the questionnaires within seven minutes, which aligned with my expectations for the timing of the main study. I did not provide any incentives for the pilot study. When asking the students if they felt it would be necessary to add an incentive (such as candy), most participants agreed that this would not be necessary. One student added "This survey is about myself, so personally, I liked answering these questions." Other students said: "If the students taking this survey are in a music honor camp, I would guess they would be pretty focused and willing to take this survey." Despite this feedback, I decided to proceed with my plans to provide a small incentive (candy) when considering the unknowns involved with data collection in the main study (i.e. varied motivation to complete the study).

Data Collection

The Summer Performing Arts Camp hosted four separate week-long events (with some lasting longer than one week). As a result, students traveled to campus in separate waves depending on their instrument or area of focus. Due to the nature of this schedule, data were collected in four separate waves. It was determined by the camp staff that the best opportunity for uniform access to student participants would be during their first and only full camp housing meeting. This meeting occurred during the first evening of each summer camp wave. To elicit more responses, increase the generalizability of the findings, and to answer potential participant questions, I decided that data collection should be conducted in-person.

Meetings occurred on June 17, 2018, July 1, 2018, July 8, 2018, and July 15, 2018. I personally attend three (June 17, July 1, and July 15) meeting dates and I hired an experienced research assistant within the same doctoral program to distribute and collect the surveys for one of the meeting dates (July 8). As per the IRB approval, a welcome script was developed and used for each of the collection dates (see Appendix B). This ensured consistency in the data collection process for each meeting.

Surveys were assembled prior to each meeting date. Each survey contained a welcome letter, consent form, and the 55-item questionnaire (see Appendix A). Additionally, a small piece of packaged candy was attached to the front of each survey and a university sticker was attached to the final page. Upon completion of the survey, participants were offered additional candy as a final token of thanks for their time. These items were intended to provide additional incentive and very small compensation for their participation. While it is not uncommon for researchers to provide incentives to encourage participation, many authors in the field of social influence have documented how to utilize social norms and social impact to elicit greater participation (Charness et al., 2007; Croson & Shang, 2006; Krupka & Weber, 2009; Latané, 1981). Therefore, inclusion of the candy and university sticker also helped create a small sense of “debt” or gratitude which has been shown to be effective in generating more involvement. During the first meeting, surveys were distributed after participants entered the room, however this process was time consuming. It was decided after this meeting that it would be more efficient to have the surveys laid out at the entrances of the room with clear instructions.

According to The Summer Performing Arts Camp administrative team, most participants in the camp participated in their high school music ensemble programs. However, since this was not a specific entrance requirement for the summer camp, I developed a two-step method for determining which students might be eligible for participation in the survey. First, I provided

instructions to students as they entered, stating: “Attention Summer Performing Arts Camp Students: If you participated in your high school band, orchestra, or choir this past year, please take a survey below” (see Appendix C).

For the second step, I asked all students to raise their hand if they just completed 9th, 10th, 11th, or 12th grade. Next, I asked the students to keep their hands up if they also participated in their school’s band, orchestra, or choir this past year. Finally, I stated that if you still have your hand up, then you are eligible to volunteer for this survey. Asking these questions in-person and allowing participants to see their peers participate in the study was a conscious decision. In addition to helping me gain the most accurate count of eligible students, this approach also allowed me to utilize social influences to better elicit participation (Asch, 1956; Charness et al., 2007; Croson & Shang, 2006; Krupka & Weber, 2009; Latané, 1981). I (and my assistant on the July 8th meeting) personally counted the number of students who claimed to be eligible and verified that count with the help of the camp counselors in the room. Those students who were not eligible were asked to return their blank survey, but they were welcome to keep the candy. Eligible students were then asked to participate in the study as per the welcome script (see Appendix B). Questionnaires were typically completed within 5-7 minutes. Upon completion, participants returned their surveys to me/my assistant and each survey was assigned a unique number.

During the data collection period, a data file was created using the Statistical Package for the Social Sciences (SPSS 25 for Mac). The file was periodically updated with each wave of data collection. Data were coded and keyed into the data file. Frequency counts were constantly checked to ensure there were no errors in the data entry process. Table 1 depicts the planned analysis procedures for each question of the survey requiring analysis beyond frequency distributions. The alpha level for all analyses was set a priori at .05.

Table 1

Data Analysis Procedures

Research Question	Survey Items	Statistical Technique
RQ#1	Q14-Q29 (CSE Subscales) Q17, Q21, Q25, Q29 (importance to identity sub-scale) Q10 (B/O/C) Q47 (Age) Q12 (Leadership) Q13 (time dedicated per week)	Calculate mean scores for all sub-scales, then use Standard Multiple Regression to explore the relationship between the importance to identity sub-scale score (Q17, Q21, Q25, Q29) and the independent variables in Q10, Q47, Q12, and Q13.
RQ#2	Q15, Q19, Q23, Q27 (private collective self-esteem) Q16, Q20, Q24, Q28 (public collective self-esteem)	Calculate Mean for private collective self-esteem sub-scale (Q15, Q19, Q23, Q27), and public collective self-esteem (Q16, Q20, Q24, Q28), then compare the relationship of the means by using a Pearson product-moment correlation coefficient (r)
RQ#3	Q30, Q32, Q34, Q36, Q38, Q40, Q42, Q44, (Social identity subscale) Q31, Q33, Q35, Q37, Q39, Q41, Q43, Q45 (Personal identity subscale)	Calculate Mean for the social identity sub-scale (Q30, Q32, Q34, Q36, Q38, Q40, Q42, Q44), and the personal identity subscale (Q31, Q33, Q35, Q37, Q39, Q41, Q43, Q45), then compare these findings with those reported in previous literature (Nario-Redmond et al., 2004)

Chapter Summary

The CSE scale and the SIPI scale have been used to examine adolescent social and personal identities in a variety of contexts. Previous research and testing of these instruments suggested they would be an ideal fit to examine my research purpose and questions (Luhtanen & Croker, 1992; Nario-Redmond et al., 2004). Scholars have also demonstrated how these scales can be altered (Detrie & Lease, 2007; Kim, 2012; Tarrant et al., 2001) and used together to provide an in-depth social landscape (Gray & Desmarais, 2014). Similar to the rationale

provided by Abril (2013), the highly dedicated music students in this study may provide a valuable perspective into the social identities of the high-performing music students found in most music programs. Results of this study may contribute worthwhile information about how ensemble membership relates to the musical, personal, and social facets of students' lives through the lens of the ensemble experience. In Chapter Four, results of the data analysis will be presented. Discussion and interpretation of the results and data analysis, including a summary of the overall study findings and implications for the music education profession will be presented in Chapter Five.

Chapter IV

Analysis and Results

The purpose of this study was to examine how high-performing secondary school students perceive their school music ensemble participation in relationship to their social identity. Research questions included the following: (1) How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? (2) How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? (3) How do participants' scores on the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts?

Adolescent band, orchestra, and choir musicians participating in a summer performing arts camp completed a paper and pencil survey about their high school music ensemble experiences. The survey included the Collective Self-Esteem Scale (CSE) and the Social and Personal Identities Scale (SIPI) as a means of measuring social identity and the salience of their group memberships. In this chapter, I will report the results of the study which are organized to reflect the major sections of the survey. First, I summarize the basic descriptive analyses including general demographics and the musical demographics of the participants. Next, I report

the findings and reliability of each subscale used in the questionnaire. Finally, I describe the analysis and results used to answer each research question.

Survey Results

The surveys were distributed to 145 members attending The Summer Performing Arts Camp. After surveys were collected, responses were reviewed to determine each participant's eligibility according to inclusion criteria and whether surveys with missing data could be used in the analysis. Upon review, 16 cases were removed. The most common reasons for survey removal were that respondents either did not participate in their school's music program (five cases) or they indicated responses related to a primary ensemble that met outside of their school's music program (11 cases). Three surveys were not returned. After this initial evaluation, I was able to determine the final count of eligible responses ($N = 126$). When including the removed cases as nonresponses, a response rate of 86.3% was calculated.

Data collected from the 126 participants were analyzed using the Statistical Package for the Social Sciences (SPSS Version 25, 2018). First, descriptive statistics were produced for all variables. Next, I calculated the scores for each subscale in the Collective Self-Esteem Scale (CSE) and the Social and Person Identities Scale (SIPI). Finally, I conducted a series of statistical procedures (normality tests, scale reliability tests, standard multiple regression, and Spearman's rank-order correlation statistic) in order to answer my research questions.

Descriptive Analysis

Demographics of the Population

Of the 126 respondents, 50% identified as male, 47% as female, 2% as other, and 1% preferred not to answer. Respondents provided self-reported demographic information for age, grade, ethnicity, primary language(s), family composition, parental education level, hometown population, and school size. Table 2 depicts the frequency distribution of ages for this sample.

The majority of the students (81%) were between 16 and 17 years old, with most of these students (62.7%) having recently completing their junior year of high school (see Table 3 for participant grade level distribution).

Table 2

Age of Participants

Age	<i>n</i>	%
14	6	4.8
15	12	9.5
16	38	30.2
17	64	50.8
18	5	4.0
Total	125	99.2

Table 3

Reported Grade Level of Participants

Grade	<i>n</i>	%
9	14	11.1
10	31	24.6
11	79	62.7
12	2	1.6
Total	126	100.0

Respondents were asked to specify their race/ethnicity, primary language, and home state. The majority of the respondents identified as white (66.7%) and nearly all (95.2%) identified English as their primary language. Table 4 and Table 5 represent the reported ethnicity/race and primary language of the respondents.

Table 4

Reported Ethnicity/Race

	<i>n</i>	%
Asian	20	15.9
Black or African American	5	4.0
Hispanic	7	5.6
Multiracial	10	7.8
White	84	66.7
Total	126	100.0

Table 5

Reported Primary Language

	<i>n</i>	%
English	120	95.2
Spanish	2	1.6
West/South Asian languages	1	0.8
Pacific Asian/South Asian languages	1	0.8
All other languages	1	0.8
Total	125	99.2

Self-reported data regarding participants' family composition and the highest level of education achieved by respondents' parents. A large majority (89.7%) of students in this sample came from a dual parent/guardian family with the remaining students (10.3%) reporting a single parent/guardian household. Table 6 depicts the highest level of education achieved by either parent in the household.

Table 6

Reported Highest Level of Parent Education

	<i>n</i>	%
High school diploma or less	11	8.7
Some post-secondary school	4	3.2
4-year post-secondary degree	27	21.4
Master's, doctorate, or other adv. degree	83	65.9
Missing	1	.8
Total	126	100.0

Respondents from this sample represented 30 states and two countries including the United States and China. One-third of the sample (33.3%) resided in the state of Michigan, with the next largest representations coming from Illinois (8.7%), New York (7.1%), Florida (5.6%), and Ohio (5.6%). The remaining 39.7% of the sample resided in states/countries with five or fewer participants.

Table 7 depicts the respondents' self-reported estimate of the total population of their hometown. Participants were also asked to estimate their high school enrollment. Table 8 represents the respondents' estimated high school enrollment. It is important to note that I was not able to independently confirm the participants' estimates related to hometown or school population.

Table 7

Reported Hometown Population Size

	<i>n</i>	%
Rural	16	12.7
Suburban	93	73.8
Urban	16	12.7
Total	125	99.2
Missing	1	.8
Total	126	100.0

Table 8

Reported High School Enrollment (Grades 9-12)

School Size	<i>n</i>	%
<500	15	11.9
500-1000	25	19.8
1000-1500	22	17.5
1500-2000	34	27.0
2000-2500	18	14.3
>2500	12	9.5
Total	126	100.0

Survey questions related to general demographics in this study were directly modeled after a previous music education research study (Elpus & Abril, 2011) so that the demographics of this sample could be more accurately compared to other studies in the field. Table 9 depicts the comparison between a nationally representative sample of music students and the sample in the present study.

Table 9

Demographic Comparison to Nationally Representative Sample

Category	Elpus & Abril (2011)	Current Study
<i>N</i>	621,895 (music students)	126
Gender	Female (61%) Male (39%)	Female (47%) Male (50%) Other (2%) Preferred not to answer (1%)
Race/Ethnicity	White (65.7%) Black (15.2%) Hispanic (10.2%) Multiracial (4.3%) Asian (3.8%) Am. Indian/Alaska Native (0.7%) Native Hawaiian/Pacific Islander (0.2%)	White (66.7%) Black (4.0%) Hispanic (5.6%) Multiracial (7.9%) Asian (15.9%) Am. Indian/Alaska Native (0%) Native Hawaiian/Pacific Islander (0%)
Primary Language	English (90.4%), Spanish (4.4%) Pacific and Southeast Asian (2%) All other (3.2%)	English (95.2%), Spanish (1.6%) Pacific and Southeast Asian (.8%) West/South Asian languages (.8%) All other (.8%)
Parental Status	Two-parent/guardian home (79.4%) Single-parent/guardian home (20.6%)	Two-parent/guardian home (89.7%) Single-parent/guardian home (10.3%)
Urbanicity of School	Suburban schools (51.2%) Urban schools (27.6%) Rural schools (21.3%)	Suburban schools (73.8%) Urban schools (12.7%) Rural schools (12.7%)
Highest Level of Parent Education	Master's, Doc, or Adv. degree (21%) 4-year post-secondary degree (26%) Some post-secondary school (34%) High school diploma or less (19%)	Master's, Doc, or Adv. degree (65.9) 4-year post-secondary degree (21.4) Some post-secondary school (3.2) High school diploma or less (8.7)

When comparing the population in the present study to the nationally representative sample in Elpus and Abril (2011), differences can be found within the categories of race/ethnicity and primary language with the largest differences found in parental education and suburban living.

Musical Demographics of the Population

Respondents were asked to self-report information about their musical background, enrollment status, private lessons, leadership roles, involvement in outside music ensembles as well as their involvement in non-music clubs and activities at their school. Participants in this sample were almost evenly divided between vocalists (54.8%) and instrumentalists (45.2%).

Table 10 depicts the specific primary instrument reported for all participants.

Table 10

Primary Instrument Distribution

Instrument	<i>n</i>	%
Violin	7	5.6
Viola	2	1.6
Cello	2	1.6
Voice	69	54.8
Flute	11	8.7
Bassoon	4	3.2
Clarinet	3	2.4
Saxophone	13	10.3
Trumpet	2	1.6
French Horn	6	4.8
Percussion	4	3.2
Electric Bass	1	.8
Piano	2	1.6
Total	126	100.0

Participants indicated the amount of years they have been playing their primary instrument. Responses ranged from three to 15 years with about half (50.8%) reporting between nine and eleven years. Figure 2 displays the frequencies reported for years on primary instrument. Most of the participants reported taking private lessons for one year or more (93.6%) with a reported range between zero and thirteen. Within this group, the majority (62.7%) of

participants indicated taking private lessons on their primary instrument between two and six years.

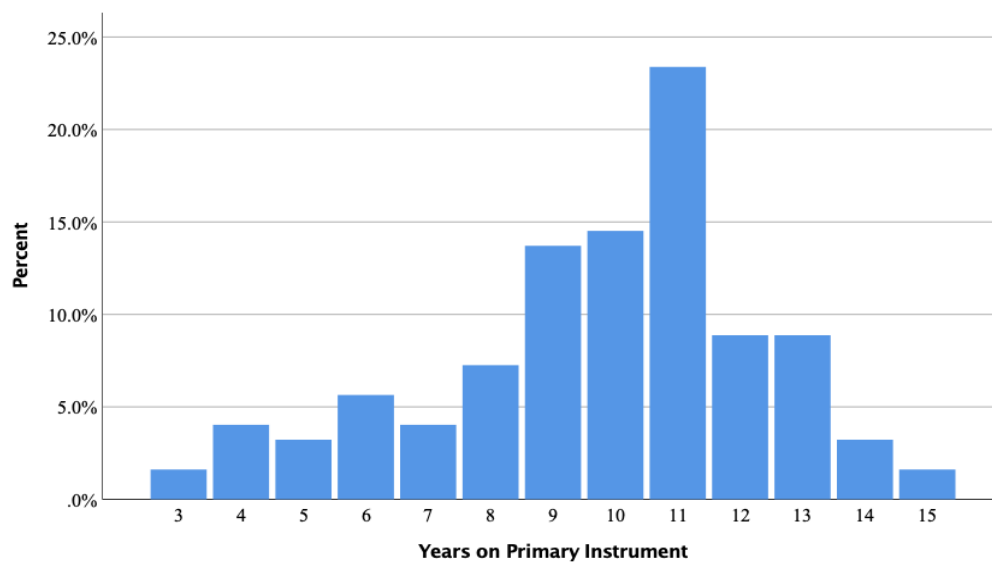


Figure 2. Participant Years on Primary Instrument

As reported earlier in this chapter, eligibility for this study was contingent upon all respondents being a participating member of a large music ensemble from their home school. Descriptive data were collected to better understand the nature and history of participants' large ensemble memberships, such as the total years enrolled in public school large ensembles, which ensembles students participate in, the ensemble they consider to be their "primary ensemble," and years of membership and leadership status related to this primary ensemble.

Respondents in this sample reported the total amount of years they have been a member of a large ensemble in public school as $M = 6.36$ years ($n = 124$, $SD = 2.30$). When respondents were asked to provide the name of their primary large ensemble, the specific type of large ensembles reported ranged in title and style. For example, participants selecting choir listed groups such as Chamber Choir, Chorus, Madrigals, Show Choir, and Varsity Women's Ensemble. Those participants indicating a band as their primary ensemble provided titles such as Wind Ensemble, Concert Band, Symphonic Band, Jazz Band, and Marching Band whereas

orchestra students indicated ensembles such as Symphony Orchestra, Chamber Orchestra, and Philharmonic Orchestra. While the membership experiences in these specific ensembles may be unique to each varietal, for the purpose of analysis, it was necessary to collapse all of these unique titles into the larger categories of Band, Orchestra, and Choir. Analysis of this new variable revealed over half of the respondents (54.8%) indicated some type of choir as their primary ensemble with 34.9% selecting a band and 9.5% selecting an orchestra.

After indicating their primary large ensemble, the next three items on the questionnaire asked participants to report how many years they participated in this primary ensemble, if they held any leadership roles, and how many hours, on average, they currently devoted to their selected primary large ensemble. Responses indicating years of membership in their primary large ensemble yielded a range from one to twelve. This question was intended to report the years of membership in respondent's high school large ensemble. Therefore, the expected range was between one and four years of membership. After reflecting on the wording of this question, I decided that some respondents may have interpreted this question to be asking about their total years of accumulated membership in the large ensemble type indicated. For instance, a participant may have thought to report their membership in orchestra from fifth grade through their senior year. Since I was unable to determine the reliability of this variable, I decided to remove this question from further analysis.

Participants were asked to best describe any leadership positions they held in their primary large ensemble. It is important to note the theoretical underpinnings for the inclusion of this question and the wording used to gather this data. Two of the basic assumptions associated with social identity theory (SIT) include (a) individuals strive to maintain or enhance their self-esteem and (b) to achieve this, individuals will act in accordance with the prescriptions found within the social categories that they perceive to belong (Tajfel & Turner, 1979). Additionally, in

all levels of social groups, “social intergroup situations that contain, for whatever reasons, strong elements of stratification *perceived as such* will move social behavior away from the pole of interpersonal patterns toward the pole of intergroup patterns” (Tajfel & Turner, 1979, p. 35, emphasis in original). The more one perceives themselves closer to the characteristics of social behavior related to that group, the more likely they will act on behalf of their membership rather than as an individual. Additionally, the closer an individual moves toward the “ideal” (real or imagined members who model how someone should behave in a given social category), the more salient that group membership will become to that individual (Akerlof & Kranton, 2005; Festinger, 1954; Hogg et al., 2004). Similarly, Charness et al. (2007) offered that group memberships have a strong and influential effect on behavior and these effects increase as group membership becomes more salient. In the case of music groups, acquiring leadership status is a common mode for generating stratification within a group and increasing the salience of membership for these individuals.

Since the levels of prestige in any social group depend on the unique culture within that group, the member’s perception of their role is more important than the specific title of that role. Therefore, this survey question was designed to gather information about the participants’ perceived level of prestige within their music group. As a result, participants were asked to select one or more statement(s) that best describe any leadership positions they held in their primary large ensemble at home as well as provide the title that corresponds to that answer. The four statements included: (a) I do not hold any leadership positions in my primary large ensemble, (b) I have one minor leadership role in my primary large ensemble. (Please list), (c) I have one prominent leadership role in my primary large ensemble. (Please list), (d) I have one head (i.e. drum major) leadership role or more than one prominent leadership roles in my primary large ensemble (Please list all that apply). Since participants were able to select more than one answer,

the responses produced six levels of leadership. After analyzing the initial frequency distribution and corresponding titles, I decided to collapse the three highest leadership levels into the single category of “significant leadership position” for further analysis. This level included responses ranging from one head position to multiple leadership positions.

Two-thirds of participants (66.6%) reported holding some type of leadership position in their primary ensemble. Table 11 depicts the leadership level distribution for all respondents.

Table 11

Reported Leadership Status

	<i>n</i>	%
No Leadership Position	37	29.4
One Minor Leadership Position	16	12.7
One Major Leadership Position	43	34.1
Significant Leadership Position	25	19.8
Total	121	96.0
Missing	5	4.0
Total	126	100.0

Common leadership titles provided within the “One Minor Leadership Position” level included roles such as: (a) committee member, (b) principal, (c) first chair, (d) section leader, and (e) senior representative. Titles provided within the “One Major Leadership Position” level included: (a) section leader, (b) principal, (c) squad leader, (d) soloists, (e) first chair, (f) secretary, and (g) senior soprano. The “Significant Leadership Position” yielded titles such as: (a) president, (b) teacher cadet, (c) concert master, and (d) drum major as well as combined roles such as: (a) section leader and choir manager, (b) woodwind captain and student conductor, (c) lead accompanist and pit director, (d) historian and president, and (e) alto section leader and music honor society president. It is important to note that while these titles and descriptions may suggest a hierarchical relationship, I approached this variable as categorical due to the culturally specific nature that leadership titles can have between schools. Furthermore, the degree of difference between these categories cannot be measured in a way that supports a scale view of

the data. Since an individual's perception of leadership is more important than specific title (Akerlof & Kranton, 2005; Charness, et al., 2007; Festinger, 1954; Tajfel & Turner, 1979), I believe this categorical approach best represented the respondents' perceptions.

Participants were also asked to report, on average, how many hours a week they currently devoted to their primary large ensemble at home (including all rehearsals inside and outside of school, practice hours, fundraisers, travel, etc.). Responses to this question yielded a range between zero and 48 hours per week. After examining the data and reflecting on the wording of this question, it was determined that some respondents may have misinterpreted this question. Three participants indicated that they dedicated zero hours to their primary ensemble. Since this survey was administered in the summer, I believe those respondents may have interpreted this question to indicate the hours devoted at the time of the survey (which would be zero given the timing of the survey) as opposed to the hours normally devoted when school is in session.

On the other end of the spectrum, three participants reported devoting 40, 45, and 48 hours per week to their primary ensemble. While it is feasible that students may devote this amount of time to a primary ensemble occasionally (e.g. marching band camp), it would be unlikely that a student would be able to dedicate an average of 40 or more hours per week on a regular basis. In order to determine if these extreme values could be considered outliers, Iglewicz and Hoaglin (1993) suggested researchers calculate the Z-score for variables with possible outliers. According to the authors, cases with absolute values above 3.29 should be considered an outlier and removed for analysis. After computing the Z-scores for this variable, the bottom three cases (those reporting zero hours) and the top three cases (40, 45, and 48 hours) fell outside of the threshold and were removed for future analysis. After removing the outliers, analysis of the remaining cases ($n = 119$) indicated an average allocation of 7.98 hours ($SD = 5.81$) to their primary ensemble.

Respondents from this sample also reported memberships in several other music and non-music groups within their school. Twenty-eight percent of participants indicated a membership in two large ensembles and 19.9% reported three or more large ensemble memberships. Within these cases, nearly one-third reported a dual membership in a vocal and instrumental large ensemble. The large majority of participants (88.1%) reported additional memberships in other large group activities at their school such as (a) athletics, (b) drama, (c) speech and debate, and (d) student clubs. Within this population, 34.9% reported memberships in two non-music groups and 23.1% reported memberships in three or more non-music groups at their school.

Respondents were also asked about large ensemble memberships outside of their high school with the majority (64.3%) of respondents indicated a membership in some type of outside large music ensemble. Finally, data were collected to report how many years respondents participated in The Summer Performing Arts Camp. Almost all of the participants (91.3%) were attending the institute for the first time, with 5.6% in their second year and .8% in their third year.

The Collective Self-Esteem Scale

After examining all of the data for errors, it was necessary to calculate the subscale scores for the Collective Self-Esteem Scale (CSE). As per the authors' instructions (Luhtanen & Crocker, 1992), I recoded the questions of the CSE which used reverse wording (i.e. Q15, Q17, Q18, Q20, Q23, Q25, Q26, and Q29) into new variables. Next, I calculated the scores for each subscale by adding the totals from the corresponding questions and then dividing them by four to determine the mean score for each subscale. For example, items 1 + Rev 5 + 9 + Rev 13 were added, then divided by 4 to get the mean score for membership self-esteem. To check for accuracy, I also calculated the subscale scores for first two surveys by hand. Once it was determined that there were no errors in the calculations, the remaining three subscales of the CSE (private collective self-esteem, public collective self-esteem, and importance to identity) were

calculated. Table 12 depicts the mean scores and standard deviations for each subscale in the CSE.

Table 12

Collective Self-Esteem Scale - Subscale Scores

	<i>n</i>	<i>M</i>	<i>SD</i>
Membership self-esteem	124	6.4	.7
Public collective self-esteem	125	5.8	1.3
Public collective self-esteem	123	5.7	1.3
Importance to identity	123	4.7	1.5
Valid N (listwise)	118		

Next, each subscale of the CSE was tested using the Kolmogorov-Smirnov statistic to assess for normality. Membership self-esteem, private collective self-esteem, and public collective self-esteem all produced Sig. values of less than .05, suggesting violation of the assumptions of normality. Examination of skewness, kurtosis, histograms, Q-Q plots and boxplot all indicated that scores for these three subscales were heavily skewed to the right. Because of these violations of normality, it was necessary to use non-parametric analysis in ongoing analysis. However, the final subscale, importance to identity, produced a Sig. value of .089, which suggested normality of the scores. Examination of skewness (-.503), kurtosis (-.372), histograms, Q-Q plots and boxplot all indicated a normal distribution of scores for this subscale. Reliability estimates were calculated for each subscale in the CSE. The membership self-esteem subscale (4 items; $\alpha = .78$), the private collective self-esteem subscale (4 items; $\alpha = .89$), the public collective self-esteem subscale (4 items; $\alpha = .87$), and the importance to identity subscale (4 items; $\alpha = .82$) were all found to be highly reliable (DeVellis, 2012).

The Social and Personal Identities Scale

Subscale scores were calculated for the Social and Personal Identities Scale (SIPI) according to the author's instructions (Nario-Redmond et al., 2004). Scoring the SIPI requires

the researcher to calculate the mean scores of each subscale (SI = questions Q30, Q32, Q34, Q36, Q38, Q40, Q42, Q44 and PI = questions Q31, Q33, Q35, Q37, Q39, Q41, Q43, Q45) to determine a respondent's individual subscale scores. Higher scores indicate a higher affiliation with a particular identity construct. Figure 3 and Figure 4 depict the mean scores and standard deviations for the social identity and personal identity subscales respectfully.

Next, I assessed each of the subscale scores for normality. For the social identity subscale, the result of the Kolmogorov-Smirnov statistic was .2 indicating normality. Furthermore, examination of the histograms, Q-Q plots and boxplot all suggested normal distribution of scores for this subscale. For the personal identity subscale, the result of the Kolmogorov-Smirnov statistic was .03 indicating a violation of the assumption of normality. The skewness of this subscale score was -.58 and kurtosis was .57. However, examination of the 5% trim, histograms, Q-Q plots and boxplot all suggested normal distribution of scores. As a result of these normality tests, it was necessary to examine these variables using non-parametric tests in ongoing analysis. Reliability estimates were calculated for each subscale in the SIPI. The social identity subscale (8 items; $\alpha = .70$) and the personal identity subscale (8 items; $\alpha = .83$) were both found to be highly reliable (DeVellis, 2012).

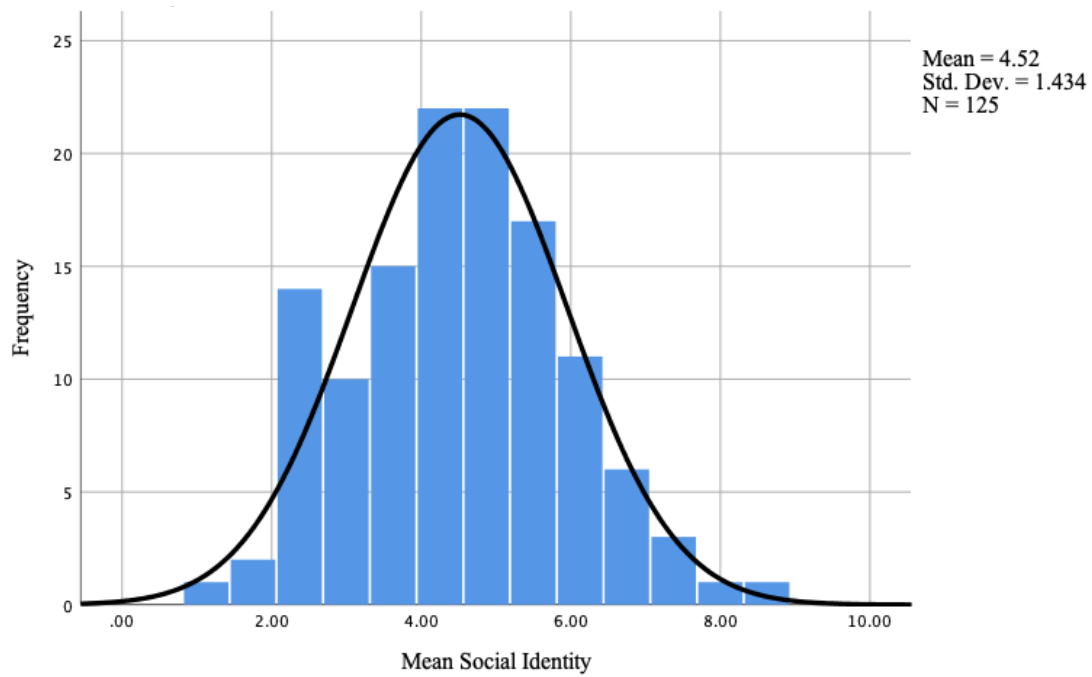


Figure 3. SIPI-Social Identity Subscale Scores

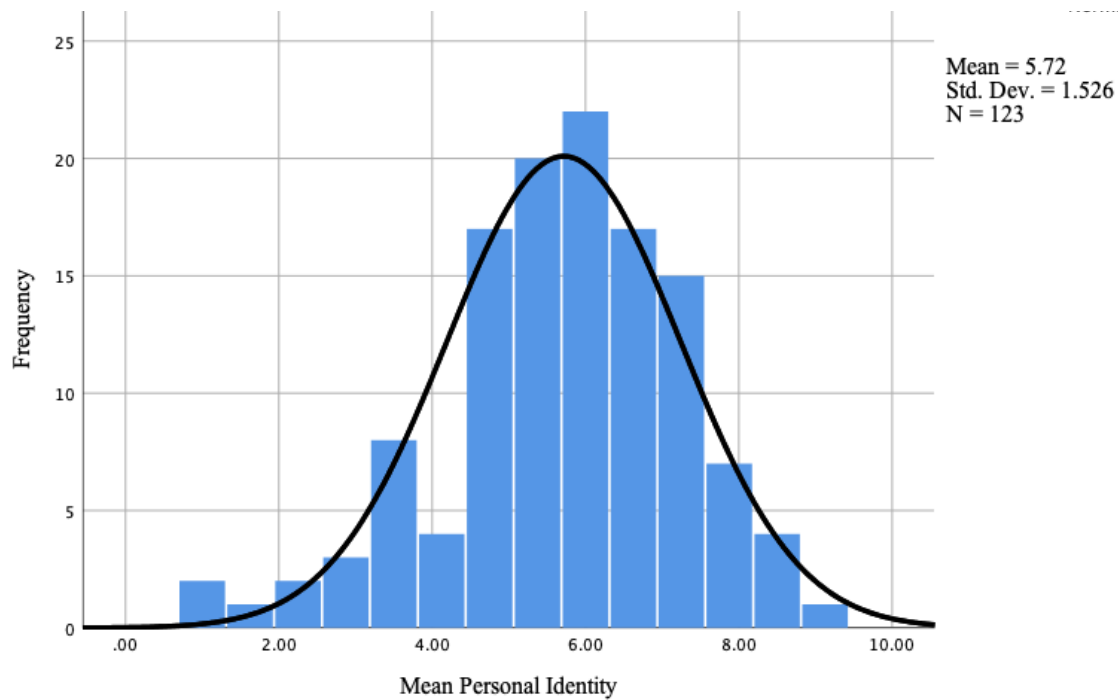


Figure 4. SIPI-Personal Identity Subscale Scores

Research Question 1

The first research question asked: How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? To address both parts of this question, participants were asked to rate their level of agreement (1 = strongly disagree, 2 = disagree, 3 = disagree somewhat, 4 = neutral, 5 = agree somewhat, 6 = agree, and 7 = strongly agree) with statements related the four aspects of social identity. All four subscales (membership self-esteem, private collective self-esteem, public collective self-esteem, and importance to identity) were found to be highly reliable (reported as $\alpha = .78$, $\alpha = .89$, $\alpha = .87$, $\alpha = .82$ respectfully) (DeVellis, 2012) within this study.

The membership self-esteem subscale evaluated an individual's assessment of how valuable they are as members of their social groups. Participants indicated their level of agreement on statements such as "I am a worthy member of the primary large music ensemble that I belong to." Mean scores for membership self-esteem were the highest and least variable of all four subscales ($M = 6.4$, $SD = .7$). For a more detailed understanding of participants' answers to questions related to this subscale, Table 13 reports the frequency of responses to each question in the membership self-esteem scale.

Table 13

Membership Identity Subscale Responses

	Strongly Disagree	Disagree	Disagree Somewhat	Neutral	Agree Somewhat	Agree	Strongly Agree	Missing
I am a worthy member of the primary large music ensemble that I belong to.	0	1	2	1	8	30	84	0
I feel I don't have much to offer to the primary large music ensemble I belong to.	73	34	11	4	2	0	1	1
I am a cooperative participant in the primary large music ensemble I belong to.	0	0	0	4	8	43	71	0
I often feel I'm a useless member of my primary large music ensemble.	64	41	13	1	3	2	1	1

Private collective self-esteem items referred to an individual's personal judgments of how favorable his/her social groups are using statements such as: "In general, I'm glad to be a member of the primary large music ensemble I belong to." Participants' private collective self-esteem scores ($M = 5.8$, $SD = 1.3$) were somewhat lower than the membership self-esteem subscale. Participants rated their public collective self-esteem ($M = 5.7$, $SD = 1.3$) similarly to their private collective self-esteem. Public collective self-esteem indicated a respondent's perception of how others evaluate his/her social groups. Public collective self-esteem used statements such as: "In general, others respect the primary large music ensemble that I am a member of." For a more detailed understanding of participants' answers to questions related to these subscales, Table 14 and Table 15 represent the frequency of responses to each question in the private collective self-esteem subscale and the public collective self-esteem subscale respectfully.

Table 14

Private Collective Self-esteem Subscale Responses

	Strongly Disagree	Disagree	Disagree Somewhat	Neutral	Agree Somewhat	Agree	Strongly Agree	Missing
I often regret that I belong to the primary large music ensemble I do.	58	35	8	12	9	2	2	0
In general, I'm glad to be a member of the primary large music ensemble I belong to.	2	2	1	10	14	27	70	0
Overall, I often feel that the primary large music ensemble which I am a member is not worthwhile.	54	34	11	8	7	6	5	1
I feel good about the primary large music ensemble I belong to.	1	3	5	9	25	41	42	0

Table 15

Public Collective Self-esteem Subscale Responses

Pub Collective	Strongly Disagree	Disagree	Disagree Somewhat	Neutral	Agree Somewhat	Agree	Strongly Agree	Missing
Overall, my primary large music ensemble is considered good by others.	3	5	6	5	15	40	52	0
Most people consider my primary large music ensemble, on the average, to be more ineffective than other ensembles.	41	39	7	15	13	8	2	1
In general, others respect the primary large music ensemble that I am a member of.	1	4	8	10	18	44	39	2
In general, others think that the primary large music ensemble I am a member of is unworthy.	49	41	15	12	6	2	1	0

Finally, importance to identity assessed the prominence of a respondent's social group membership to his/her self-concept. This subscale used statements such as: "In general, belonging to my primary large music ensemble is an important part of my self-image." Participants' importance to identity scores were the lowest and most evenly distributed of all four subscales in the measure ($M = 4.7$, $SD = 1.5$). For a more detailed understanding of participants' answers to questions related to this subscale, Table 16 reports the frequency of responses to each question in the importance to identity subscale. When considering the first part of research question one, on average, participants somewhat agreed that their primary large ensemble membership was important to their self-concept (as measured by the four separate subscales of the CSE).

Table 16

Importance to Identity Subscale Responses

Importance to ID	Strongly Disagree	Disagree	Disagree Somewhat	Neutral	Agree Somewhat	Agree	Strongly Agree	Missing
Overall, my group membership in my primary large music ensemble has very little to do with how I feel about myself.	15	20	14	29	14	21	12	0
The primary large music ensemble I belong to is an important reflection of who I am.	6	11	9	12	26	43	19	0
The primary large music ensemble I belong to is unimportant to my sense of what kind of a person I am.	28	30	20	17	9	12	8	2
In general, belonging to my primary large music ensemble is an important part of my self-image.	8	14	9	24	18	26	27	0

To answer the second part of the research question, it was determined that a standard multiple regression would be the most appropriate statistical procedure to determine if selected variables collectively and individually predict importance to identity scores. Because no a priori theory existed, I employed a simultaneous multiple regression by using ensemble type, age, time dedicated per week, and the four levels of leadership positions as predictor variables and the importance to identity subscale score as the dependent variable.

Since regression assumes numerical values to be ordinal, categorical variables had to be recoded as separate “dummy variables” for each level in the original category (Miksza & Elpus, 2018). SPSS v.25 does not adjust categorial variables automatically. Therefore, it was necessary for me to manually transform the categorical variables (ensemble type and leadership positions) into separate dummy variables. For example, the original variable for leadership positions included four levels: (a) no leadership position, (b) one minor leadership position, (c) one major leadership position, and (d) significant leadership position(s). Therefore, I recoded each of these levels into their own individual variable where “0” would equal “no” and “1” would equal “yes” to each level.

Consequently, the “no leadership” level was recoded so that an original response of “0” would now indicate “1” and all other response levels would now indicate “0.” Similarly, the “one minor leadership position” level was recoded into a new variable where original response of “1” would now indicate “1” and all other response levels would now indicate “0.” I replicated this process for each leadership level in the original variable respectfully as well as the three types of ensembles. From this point, I selected the “no leadership” level and “band” as my baseline variables for all other levels to be compared to. In other words, I left these variables out of the regression model so that SPSS would use it as the comparison. According to Miksza and Elpus (2018), it is recommended that the number of observations should be at least seven times the

number of predictors excluding the intercept. Given my sample size ($N = 126$), there was sufficient statistical power to run the procedure.

Preliminary analyses were conducted to ensure no violation of the assumptions of normality, linearity, multicollinearity and homoscedasticity. Table 17, Table 18, and Table 19 provide a detailed output from the standard multiple regression.

Table 17

Standard Multiple Regression Model Summary^b

Model	<i>R</i>	<i>R</i> Square	Adjusted <i>R</i> Square	Std. Error of the Estimate
1	.436 ^a	.190	.134	1.32

a. Predictors: (Constant), Significant Leadership, Orchestra, Minor Leadership, Age, Hours Per Week, Choir, Major Leadership

b. Dependent Variable: Importance to Identity Subscale Score

Table 18

ANOVA^a Summary for Standard Multiple Regression

Model		<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>
1	Regression	41.06	7	5.87	3.39	.003 ^b
	Residual	174.71	101	1.73		
	Total	215.77	108			

a. Dependent Variable: Importance to Identity Subscale Score

b. Predictors: (Constant), Significant Leadership, Orchestra, Minor Leadership, Age, Hours Per Week, Choir, Major Leadership

Table 19

Prediction Equation for Standard Multiple Regression^a

Model	Standardized Coefficients	<i>t</i>	<i>p</i>	95.0% Confidence Interval for B	
	<i>Beta</i>			Lower Bound	Upper Bound
(Constant)		1.792	.076	-.473	9.311
Hours Per Week	-.004	-.045	.964	-.054	.051
Age	.001	.013	.990	-.301	.305
Orchestra	-.182	-1.848	.068	-1.698	.060
Choir	-.182	-1.785	.077	-1.083	.057
Minor Leadership	.039	.372	.711	-.684	1.000
Major Leadership	.356	3.134	.002	.379	1.688
Significant Leadership	.299	2.551	.012	.229	1.831

a. Dependent Variable: Importance to Identity Subscale Score

The results of the regression indicated the seven predictors explained 19.0% of the variance ($R^2 = .190$, $F(7, 101) = 3.391$, $p < .01$). It was found that participants' ($n = 109$) observed scores and predicted scores were correlated ($r = .44$) and the variable "one major leadership position" significantly predicted large ensemble membership's importance to identity ($beta = .36$, $t = 3.13$, $p < .01$). Similarly, the variable of "significant leadership position" also significantly predicted large ensemble membership's importance to identity ($beta = .30$, $t = 2.55$, $p < .05$). All other predictors were not found to be individually statistically significant. Therefore, in this study, students who held "one major leadership position" (i.e. titles such as section leader, principal, soloist, first chair, and secretary) indicated that their primary large

ensemble membership had a greater importance to their self-concept than students without a leadership position or only reporting a minor position. Likewise, students who held a “significant leadership position” (i.e. titles such as president, teacher cadet, concert master, and drum major as well as combined roles) indicated that their primary large ensemble membership had a greater importance to their self-concept than students without a leadership position or only reporting a minor position. This model predicts that an increase by .36 or .30 standard deviation units respectively in the “the importance to identity score” is associated with holding a leadership level of “one major” or “significant.”

Research Question 2

The second research question asked: How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? As stated earlier in this chapter, the results of the Kolmogorov-Smirnov statistic (as well as the examination of skewness, kurtosis, histograms, Q-Q plots and boxplot) indicated that the private collective self-esteem and public collective self-esteem subscale scores both violated the assumptions of normality. Scores for these subscales were heavily skewed to the right. Therefore, it was necessary to examine this question using a non-parametric correlation test.

The relationship between private collective self-esteem and public collective self-esteem (as measured by the CSE) was investigated using Spearman’s rank-order correlation statistic. Preliminary analyses were performed to ensure no violation of the assumptions of normality, linearity and homoscedasticity. There was a large, positive correlation between the two variables, $r_s = .57$, $N = 122$, $p < .001$, with high levels of private collective self-esteem associated with high levels of public collective self-esteem. The coefficient of determination was calculated to be 0.33, or 33%. Therefore, private collective self-esteem subscale scores help explain nearly 33%

of the variance in respondents' scores on the public collective self-esteem subscale. In other words, respondents in this sample indicated that their perception of how others evaluate his/her primary large ensemble membership was strongly related to their own personal judgments of how favorable his/her primary large ensemble membership was.

Research Question 3

The final research question asked: How do participants' scores on the Social and Personal Identities Scale (SIPI) compare with previous research findings involving individuals engaged in the arts? Results of the SIPI subscale scores were reported in Figure 3 and Figure 4 earlier in this chapter. Social identity scores were found to be ($M = 4.52$, $SD = 1.43$, $n = 125$), while personal identity scores were ($M = 5.72$, $SD = 1.53$, $n = 123$). In a previous study, Nario-Redmond et al. (2004) reported fine arts majors ($n = 38$) social identity scores to be ($M = 4.60$, $SD = 1.56$) while personal identity scores were found to be ($M = 6.27$, $SD = 1.04$). When comparing participants' scores with previous findings involving individuals engaged in the arts (Nario-Redmond et al., 2004), participants in this study scored similarly on the social identity subscale score, while scoring lower on the personal identity subscale. Therefore, participants in this study indicated a lower value attributed to uniqueness and independence within their social groups and consequently, were more likely to emphasize conformity in their social groups than did participants in Nario-Redmond's (2004) study.

Chapter Summary

Adolescent band, orchestra, and choir musicians ($N = 126$) participating in a summer performing arts camp completed a paper and pencil survey about their high school music ensemble experiences with a response rate of 86.3%. The 55-item survey included questions about participants' basic demographic profile, their musical background, as well as the

Collective Self-Esteem Scale (CSE) and the Social and Personal Identities Scale (SIPI) as a means of measuring social identity and the salience of their group memberships.

At the time of the survey, the majority of the students (81%) were between 16 and 17 years old, with most of these students (62.7%) recently completing their junior year of high school. Fifty percent of the respondents identified as male, 47% as female, 2% as other, and 1% preferred not to answer. The majority of the respondents were white (66.7%) and nearly all (95.2%) identified English as their primary language. A large majority (89.7%) of students in this sample came from a dual parent/guardian family with the remaining students (10.3%) reporting a single parent/guardian household.

Respondents from this sample represented 30 states and two countries including the United States and China. One-third of the sample (33.3%) resided in the state of Michigan, with the next largest representations coming from Illinois (8.7%), New York (7.1%), Florida (5.6%), and Ohio (5.6%). The remaining 39.7% of the sample resided in states/countries with five or fewer participants. Respondents provided self-reported data to estimate the total population of their hometown and high school enrollment. Seventy-four percent of participants reported living with in suburban-sized town with 68.3% estimating their high school enrollment to be above 1000 students. When comparing the population in the present study to the nationally representative sample in Elpus and Abril (2011), differences can be found within the categories of race/ethnicity and primary language with the largest differences found in parental education and suburban living. The present sample showed elevated levels of parental education and suburban living.

In regard to their musical profile, participants in this sample were almost evenly divided between vocalists (54.8%) and instrumentalists (45.2%) with 50.8% reporting having between nine and eleven years of formal study on their instrument. Most of the participants (93.6%)

reported taking private lessons for at least one year with 62.7% indicating between two and six years of private instruction on their primary instrument. All respondents indicated an active enrollment in their high school music program (as per the eligibility requirement of the survey) with the mean years of membership reported as 6.36 years ($n = 124$, $SD = 2.30$).

Just over half of the respondents (54.8%) indicated some type of choir as their primary ensemble while 34.9% selecting a band and 9.5% selecting an orchestra. Two-thirds of participants (66.6%) reported holding some type of leadership position in their primary ensemble. Additionally, respondents reported an average of 7.98 hours ($SD = 5.81$) to their primary ensemble. Twenty-eight percent of participants indicated a membership in two large ensembles and 19.9% reported three or more large ensemble memberships. The large majority of participants (88.1%) reported additional memberships in other large group activities at their school such as (a) athletics, (b) drama, (c) speech and debate, and (d) student clubs. Within this population, 34.9% reported memberships in two non-music groups and 23.1% reported memberships in three or more non-music groups at their school. When considering the general and musical demographics together, it is likely that the present sample best resembles students who may fit a core group of high-performing musicians often found within a music program.

To answer the first part of research question one, subscale scores and reliability estimates were calculated for the Collective Self-Esteem Scale (CSE). Results for all four-itemed subscales included: (a) membership self-esteem ($M = 6.4$, $SD = .7$), (b) private collective self-esteem ($M = 5.8$, $SD = 1.3$), (c) public collective self-esteem ($M = 5.7$, $SD = 1.3$), and (d) the importance to identity ($M = 4.7$, $SD = 1.5$) with reliability estimates (reported as $\alpha = .78$, $\alpha = .89$, $\alpha = .87$, $\alpha = .82$ respectively) all found to be highly reliable (DeVellis, 2012). It was found that, on average, participants somewhat agreed that their primary large ensemble membership was important to their self-concept.

For the second part of research question one, a simultaneous multiple regression was employed. Results indicated that the seven predictor variables explained 19% of the variance ($R^2 = .190$, $F(7, 101) = 3.391$, $p < .01$) in respondents' importance to identity subscale scores. The variable "one major leadership position" significantly predicted large ensemble membership's importance to identity ($\beta = .36$, $t = 3.13$, $p < .01$). Similarly, the variable of "significant leadership position" also significantly predicted large ensemble membership's importance to identity ($\beta = .30$, $t = 2.55$, $p < .05$). However, all other predictors were not found to be individually statistically significant.

In order to resolve the second research question, the relationship between private collective self-esteem and public collective self-esteem (as measured by the CSE) was investigated using Spearman's rank-order correlation statistic. Results of this procedure indicated a large, positive correlation between the two variables, $r_s = .57$, $N = 122$, $p < .001$, with higher levels of private collective self-esteem associated with higher levels of public collective self-esteem. Private collective self-esteem subscale scores help explain nearly 33% of the variance in respondents' scores on the public collective self-esteem subscale.

To address the final research question, subscale scores and reliability estimates were calculated for the Social and Personal Identities Scale (SIPI). Results for the two subscales included: (a) social identity ($M = 4.5$, $SD = 1.4$), and (b) personal identity ($M = 5.7$, $SD = 1.5$) with reliability estimates (reported as $\alpha = .70$, $\alpha = .83$, respectfully) found to be highly reliable (DeVellis, 2012). SIPI subscale scores were compared with previous research findings involving individuals engaged in the arts. It was found that participants in this study scored similarly on the social identity subscale score, while scoring lower on the personal identity subscale.

The primary results of this survey include the following: (a) on average, participants somewhat agreed that their primary large ensemble membership was important to their self-

concept, (b) respondents who held one major, or significant, leadership position indicated that their primary large ensemble membership had a greater importance to their self-concept than participants who held minor or no leadership positions, (c) respondents' perceptions of how others evaluate their large ensemble was strongly related to their personal judgments of how valuable their large ensemble was, and (d) respondents in this study were similar to those found in previous scholarship regarding the importance placed on likenesses shared between the individual and other members of their in-groups. However, respondents in the present study indicated a lower independence and uniqueness between the themselves and other individuals at an intragroup level when compared to previous research on arts-focused individuals.

Chapter V

Summary and Discussion

Review of Purpose, Research Questions, and Design

The purpose of this study was to examine how high-performing secondary school students perceive their school music ensemble participation in relationship to their social identity. Research questions included the following: (1) How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? (2) How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? (3) How do participants' scores on the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts?

Adolescent band, orchestra, and choir musicians ($N = 126$) participating in a summer performing arts camp completed a paper and pencil survey about their high school music ensemble experiences. The 55-item survey included questions about participants' basic demographic profile, their musical background, as well as the Collective Self-Esteem Scale (CSE) and the Social and Personal Identities Scale (SIPI) as a means of measuring social identity and the salience of their group memberships.

In this chapter, I will first summarize the participants' demographic and musical profiles and consider how this participant sample compares to the profiles of other samples found in previous research. Next, I will review the results of the analysis used to answer each research question and compare these findings with previous research. I will then discuss how these results align with the theoretical frameworks of social identity, self-categorization, and the social identity approach as well as provide implications for teacher preparation programs and practicing music educators. I will conclude by identifying the limitations of the study and providing recommendations for future research.

Demographic Profile of the Sample

Participants in this study were asked to provide self-reported data describing their gender, race/ethnicity, primary language, parental status, urbanicity of school, and their parents' highest level of education. The questions included in this study were modeled directly from Elpus and Abril's (2011) study, which sought to construct a nationally representative demographic profile of high school band, choir, and orchestra students ($N = 621,895$) in the United States. By using questions from the Elpus and Abril (2011) study, I was able to directly compare the population from the current study to the profile developed in Elpus and Abril's nationally representative study.

At the time of survey administration for this current study, the majority of the student participants (81%) were between 16 and 17 years old, with most students recently completing their junior year of high school. Fifty percent of the respondents identified as male, 47% as female, 2% as other, and 1% preferred not to answer. The majority of the respondents were white (66.7%) and nearly all (95.2%) identified English as their primary language. A large majority (89.7%) of students in this sample resided in a dual parent/guardian household with 87.3% reporting their parents highest earned degree as 4-year post-secondary institution or higher.

Respondents also provided self-reported data to estimate the total population of their hometown and high school enrollment. Seventy-four percent of participants reported living in a suburban-sized town with 68.3% estimating their high school enrollment to be above 1000 students.

Discussion

When comparing the population in the present study to the nationally representative sample in Elpus and Abril (2011), differences can be found within the categories of race/ethnicity and primary language (see Table 9 in Chapter Four). The population in the present study represented a greater gender balance (50% male and 47% female) when compared to previous research using nationally representative samples (Elpus, 2015; Elpus & Abril, 2011; Stewart, 1991) which reported an over representation of women enrolled in public school music programs. Furthermore, the largest differences were found in parental education and suburban living. The present sample showed a higher representation of students whose parents attained a higher level of formal education as well as participants who tended to come from more suburban areas than did the Elpus and Abril sample.

Previous music education research has used measures such as free or reduced lunch (Fitzpatrick, 2006; Kinney, 2008, 2010), parental occupation with the number of instruments owned by the family (Corenblum & Marshall, 1998), and parental occupation with level of education (Klinedinst, 1991) to approximate the social-economic status (SES) of band, choir, and orchestra students. Elpus and Abril (2011) used a combination of family income, parental occupation, and level of education to approximate SES. Regardless of the measures, all of the authors referenced above found that music students tend to come from a higher SES background than non-music student populations.

Since the present study was only able to collect data on parental education levels, direct SES comparisons are not possible. Nevertheless, when matching the parental education level of

current sample (66% holding a Master's degree or above) with the population from Elpus and Abril (2011) (21% holding a Master's degree or above), an important difference was revealed. The current sample reported a higher average of students attending school in suburban settings (74%) when compared to population from Elpus and Abril (2011) (51%). In summary, it is likely that the present sample best resembles students who may come from affluent circumstances.

Musical Profile of the Sample

A musical profile of the present sample was also developed using self-reported data. Participants reported their primary instrument, years of formal study on their instrument, private instruction, and years of membership in their school music program. Survey data were analyzed regarding respondents' primary ensemble, leadership status, hours devoted per week, and group memberships beyond their primary ensemble.

Participants in this sample were almost evenly divided between vocalists (54.8%) and instrumentalists (45.2%) with 50.8% reporting having between nine and eleven years of formal study on their instrument. Most of the participants (93.6%) reported taking private lessons for at least one year with 62.7% indicating between two and six years of private instruction on their primary instrument. All respondents indicated active enrollment in their high school music program (as per the eligibility requirement of the survey) with the mean years of membership reported as 6.36 ($n = 124$, $SD = 2.30$).

Just over half of the respondents (54.8%) indicated some type of choir as their primary ensemble while 34.9% selected a band and 9.5% selected an orchestra. Two-thirds of participants (66.6%) reported holding some type of leadership position in their primary ensemble. Additionally, respondents reported an average weekly hour allocation of 7.98 hours ($SD = 5.81$) to participation in their primary ensemble. Twenty-eight percent of participants indicated a membership in two large ensembles and 19.9% reported three or more large ensemble

memberships at their school. The large majority of participants (88.1%) reported additional memberships in other large group activities at their school such as (a) athletics, (b) drama, (c) speech and debate, and (d) student clubs. Within this population, 34.9% reported memberships in two non-music groups and 23.1% reported memberships in three or more non-music groups at their school.

Discussion

When considering the total musical profile of the current population, participants in this study tended to rate themselves as active members of their high school music program. In addition to devoting an average of eight hours per week and holding some type of leadership position within their primary ensemble, most of the participants indicated taking private music lessons, participating in additional music ensembles, and holding memberships in other non-music groups at the same time. While no previous literature has examined music student populations with regard to these exact variables, the musical profile found within the current study depicts a sample of highly dedicated musicians who actively participate in several music and non-music group memberships.

Abril (2013) examined a small sample of “hardcore” band students as characterized by multiyear participation and a substantial level of dedication to their ensemble. Abril explained that this population is likely to be the “social and musical nucleus of band” (pp. 437-438). Abril indicated that those fitting the hardcore profile may provide valuable perspectives about how ensemble memberships relate to the musical, personal, and social facets of their lives. When considering the level of musicianship required to be accepted into The Summer Performing Arts Camp, participants in this study appear to share many of the same characteristics found in Abril’s (2013) sample. Therefore, the present sample may best resemble students who fit a core group of high-performing musicians often found within a music program.

Research Question 1:

How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept?

Summary of Results for Research Question 1

Descriptive statistics were calculated using self-reported data about large ensemble memberships from a customized version of the Collective Self-Esteem Scale (CSE). The CSE was designed as a self-assessment of one's social identity (Tajfel & Turner, 1979) and included four aspects related to collective self-esteem. The membership self-esteem subscale evaluated an individual's assessment of how valuable they are as members of their social groups. Participants indicated their level of agreement on statements such as "I am a worthy member of the primary large music ensemble that I belong to." Mean scores for membership self-esteem were the highest and least variable of all four subscales ($M = 6.4$, $SD = .7$). Private collective self-esteem items referred to an individual's personal judgments of how favorable his/her social groups are using statements such as: "In general, I'm glad to be a member of the primary large music ensemble I belong to." Participants' private collective self-esteem scores ($M = 5.8$, $SD = 1.3$) were somewhat lower than the membership self-esteem sub scale.

Participants rated their public collective self-esteem ($M = 5.7$, $SD = 1.3$) similarly to their private collective self-esteem. Public collective self-esteem indicated a respondent's perception of how others evaluate his/her social groups. Public collective self-esteem used statements such as: "In general, others respect the primary large music ensemble that I am a member of." Finally, importance to identity assessed the prominence of a respondent's social group membership to

his/her self-concept. This subscale used statements such as: “In general, belonging to my primary large music ensemble is an important part of my self-image.” Participants’ importance to identity scores were the lowest and most evenly distributed of all four subscales in the measure ($M = 4.7$, $SD = 1.5$).

To answer the second part of this research question, results from a simultaneous multiple regression indicated that the predictor variables (type of ensemble, age, time dedicated per week, and leadership positions) explained 19% of the variance ($R^2 = .190$, $F(7, 101) = 3.391$, $p < .01$) in respondents’ importance to identity subscale scores. The variable “one major leadership position” significantly predicted large ensemble membership’s importance to identity ($beta = .36$, $t = 3.13$, $p < .01$). Similarly, the variable of “significant leadership position” also significantly predicted large ensemble membership’s importance to identity ($beta = .30$, $t = 2.55$, $p < .05$). However, all other predictors (type of ensemble, age, time dedicated per week) were not found to be individually statistically significant. Therefore, in this study, students who held “one major leadership position” (i.e. titles such as section leader, principal, soloist, first chair, and secretary) indicated that their primary large ensemble membership had a greater importance to their self-concept than students without a leadership position or only reporting a minor position. Likewise, students who held a “significant leadership position” (i.e. titles such as president, teacher cadet, concert master, and drum major as well as combined roles) indicated that their primary large ensemble membership had a greater importance to their self-concept than students without a leadership position or only reporting a minor position.

Discussion of Research Question 1

Previous scholarship in music education has found that students commonly acknowledge the relationships between ensemble experiences and their social identity. When inquiring why students chose to participate in their school’s band program, Adderely et al. (2003) documented

how students most often cited friendship benefits, personal self-esteem, confidence, and self-knowledge. Parker (2010) found that large ensemble membership can often act as a badge of identity within the larger school context. Other scholarship by Parker further confirmed this phenomenon. Participants in her studies commonly cited how the process of rehearsing and performing in a large ensemble setting can impart a sense of “we” (2011) with some students drawing direct connections between their ensemble membership and their social development (2018).

In the present study, membership self-esteem was found to be the highest rated and least variable aspect of participants’ social identity. When reflecting on highly active musical profile of this present sample, it may not be surprising to discover that these students perceive themselves as worthy members of their home ensemble. Since these students are participating in an intensive performing arts camp, it is likely that they are among some of the strongest musicians within their school’s music ensembles. It is possible that participants in this sample are equating their social value with their musical value as it relates to their primary ensemble.

Since membership self-esteem is considered to be “the most individualistic aspect of collective self-concept” (Luhtanen & Crocker, 1992, p. 305), it could be possible that this component of social identity has a relationship to a student’s music identity. For instance, Lamont (2002) suggested that inclusive musical activities (such as large music ensembles) may be the most suitable settings to generate a positive music identity. Sutherland (2015) reported that a student’s music identity becomes more fully realized as they overcame insecurities related to skill development. It is also possible membership self-esteem may have a connection to a student’s perception of social capital. When examining the social interactions within an ensemble setting, Eastis (1998) found that networks, norms, and skills affected the social capital of a student where a member’s skillset could be celebrated or go unnoticed depending on the

ensemble's value structure. When reflecting on the student profile in this sample, it seems likely their musical skill level and the social context found within their primary ensemble positively position these students to feel highly valued in their ensemble. Future researchers should investigate the possible connections between music identity and social identity to better understand the nature of this relationship.

Results from the private and public subscales indicated that most of the participants agreed with statements indicating: (a) they were glad to be members of their primary large ensemble and (b) they believed others respected their primary large music ensemble. The relationship between these two subscales will be discussed within research question two (later in this chapter). However, when examining these results independently, it appears that participants in this study value their large ensemble membership and they believe that these memberships are valued by others outside of their in-group. This is supported in previous music education research as well. Major and Dakon (2016) noted how the perceived status of a music ensemble is likely to influence students' decisions to join, stay, or leave. VanDuesen (2016) concluded that ensembles with a history of excellence can stimulate a general sense of pride within the community. After noting similar findings regarding perceived status, Major (2017) offered strategies for improving an ensembles status such as: (a) name changes for all ensembles that do not suggest hierarchy, (b) holding high standards for all ensembles, (c) allowing for member input and peer coaching, and (d) establishing individual performance opportunities including the possibility of performance tours.

The importance to identity scores were the lowest among the four subscales in the CSE. When reflecting on the highly active profile (musical and otherwise) of the present participant sample, it may be possible that the importance of their large ensemble membership to their self-concept was impacted by the number of groups to which they belong. For instance, 37% of

participants in this sample indicated a membership in two or more large ensembles with a sizable majority of participants (88.1%) reporting additional memberships in other large group activities at their school such as (a) athletics, (b) drama, (c) speech and debate, and (d) student clubs. However, scores for this subscale were also found to be widely distributed. This suggested that participants in this sample have differing experiences related to this aspect of their social identity. The second part of research question one explores these differences in greater detail.

In the case of this sample, perceived status within a music group was found to be related to the importance of a participant's ensemble membership to their self-concept. Specifically, the variables "one major leadership position" (i.e. titles such as section leader, principal, soloist, first chair, and secretary) and "significant leadership position" (i.e. titles such as president, teacher cadet, concert master, and drum major, as well as combined roles) were both found to significantly predict participants' scores on the importance to identity subscale.

Previous music education research has revealed compelling connections between an individual's perceived status in a music group and their self-concept. In addition to the extant research noted earlier in this discussion section, Parker (2010, 2014) concluded that individual accountability, valor, and leadership within a music ensemble often brought about internalization of group expectations. Parker (2016) also suggests that, in some cases, teachers purposely use strategies such as fostering leadership opportunities to cultivate a greater sense of ensemble unity and ownership.

However, it is important to keep in mind that these experiences may not be universal for all members of a music ensemble. Abril (2013) discussed his findings that a sociomusical hierarchy may exist in band programs where "hardcore" band members were more likely to receive the greatest social benefits from their ensemble memberships. Eastis (1998) suggested that depending on the ensemble's norms, a member's skillset could either be admired or

disregarded. When considering the highly active musical profile of this present sample, it may be possible this population perceived their ensemble memberships to matter more to their identity before earning their higher rank. In other words, it remains unclear whether participants who hold higher leadership positions and report their ensemble membership to have greater importance to their self-concept is a result of their leadership position or whether it is possible that they pursued these leadership positions as a result of a pre-existing level of attributed importance. More research is needed to better understand how leadership roles and perceived status within a music ensemble relates to the membership experiences of the individuals and their internalization of that group membership.

Another interesting finding related to the first research question was that the variables of time dedicated per week, age, and type of ensemble were not found to individually predict participants' importance to identity scores. When examining music membership experiences, Parker (2010) determined that rehearsal time commitments were a primary contributor to students' desire to participate and interact with the ensemble. While Parker was exploring a slightly different aspect of membership, I would have expected to see similar relationships between participants' time commitments and importance to identity within this present study. However, the results of this study did not support these expectations. There are two potential explanations for this outcome.

First, it may be possible that the participants in this study could have misinterpreted the question. As reported in Chapter Four, responses to the question "Please indicate on average, how many hours a week you currently devote to *your primary large ensemble* at home (this includes all rehearsals inside and outside of school, practice hours, fundraisers, travel, etc)" yielded a range between zero and 48 hours per week (emphasis added). Even after determining that the top three and bottom three cases were likely to be outliers (Iglewicz & Hoaglin, 1993)

and subsequently eliminating them from the analysis, it is possible that there were more cases with responses that were submitted without fully understanding the meaning of the question. Since this survey was administered in the summer, it is also conceivable that some of the respondents may have interpreted this question to indicate the hours devoted at the time of the survey (which could be inaccurate given the timing of the survey) as opposed to the hours normally devoted when school is in session.

A second possible explanation for why the variable “time dedicated per week” was not found to individually predict participants’ importance to identity scores may be related to the amount of large group memberships (both musical and non-musical) reported by participants. In this sample, 37% of participants indicated a membership in two or more large ensembles, with a sizable majority of participants (88.1%) reporting additional memberships in other large group activities at their school, such as (a) athletics, (b) drama, (c) speech and debate, and (d) student clubs. Previous scholarship on extra-curricular involvement has found mixed effects related to academic achievement and peer friendships. Fredricks and Eccles (2006) concluded that adolescents with prolonged participation in a variety of extra-curricular activities have a greater psychological competency and a more positive peer context. Eccles and Barber (1999) reported that students who participated in extracurricular activities (including marching band) also cited low rates of risky behaviors and more positive educational paths. However, others found that excessive participation in extracurricular activities may diminish the time spent on more traditional academic activities (Coleman, 1961; Marsh, 1992; Marsh & Kleitman, 2002). When considering the present population, most of the participants fit the profile of students who are highly dedicated to a diverse set of curricular and extra-curricular groups, all of which require a level of commitment that may diminish the social effects associated with level of time. In other words, these students may be overly dedicated to far too many groups and therefore diluting the

likelihood of any singular time commitment substantially contributing to the internalization of group memberships.

The variable of “age” was also not found to individually predict participants’ importance to identity scores. The assumption governing the inclusion of this variable was that older students were more likely to have been multiyear members of their primary ensemble and therefore more likely to have internalized this membership to their self-concept. For instance, Fredricks and Eccles (2006) found that outcomes related to prolonged participation in extra-curricular activities were most beneficial in older adolescent students. Fredricks et al. (2002) reported the longer a student participates in an activity, the more they attach their identity to that activity. Furthermore, it is believed that social and personal identity may become more correlated as students age (Rankin et al., 2004). However, the findings from the present study did not support these previous conclusions.

There are two likely explanations for these results. First, it is possible that the age of participants was not necessarily an indicator of their years of ensemble membership. For instance, a 17-year-old orchestra student may have just completed their first year in the top orchestra (which they could have selected as their primary ensemble), thus only having one year of membership to reflect on. At the same time, it is possible that a 17-year-old band student may have just completed their third year of marching band and selected that as their primary ensemble. The variable of age would therefore not be correlated with these participants’ membership years, thus compromising the validity of this variable. As reported in Chapter Four, participants were also asked to indicate their “years of membership” in their primary large ensemble, however responses to this question yielded a range from one to twelve (the expected range was between one and four years of membership). After reflecting on the wording of this question, I decided that some respondents may have interpreted this question to be asking about

their total years of accumulated membership in the large ensemble type indicated. For example, a participant may have reported their membership in orchestra from fifth grade through their senior year. Since I was unable to determine the reliability of this variable, I decided to remove this question from further analysis.

Another possible explanation for why age was not found to be individually predictive of participants' importance to identity scores may also be related to the highly dedicated profile of this sample. Similar to the discussion regarding participants' level of time commitment, most of the participants cited dedication to a diverse set of curricular and extra-curricular groups. It may be possible that these multiple commitments to curricular and extra-curricular groups may diminish the social effects associated with age. In other words, as participants get older, they may also accumulate more group memberships thus diminishing the likelihood that group memberships would be internalized. Furthermore, the average age of this sample was heavily skewed toward juniors in high school which likely obstructed the ability to detect differences related to this variable.

Finally, the variable "type of ensemble" was not found to individually predict participants' importance to identity scores. Since no prior research has compared the type of ensemble to the level of importance in a student's self-concept, the inclusion of this variable was exploratory in nature. Students in this sample all came from separate music programs. As a result, it is possible that students' home ensembles also represent a variety of membership experiences which would weaken the chance that the categories of band, orchestra, and choir have any type of proprietary membership experiences. Researchers may still wish to examine if membership experiences have any relationship to the ensemble category, particularly from within a single music program or within regions where bands, orchestras, and choirs tend to provide contrasting environments.

Research Question 1: Interpreted through the Theoretical Framework

As Tajfel and Turner explained, social identity is defined as “the aspects of an individual’s self-image that derive from social categories to which he perceives himself as belonging” (Tajfel & Turner, 1979, p. 40). Social identity theory (SIT) is a framework designed to explain how individuals cultivate their social identity in relation to the social influences present in group memberships (Tajfel & Turner, 1979, 1986). The authors also suggested there are several components which influence the intensity of group memberships. For instance, the higher one’s “rank” is within a group, the more loyal they will be to the extreme characteristics, values, and norms of the group’s belief-system and the more likely they will act in accordance to the ideal actions of the group (Tajfel & Turner, 1979).

Furthermore, scholarship involving self-categorization theory (SCT) and the social identity approach (SIA) highlighted how members of small groups commonly evolve into various roles under the categories of leaders and followers. Hogg et al. (2004) explains how leadership roles can cause group memberships to be “psychologically more salient” (p. 262) and inspire those in a leadership position to more strongly identify with the group identity. Other sociological scholars similarly asserted that the more intense the affiliation to a group, and the more that group is thought to be socially desirable, the more likely an individual will act in accordance with that group’s norms and beliefs (Akerlof & Kranton, 2005; Festinger, 1954; McMillan, 1996; Tajfel, 1981). Previous studies in music education concluded that music students in leadership positions are most likely to internalize these memberships (Abril, 2013; Parker, 2014).

In the current study, participants who held a major, or significant, leadership position indicated that their primary large ensemble membership had a greater importance to their self-concept than those who held lesser positions or did not hold a leadership position. Therefore, the

results from this study further support the assumptions of SIT, SCT, SIA, and the previous findings related to the theory.

Research Question 1: Implications for Music Education

Research in music education regarding leadership status is limited. However, Parker (2014, 2016) reported findings in music education which support the idea that leadership opportunities cultivate a greater sense of ensemble unity and ownership. When considering these results, along with past scholarship, music teachers may wish to examine the ways they could best utilize leadership positions in their ensembles to build a greater sense of group identity.

Music teachers who wish to capitalize on this finding to strengthen motivation within their groups may wish to maximize the amount of high-status positions within their ensemble without diluting the value of these positions. For instance, participants in this study considered roles such as: (a) section leader, (b) principal, (c) concert master, (d) soloist, (e) secretary, (f) president, (g) historian, (h) choir manager, and (i) drum major among others to be “major” or “significant.” However, participants in this study with roles perceived as lesser in importance did not identify as closely with the ensemble. Therefore, music teachers should consider the ways they assign value to their student leadership positions. Regardless of the title, students who perceive they have reached a level of higher leadership within an ensemble are more likely to attach that membership to their identity.

Several questions still remain regarding the ways in which leadership positions influence student membership. First, it is unclear how the process of applying for leadership (and ultimately saying “no” to some students) could affect student perceptions. Furthermore, when considering the specific population used in this study, it may be possible that leadership positions and status are more important to these high-performing students than to students from a broader

population. Further research is needed to better understand this common practice in the profession.

Research Question 2:

How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership?

Summary of Results for Research Question 2

To address the second research question, the relationship between private collective self-esteem and public collective self-esteem (as measured by the CSE) was investigated using the Spearman rank-order correlation statistic. Results of this procedure indicated a large, positive correlation between the two variables, $r_s = .57$, $N = 122$, $p < .001$, with high levels of private collective self-esteem associated with high levels of public collective self-esteem. Private collective self-esteem subscale scores help explain nearly 33% of the variance in respondents' scores on the public collective self-esteem subscale. Therefore, analysis of the data revealed that participants' personal judgments of how valuable their primary large ensemble membership was positively associated with the participants' perceptions of how others viewed their ensemble membership.

Discussion of Research Question 2

During the process of development of this measure, Luhtanen and Crocker (1992) noted similar levels of positive correlation between the two subscales ($r = .46$ and $r = .51$, $p < .001$) when sampling college students. Participants in the present study reported a somewhat stronger positive correlation between private and public collective self-esteem, suggesting that participants' perception of their group membership is associated with their perceptions of how others view the status of that group. In music settings, researchers reported similar findings. For

instance, Adderley et al. (2003) found participants became members of their music ensembles due in part to the established positive reputation of the music program within the school and other peers' positive view of the music program. The authors further noted that participants frequently cited friendship benefits as well as growth in their personal self-esteem, confidence, and self-knowledge as reasons for participating in their music program. Using Tajfel and Turner's (1979) social identity theory as a theoretical lens, Major and Dakon (2016) reported how some of their participants indicated the prestige of joining a "top group" as a primary motivator for leaving their current mid-level ensemble. Similarly, Parker (2016) reported that participating in a music program that is perceived as excellent may outweigh the individuals' negative perception of hierarchy within the ensemble. The results from this present study further support previous research suggesting students care about how their music ensemble is valued within the greater social context of their environment. Although the direction of the relationship between these variables is not determined by this particular statistic, one resulting hypothesis may be that students are likely to use these external views as a basis for developing their own value of music ensemble memberships.

Research Question 2: Interpreted through the Theoretical Framework

Results from this study revealed how participant's personal judgments of their primary large ensemble membership were strongly associated with the perception of how others evaluate that ensemble. These findings closely align with the assumptions of SIT, which state: a) individuals are determined to work towards (or maintain) a positive social identity, and b) positive social identity is based on favorable comparisons between the in-group and relative outgroups (Tajfel & Turner, 1979). The findings from this research question also align well with scholarship which concluded that the more a social group is thought to be socially desirable, the more likely an individual will act in accordance with that group's norms and beliefs (Akerlof &

Kranton, 2005; Festinger, 1954; McMillan, 1996; Tajfel, 1981; Tajfel & Turner, 1979).

Therefore, it is not surprising that music student participants in this current study care about the relative social status of their primary ensemble. Along with this connection, SIT also specifies that the social environment needs to be favorable for intergroup comparisons and the out-group must be regarded as an appropriate comparison group. Considering this, it would be important for music teachers to have an awareness of which groups may fall into the category of “appropriate comparison” and consider how to best position their ensemble to perspective members.

Research Question 2: Implications for Music Education

Results from the second research question have implications for practicing music educators. First, music teachers need to be aware that students care about how their group memberships are perceived by others outside of their in-groups. Researchers in sociology have long supported this point (Akerlof & Kranton, 2005; Festinger, 1954; McMillan, 1996; Tajfel, 1981; Tajfel & Turner, 1979) and music education researchers have recently reported similar observations (Adderely et al., 2003; Major, 2017; Major & Dakon, 2016; Parker, 2016). When offering suggestions for improving students’ outside perceptions of an ensemble, Major (2017) offered strategies such as: (a) name changes for all ensembles in a program to eliminate perceived hierarchy, (b) holding high standards for all ensembles, (c) allowing for member input and peer coaching, and (d) establishing individual performance opportunities including the possibility of performance tours.

Given the conclusions and suggestions from extant literature along with the findings from the current study, practicing music teachers may wish to employ approaches that would best place their ensemble in a socially favorable position. For instance, it may be beneficial for music teachers to advertise past accolades and future goals of the music program. Additionally,

teachers should consider highlighting the ways in which their ensemble plays a key role in the cultural experience of their school and/or community. This can be particularly useful when music teachers are promoting their elective class to prospective students. Finally, when a music ensemble takes part in a noteworthy performance or festival, music teachers should be proactive in sharing positive news with their school and community at large. Broadcasting favorable news with school-wide bulletins, announcements, and even local newspapers can greatly increase the perception of a music ensemble.

Research Question 3:

How do participants' scores on the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts?

Summary of Results for Research Question 3

Subscale scores and reliability estimates were calculated for the Social and Personal Identities Scale (SIPI). Within this measure, social identity scores reflect how a participant attributes importance to the likenesses shared between the individual and other members of their in-groups. Personal identity scores report independence and uniqueness between the participant and other individuals at an intragroup level. Higher scores indicate a higher affiliation with these identity constructs.

Results for all eight-item subscales included: (a) social identity ($M = 4.5$, $SD = 1.4$), and (b) personal identity ($M = 5.7$, $SD = 1.5$) with reliability estimates (reported as $\alpha = .70$, $\alpha = .83$ respectfully) found to be highly reliable (DeVellis, 2012). When comparing participants' scores with previous findings involving individuals engaged in the arts (Nario-Redmond et al., 2004), participants in this study scored similarly on the social identity subscale. However, when comparing personal identity subscales scores from the college arts student subgroup ($M = 6.2$, $SD = 1.0$, $n = 38$) (Nario-Redmond et al., 2004) to the present high school music student sample,

the mean personal identity score for participants in this study was lower ($M = 5.7$, $SD = 1.5$, $n = 123$). Therefore, participants in this study indicated a lower value attributed to uniqueness and independence within their social groups and consequently, were more likely to emphasize conformity in their social groups than did participants in Nario-Redmond's (2004) study.

Discussion of Research Question 3

During the development of this measure, the authors (Nario-Redmond et al., 2004) tested the SIPI within a series of studies. In one of these studies, the authors forecasted that the college students' ($N = 930$) selected major would predict their subscale scores. They hypothesized that arts students (and other fields involving individual expression and uniqueness) would likely score higher personal identity scores than students who major in "helping professions" such as education and healthcare. Results from their study found arts students did have significantly higher personal identity scores than students majoring in business, education/health, math, and physical science. When comparing personal identity subscales scores from the college arts student subgroup to the high school music student sample in the present study, the mean personal identity score for participants in this study was lower.

Extant literature in general education and music education supports the findings from the present study. When investigating a general adolescent population, Albarello et al. (2017) reported that identity in the educational and interpersonal domains may become more closely intertwined through time. Furthermore, associations with classmates and friends may also become interconnected. It is believed that personal and social identity processes are associated simultaneously and longitudinally with social identity processes, influencing personal identity formation (Albarello et al., 2017). In music education, Parker (2011) suggested that the interpersonal experience of signing and rehearsing together bound her participants towards a greater sense of "we" within the choir. Similarly, Sutherland (2015) found that school music

experiences fostered a “community within a community” where the members were like-minded and shared a common mission.

Despite these connections with previous research, there remain questions regarding discrepancies related to the third research question. When considering the similarities and differences between the two populations (college arts majors versus high school band, orchestra, and choir students), it may be possible that variations in subscale scores are related to the type of art with which an individual engages with. For instance, the specific art medium employed by the sub-group of “arts students” was not specified by Nario-Redmond et al. (2004). It is feasible those participants were engaged in an individual artform, such as studio class, whereas students in the present study were specifically asked to reflect on the group-based artform of a large music ensemble. Thus, it would not be surprising to find lower personal identity scores for students who selected to participate in group-based artforms when compared to those who identify with individual-based artforms.

Another possible explanation for the dissimilarity found in the personal identity subscale scores may be related to the age difference between the two populations. The sample used in the previous study was comprised of college-aged students, whereas the present sample included students from grades nine through twelve. Previous investigations into personal and social identity found an increase in personal identity to be correlated with age regardless of gender (Rankin et al., 2004). Some scholars have also reported how students between 15 to 18 years old may be most susceptible to social influences in settings such as extra-curricular and co-curricular activities (Fredricks & Eccles, 2006; Rankin et al., 2004). With this in mind, it may not be surprising to find that participants in the present study were more likely to emphasize conformity in their social groups than the sample used in Nario-Redmond et al. (2004).

An additional explanation for these results could be connected to the high-performing profile of the present sample. Abril (2013) discussed his findings that a sociomusical hierarchy may exist in band programs, where “hardcore” band members were more likely to receive the greatest social benefits from their ensemble memberships. As a result, it is possible that students who identify with a similar type of profile may possess stronger social identity preferences than the general population of music students. In other words, it may be possible that music students outside of this profile do not share the same level of preference for unity.

Although there may be positives associated with a greater tendency towards conformity or valuing of unity within music ensembles, it is important to also consider possible negatives. Carter (2011) and Taylor (2011) have suggested that music students may be at a heightened risk for bullying both inside and outside of their music ensembles. When examining a nationally representative sample, Elpus and Carter (2016) concluded that music ensemble and theater students were more likely to be victimized by in-person bullying when compared to non-arts students. Yet, other studies have revealed contrasting results. When comparing ensemble music students to non-ensemble students, Rawlings (2015, 2017) found ensemble music classes likely contain fewer habitual bullies. However, the author also reported that music students with elevated levels of school connectedness were less likely than non-ensemble peers to report cyberbullying. Rawlings (2016) determined that band students reported lower levels of victimization and bullying behaviors when compared to a nationally representative sample of peers. He posited that these findings could potentially relate to how large ensemble memberships can cultivate a sense of belonging and positive self-image. However, research has yet to isolate what role, if any, ensemble memberships may play in either promoting or reducing bullying behavior. Additional research is needed to discern whether the findings from the present sample,

suggesting a preference towards greater unity within their large ensemble, remains consistent throughout with different populations.

Research Question 3: Interpreted through the Theoretical Framework

Self-Categorization Theory (SCT) seeks to explain how the salience of a group membership influences an individual's behaviors and beliefs (Turner, 2007; Turner et al., 1987), and highlights how different levels of inclusiveness within a social group can influence an individual's self-concept (Turner, 1991, 2007; Turner et al., 1987). Furthermore, Taifel and Turner (1979) suggested that the higher an individual's perceived status is within a group, the more likely they will act in accordance to the ideal actions of the group. In other words, individuals are willing to trade some aspects of their individual identity for group identity to provide a level of social safety (Akerlof & Kranton, 2005; McMillan, 1996).

When viewing the results of research question three through the lens of SCT, points of alignment with the theory can be noted. Since two-thirds of participants (66.6%) reported holding some type of leadership position, and participants, on average, devoted 7.98 hours ($SD = 5.81$) to their primary ensemble, it may not be a surprise that a population with this much salience would also place a higher priority on in-group conformity. Therefore, the results from this study further reinforce the assumptions found in SCT. Considering this alignment, future music education researchers may wish to examine the elements that best contribute to the salience of membership experiences. It would be particularly useful to investigate populations who demonstrate a wider variety of statuses and time dedication within music ensembles.

Research Question 3: Implications for Music Education

Results from the third research question revealed that students in this sample value group unity more greatly than do participants in previous research using arts-focused individuals (Nario-Redmond et al., 2004). Scholars in sociology believe that group cohesion is crucially

important for the success of group organizations (Akerlof & Kranton, 2005), and music education scholars also have concluded that group conformity may be a key element for students to more fully identify with an ensemble (Parker, 2011; Sutherland, 2015). Therefore, music teachers may wish to consider how to facilitate and promote a greater sense of unity within their large ensemble settings. Teachers may wish to consider strategies such as generating a central mission and engaging students in the process of setting musical objectives. Similarly, teachers may also wish to consider developing a process of orientation through which they formally welcome new members (and parents/guardians) into their ensemble. This process could also include distribution of clothing, stickers, and other outward symbols of group membership.

Finally, music teachers may consider how participation in certain types of festivals and competitions may help support group unity. SIT suggests that when a social environment is favorable for intergroup comparisons, and the out-groups are regarded as an appropriate comparison group (Tajfel & Turner, 1979), it may be possible to elevate the social desirability of that group membership. If properly structured, both internal and external competition experiences could be used to generate a greater sense of dedication and internalization of ensemble membership. This may include attending festivals with other music ensembles of similar abilities or creating small contests between sections within the music ensemble (e.g. best t-shirt design, practice hour competition).

However, music teachers should use caution when applying strategies intended to cultivate unity. For instance, if teachers are not vigilant and mindful, it is possible that a sociomusical hierarchy (Abril, 2013) could emerge where some students become unintentionally left out of the group forming process. It is also possible that placing an emphasis on conformity within a music group could inadvertently create an atmosphere prone to intragroup hazing, bullying, or even encourage a sense of authoritarianism towards individuals who do not fall in

line with the social expectations of the group. Additionally, music students who do feel a sense of connectedness to an ensemble may also unintentionally perceive the need to refrain from speaking out if they experience or witness intragroup bullying (Rawlings, 2015, 2017).

With an understanding of these possible dangers, music teachers should maintain a conscious effort to prioritize inclusiveness. This comprehensive view of students' membership experiences may ensure that group unity is shared and equitable for all members of the ensemble. An important first step would be for music teachers to model the appropriate behavior. For example, teachers have the ability to create "safe spaces" that specifically identifies the music classroom as a place where students can freely express themselves and embrace their individual traits (Palkki & Caldwell, 2018). Furthermore, music teachers should take an active role in establishing and maintaining a culture of inclusiveness with their student leadership team. Student leaders need to be made aware of these possible social pitfalls and provided with tangible strategies for showing care, respect, and support to students who may feel marginalized.

Findings from this study also have implications for music teacher preparation. When considering the prevalence of social influence on students, future music teachers would likely benefit from a deeper understanding of theories related to social identity and how these theories can be applied to their future environments. While it is common for pre-service teachers to complete one or more levels of coursework in educational psychology (NASM Handbook, 2019), it may also be necessary to understand the social psychology commonly found in the lives of their prospective student populations. By doing so, future music teachers may have a greater comprehension of why students decide to join, stay, and/or leave their music ensembles and as a result, they could be more proactive and mindful about the membership experiences of their students. With this targeted preparation, future teachers may also be better equipped to facilitate inclusive environments.

Moving the Theoretical Framework Forward

Individuals rely on social groups as a means of understanding themselves more fully. Therefore, the design of this study was guided by the principles found in social identity theory (SIT), self-categorization theory (SCT), and the social identity approach (SIA). SIT is a framework designed to explain how individuals cultivate their social identity in relation to the social influences present in group memberships (Tajfel & Turner, 1979, 1986). SCT seeks to explain how the salience of a group membership influences an individual's behaviors and beliefs (Turner, 2007; Turner et al., 1987), while SCT and SIA both highlight how different levels of inclusiveness within a social group can influence an individual's self-concept (Turner, 1991, 2007; Turner et al., 1987).

As outlined in the theories, positive social identity is based on favorable comparisons between the in-group and relative out-groups (Tajfel & Turner, 1979). Sociology scholars have similarly asserted that the more intense the affiliation to a group, and the more that group is thought to be socially desirable, the more likely an individual will act in accordance with that group's norms and beliefs (Akerlof & Kranton, 2005; Festinger, 1954; McMillan, 1996; Tajfel, 1981; Tajfel & Turner, 1979). Furthermore, different levels of inclusiveness within a social group have been shown to influence an individual's self-concept (Turner, 1991, 2007; Turner et al., 1987). The higher an individual's perceived status is within a group, the more likely they will act in accordance with the ideal actions of the group (Akerlof & Kranton, 2005; McMillan, 1996).

When viewing the results of the current study through these theoretical lenses, it is possible to see patterns and relationships which elucidate the substantial connections between large ensemble memberships and the social identity of this sample. First, participants cited a strong connection between their large music ensemble and their self-concept within all four

subscales in the Collective Self-Esteem Scale (CSE). Membership self-esteem was ranked as the highest aspect of participants' social identity. Next, participants who held a major, or significant, leadership position indicated that their primary large ensemble membership had a greater importance to their self-concept than those who held lesser positions or did not hold a leadership position. Furthermore, participants' personal judgments of their primary large ensemble membership were strongly associated with the perception of how others evaluate their ensemble. Finally, participants in this study indicated a lower value attributed to uniqueness and independence within their social groups and consequently, were more likely to emphasize conformity in their social groups. These results clearly align with the assumptions articulated in SIT, SCT, and SIA. Therefore, these theories of social influence provide crucial insight into the likely reasons students join, stay, or leave large music ensembles.

When reflecting on the student profile in this sample, it seems likely their high musical skill level and the social context found within their primary ensemble may also summon connections between music identity and social identity. Hargreaves et al. (2002) proposed that music and individual identity can be described through two different perspectives: "identities in music" and "music in identities." Identities in music (IIM) refers to the elements of musical identities that are "socially defined within given cultural roles and musical categories," while music in identities (MII) refers to how individuals employ music as a vehicle for "developing other aspects of [their] individual identities" (p. 2).

More recently, Hargreaves, Macdonald, and Miell (2017) revisited their original assertions about IIM and MII. They questioned whether it was time to consider additional lenses for understanding music identity processes stating:

Although the two-way distinction has proved to be useful, it can only get us so far ... musical identities are performative and social—they represent something we *do*, rather

than something that we *have*, namely, the ways in which we jointly engage with music in everyday life. (pp. 4-5, emphasis in original)

However, they stop short in acknowledging the broader social identity influences present in music groups.

Students' music making experiences and their musical preferences unquestionably contribute to the membership experiences found in large ensembles; nevertheless, it might be possible that in these settings, social identity formation may not be exclusively tethered to the act of music making or musical preference. When looking at large ensemble memberships through these theoretical lenses, it appears that student membership experiences related to social identity are happening *with* and *alongside* the identity processes referred in the extant music identity scholarship (Hargreaves et al., 2002, Lamont, 2002, Neidenthal, Cantor, & Kihlstrom, 1985; North & Hargreaves, 1999; North & Hargreaves, 2008). When considering the previous literature on these topics along with the results found within this study, it appears that more attention may be needed to fully understand the totality of identity formation in relation to large music ensemble settings. Therefore, the simple binary perspective of IIM and MII may not fully capture the identity experiences related to music participation. It may be necessary to consider a possible third category, "identities *with* music" (IWM), which could provide a much-needed lens for future scholarship involving the relationship between music participation and social identity.

One key aspect of this new lens could be the acknowledgment that group identity formation processes not only exist as a result of the music making, but also occur separate from the musical aspects of the ensemble. While this new lens may resemble some of the attributes found in within the original description of identities in music (IIM) provided by Hargreaves et al. (2002), it is conceivable that this third lens (IWM) would acknowledge the possibility that music may not be the primary catalyst of identity formation in music ensembles. Identities *with* music

could offer a way of exploring music ensemble experiences while specifically recognizing the overarching social influences present in group membership experiences. Future scholarship is needed to further substantiate this proposed theoretical extension.

Limitations of the Study

There are several limitations associated with this study which may impact the generalizability of the results. First, participants in this study were all members of a Summer Performing Arts Camp and selected for participation in this camp primarily on the basis of their performance abilities. Given the average financial commitment needed to attend The Summer Performing Arts Camps, it is also likely that students in this sample may come from affluent circumstances. When comparing the population in the present study to the nationally representative sample in Elpus and Abril (2011), differences were found within the categories of race/ethnicity and primary language with the largest differences found in parental education and suburban living. Therefore, these results should be interpreted cautiously with regard to generalizability to a larger population.

Another limitation of this study is that participants' answers to the questionnaire were self-reported. Despite my efforts to ensure optional participation and personal anonymity, participants may still have felt social pressure to participate in the study and to answer the questions in a way that aligned with their perception of what was expected of them. In addition to the sampling limitation mentioned above, volunteer populations tend to over-sample participants with similar perceptions while under sampling populations who may not understand or care about the researched topic. The response rate for the present study was calculated at 86.3% when including the removed cases as nonresponses. As a result of these possible constraints, the results of this study should be interpreted with caution.

Limitations may also exist related to the selected measures used in this study. Though the Collective Self-Esteem Scale (CSE) (Luhtanen & Crocker, 1992) has been widely employed and customized for use in studies involving survey data collection, the Social and Personal Identities Scale (SIPI) (Nario-Redmond et al., 2004) has been seldom used since its creation and does not allow for researcher modifications. Since this measure cannot be directly customized towards a specific group membership, it was not possible to attach the results of this measure specifically to participants' large ensemble membership. Because of these points, readers are encouraged to use caution when interpreting findings related to the SIPI in particular. More research is needed to determine if the SIPI is indeed a good fit for investigations similar to this study. Future scholars may wish to test a customizable version of this instrument to determine if the validity and reliability of the measure is negatively impacted by these alterations.

Recommendations for Future Research

When considering findings from previous scholarship in sociology, education, and music education along with the results and limitations from this study, several recommendations can be made for future research. First, when considering the limitations associated with this study, such as narrow sampling and infrequent use of the SIPI, a replication of this study with a larger sample could help substantiate or expand current findings. Next, although the quantitative findings of this study provide an insight into this particular population, future researchers should consider examining the same topic with a qualitative approach to provide a more nuanced understanding. While a small body of qualitative research in music education has recently emerged on these topics, only a handful of qualitative studies in music education have employed theories similar to SIT or SCT (Major & Dakon, 2016; Parker, 2014, 2016, 2018) and even fewer qualitative studies have examined social influence within instrumental settings (Abril, 2013; Adderley et al., 2003; Sutherland, 2015). Future researchers may wish to explore and compare

programs with contrasting enrollments and/or reputations to examine whether social influences may contribute to the successes and challenges associated with these programs.

Regardless of methodological approach, music education scholars should also consider developing studies that directly compare music students to non-music students. It would be helpful to better understand whether the social influences related to ensemble participation and music students are similar to non-music student populations. It may also be useful to compare the membership experiences of music ensembles to other non-music groups such as sports, clubs, and other extra/co-curricular teams. Furthermore, it may be beneficial to examine students who left music programs and if these social influences may have played a role in their decisions to quit. Finally, future researchers may wish to examine music teachers' existing knowledge of the social influences present within their programs. Outcomes from this work may help determine whether more professional development is needed for in-service music teachers or if it may be beneficial to include these topics within music teacher preparation curricula.

Conclusion

The adolescent years are often marked as time of intense self-discovery which has an acute relationship to the social groups for which they belong. For students participating in public school music programs, membership in their large music ensemble can play a vital role in the development of their self-concept. Previous music education research has suggested that ensemble members often cite feelings of belonging (Adderely et al., 2003; Hayton, 1981; Parker, 2009, 2010, 2011, 2014; Sweet 2010) with time, intensity, group size, and prestige acting as contextual influences (Adderely et al., 2003; Parker, 2010, 2014). However, only a few researchers have sought to investigate these topics through a lens of social influence (Major & Dakon, 2016; Parker, 2009, 2014), and no previous music education research has attempted to

employ common sociological measures as a means of better understanding individual perceptions of membership.

The purpose of this study was to examine how high-performing secondary school students perceive their school music ensemble participation in relationship to their social identity. Research questions included the following: (1) How do participants rate their primary large ensemble membership in relationship to their self-concept?; (1a) How do selected variables: type of ensemble (i.e. band, orchestra, choir), age, time dedicated per week, and leadership positions, collectively and individually predict the importance of participants' primary large ensemble membership to their self-concept? (2) How do participants rate their personal judgments of how valuable their primary large ensemble membership is compared to their perception of how others view their ensemble membership? (3) How do participants' scores on the Social and Personal Identities Scale compare with previous research findings involving individuals engaged in the arts? Based on the findings of the present study and work of previous scholars in the fields of sociology and music education, several conclusions can be made.

First, large music ensemble membership experiences align with the assumptions regarding social group memberships outlined in social identity theory (SIT), self-categorization theory (SCT), and the social identity approach (SIA) (Abrams & Hogg, 2001; Hogg, 2005; Hogg et al., 2004, Hogg & Reid, 2006; Hornsey, 2008; Turner, 2007; Turner et al., 1987; Tajfel & Turner, 1979). Results from this study support the notion that individuals cultivate their social identity in relation to the social influences present in large ensemble memberships. In general, students from this sample believed they were worthy members of their large ensemble, assessed the value of their membership based on others' outside perception, and tended to favor group unity. Furthermore, students holding major, or significant, leadership positions placed greater importance on their ensemble memberships to their self-concept. This particular finding

reinforces how the salience of these group memberships can influence an individual's behaviors and beliefs. However, this finding may also highlight the prevalence of hierarchy found within large ensemble culture. Overall, these results contribute to a growing interest in music education scholarship which seeks to better understand the significance of large ensemble experiences in addition to the music itself. Since music education scholarship in the area of social influence is scarce, the future research agenda remains open and promising.

Next, there may be a compelling advocacy benefit to knowing how and why large ensemble memberships relate to students' social identity. The discourse among advocacy movements in American music education is frequently defensive and ascribes to the ideas that music teachers should focus on topics that best resonate with decision-makers (NAfME, 2018), even if the research may not fully support those points. For instance, the first sentence in the National Association for Music Education's *Broader Minded*TM brochure states: "Studies have shown us the clear link between music education and academic achievement. This tangible impact on the intellectual development of students should be continually reinforced" (NAfME, 2019, np). These statements are misleading, suggesting that music instruction causes academic achievement, where scholarship on the issue of causation is mixed (Elpus, 2013; Fitzpatrick, 2006; Kinney, 2008, 2010). Yet, as scholarship on social identity in the music classroom continues to expand, it may be possible for music educators to highlight how their music programs can provide a space for students where they feel a sense of pride and identity. Communicating the ways large music ensembles can be a place for adolescent students to experience connection, safety, and group cohesion may be just as valuable, if not more so, than the somewhat evasive claims about academic outcomes.

Finally, findings from this study may add to the ongoing debate within the music education community about whether traditional ensembles are still relevant to students today.

Recent discourse has been sharply critical of bands, orchestras, and choirs in public school contending that traditional ensemble formats are disconnected from the current culture, have been oppressive to students, and only serve the needs of the program rather than the student (Allsup & Benedict, 2008; Kratus, 2007; Regelski, 2012, Williams, 2011). However, findings from this study suggest a different view. From a sociological context, the perspectives of the students in this sample add to a growing body of research (Abril, 2013; Adderley et al., 2003; Parker, 2009, 2010, 2011, 2014; Sutherland, 2015; Sweet, 2010) which maintains that students' large ensemble memberships do indeed have relevance. In fact, many students in this select group consider their large ensemble to be a meaningful part of their self-concept.

The implications from this study bring forward a critical aspect of the large ensemble experience that might go unrecognized by teachers, students, and scholars alike. It may be in the best interest of the profession to consider the significance of both musical and social impacts found within a student's experience of music ensemble participation. While it is crucial for the music education community to question the status quo of a tradition-rich music experience, it is also vital to understand that many students deeply cherish their involvement in bands, orchestras, and choirs, regardless of whether the music itself aligns with their outside experiences. By developing a greater awareness of the social influences commonly found in the lives of their students, music teachers may have a better understanding of why students decide to join, stay, and/or leave their music ensembles. With this recognition, music teachers can be more mindful, better equipped, and proactive in creating and maintaining membership experiences that positively contribute to the social identity of their students.

APPENDICES

APPENDIX A

Study Questionnaire

The Relationship Between Large Ensemble Participation and the Social Identity of High-Performing Secondary Band, Orchestra, and Choir Students

Dear Summer Performing Arts Camp Students,

Congratulations on being selected for this year's Summer Performing Arts Camp! You are invited to take part in a research survey about the relationships between large ensemble music participation and social identity. This one-time survey will require **approximately 5-10 minutes** and is via paper and pencil. There are no known risks or discomforts associated with this survey. Taking part in this study is completely voluntary.

If you choose to be in the study you can withdraw at any time without adversely affecting your relationship with anyone at the Summer Performing Arts Camp or the University. Survey responses will be anonymous. Any report of this research that is made available to the public will not include your name or any other individual information by which you could be identified.

The University Health Sciences and Behavioral Sciences Institutional Review Board has approved this research study.

Your participation is greatly appreciated!

Sincerely,

Christopher M. Marra
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Instructions

The questions below are intended to gather information about your background and the large ensemble (Band, Orchestra, or Choir) membership experiences you have **at your home school**. Please keep this in mind when reflecting on these questions.

Part #1 – General Questions

- Q1 What is your current primary instrument? _____
- Q2 How old were you when you started formally singing / playing your primary instrument?

- Q3 Including this past year, how many years have you taken private lessons on your primary instrument? (if none, indicate “0”) _____
- Q4 Please indicate the year in school you just completed (circle one): 9th, 10th, 11th, 12th
- Q5 Do you participate in a large ensemble (some kind of band, choir, or orchestra) within your school music program? (circle one): Y / N
- Q6 From elementary school through this past year, how many years have you been a member of a large music ensemble (some kind of band, choir, or orchestra) in your HOME SCHOOL music program? _____
- Q7 Do you consistently participate in a large ensemble (some kind of band, choir, or orchestra) outside of school? (circle one): Y / N
If yes, please describe the type of ensemble(s): _____
- Q8 Please select all large ensembles that you participate in this AT YOUR HOME SCHOOL (select all that apply):
- ☐ Concert Band
 - ☐ Orchestra
 - ☐ Choir
 - ☐ Other large ensembles (please specify all) _____
 - ☐ None
- Q9 Please indicate the other large group activities you participate in (select all that apply):
- ☐ Athletics
 - ☐ Drama
 - ☐ Speech and Debate
 - ☐ Student Clubs
 - ☐ Other large group activities (please specify all) _____
 - ☐ None

Q10 Please indicate what you would consider your PRIMARY LARGE ENSEMBLE at home (this is the large ensemble you place the most importance on. If you cannot decide, choose one and think about it when you answer the following questions).

Please indicate your PRIMARY LARGE ENSEMBLE here: _____

Q11 Please indicate how many years you have participated in the PRIMARY LARGE ENSEMBLE identified in the previous question (Q10): _____

Q12 Please select one or more statement(s) that best describe any leadership positions you have held in your PRIMARY LARGE ENSEMBLE at home.

- ☐ I do not hold any leadership positions in my primary large ensemble.
- ☐ I have one minor leadership role in my primary large ensemble. (Please list): _____
- ☐ I have one prominent leadership role in my primary large ensemble. (Please list): _____
- ☐ I have one head (i.e. drum major) leadership role or more than one prominent leadership roles in my primary large ensemble. (Please list all that apply): _____

Q13 Please indicate on average, how many hours a week you currently devote to YOUR PRIMARY LARGE ENSEMBLE at home (this includes all rehearsals inside and outside of school, practice hours, fundraisers, travel, etc.). _____

(Please continue the survey on the next page.)

Part #2 - Collective Self-Esteem Scale CSE

INSTRUCTIONS: We are all members of different social groups or social categories. Some of such social groups or categories pertain to gender, race, religion, nationality, ethnicity, and socioeconomic class. We would like you to consider your membership in **the primary large music ensemble identified in Q10** and respond to the following statements on the basis of how you feel about that group and your memberships in it. There are no right or wrong answers to any of these statements; we are interested in your honest reactions and opinions. Please read each statement carefully, and respond by using the following scale from 1 to 7:

		Strongly Disagree	Disagree	Disagree Somewhat	Neutral	Agree Somewhat	Agree	Strongly Agree
Q14	I am a worthy member of the primary large music ensemble that I belong to.	1	2	3	4	5	6	7
Q15	I often regret that I belong to the primary large music ensemble I do.	1	2	3	4	5	6	7
Q16	Overall, my primary large music ensemble is considered good by others.	1	2	3	4	5	6	7
Q17	Overall, my group membership in my primary large music ensemble has very little to do with how I feel about myself.	1	2	3	4	5	6	7
Q18	I feel I don't have much to offer to the primary large music ensemble I belong to.	1	2	3	4	5	6	7
Q19	In general, I'm glad to be a member of the primary large music ensemble I belong to.	1	2	3	4	5	6	7
Q20	Most people consider my primary large music ensemble, on the average, to be more ineffective than other ensembles.	1	2	3	4	5	6	7
Q21	The primary large music ensemble I belong to is an important reflection of who I am.	1	2	3	4	5	6	7
Q22	I am a cooperative participant in the primary large music ensemble I belong to.	1	2	3	4	5	6	7
Q23	Overall, I often feel that the primary large music ensemble which I am a member is not worthwhile.	1	2	3	4	5	6	7
Q24	In general, others respect the primary large music ensemble that I am a member of.	1	2	3	4	5	6	7
Q25	The primary large music ensemble I belong to is unimportant to my sense of what kind of a person I am.	1	2	3	4	5	6	7
Q26	I often feel I'm a useless member of my primary large music ensemble.	1	2	3	4	5	6	7
Q27	I feel good about the primary large music ensemble I belong to.	1	2	3	4	5	6	7
Q28	In general, others think that the primary large music ensemble I am a member of is unworthy.	1	2	3	4	5	6	7
Q29	In general, belonging to my primary large music ensemble is an important part of my self-image.	1	2	3	4	5	6	7

Part #3 - The Social and Personal Identities Scale (SIPI)

Instructions: Throughout this next 16-item questionnaire, you will be asked about the various aspects of your SELF or your IDENTITY. These include your personal characteristics and traits as well as the various group memberships that define and describe your sense of who you are – or how you see yourself. Some aspects of your identity may be more central and important to your sense of self than others. For example, being an academic achiever may be an important part of how you see yourself, but it may be more or less important to you than other parts of your identity like being a citizen, being a male or female, or being a member of your family.

PLEASE READ EACH OF THE ITEMS BELOW VERY CAREFULLY. THERE ARE NO “RIGHT” OR “WRONG” ANSWERS, AND THE ANSWERS YOU GIVE ARE COMPLETELY ANONYMOUS. Give each item the rating that best reflects how central or important that description is to your sense of who you are. Please respond by placing a number beside each item using the following scale:

Not at all important to who I am					Extremely important to who I am				
1	2	3	4	5	6	7	8	9	

- Q30 _____ The similarity I share with others in my group(s).
Q31 _____ My rebelliousness.
Q32 _____ My family nationality or nationalities.
Q33 _____ My need to be completely distinct and unique from everyone else.
Q34 _____ The memberships I have in various groups.
Q35 _____ My creativity.
Q36 _____ The places where I have lived.
Q37 _____ My sense of being different from others.
Q38 _____ My sense of belonging to my own racial group.
Q39 _____ My complete individuality.
Q40 _____ My gender group.
Q41 _____ My boldness.
Q42 _____ The color of my skin.
Q43 _____ My nonconformity.
Q44 _____ My being a citizen of my country.
Q45 _____ My sense of independence from others.

(Please continue the survey on the next page.)

Part #4 – Demographic Questions

- Q46 Please indicate the gender with which you identify (circle one):
- ☐ Male
 - ☐ Female
 - ☐ Agender
 - ☐ Bigender
 - ☐ Other
 - ☐ Rather not answer
- Q47 Please indicate your current age: _____
- Q48 Please specify your race/ethnicity (circle one):
- ☐ American Indian/Alaska Native
 - ☐ Asian
 - ☐ Black or African American
 - ☐ Hispanic
 - ☐ Multiracial
 - ☐ Native Hawaiian, Pacific Islander
 - ☐ White
- Q49 Please indicate your native language (circle one):
- ☐ English
 - ☐ Spanish
 - ☐ Other European languages
 - ☐ West/South Asian languages
 - ☐ Pacific Asian/South Asian languages
 - ☐ All other languages
- Q50 Please indicate your home state: _____
- If you reside outside of the United States, please specify the country in which you live:
- _____
- Q51 Please indicate your family composition (circle one):
- ☐ Dual parent/guardian family
 - ☐ Single parent/guardian family
- Q52 What is the highest achieved degree by any of your parents (circle one):
- ☐ High school diploma or less
 - ☐ Some post-secondary school
 - ☐ 4-year post-secondary degree
 - ☐ Master's doctorate, or other advanced degree
- Q53 How would you best describe the community where you live?
- ☐ Rural
 - ☐ Suburban
 - ☐ Urban
- Q54 How many students attend your current high school?
- ☐ < 500
 - ☐ 500-1000
 - ☐ 1000-1500
 - ☐ 1500-2000
 - ☐ 2000-2500
 - ☐ > 2500

Q55 How many years have you participated in the Summer Performing Arts Camp?
(circle one): 1, 2, 3, 4

Thank you for participating in this survey!

APPENDIX B

Welcome Script

Hello everyone, my name is Chris Marra and I am a music education Ph.D student at the University of Michigan. I am currently conducting a research study about how participation in school music ensembles may relate to social and personal identity. As a member of The Summer Performing Arts Camp, you all have likely had extensive involvement with your school's music ensembles. With your permission, I would like to ask all of you to participate in a brief 10-minute survey regarding your experiences in your home music programs.

When you arrived, you probably picked up a paper survey with some candy attached. I will come around and give you one if you did not. I also have extra pencils if you need one.

I would like to quickly walk you through each page of this brief survey, then give you a few minutes to complete it.

First, please raise your hand if you just completed 9th, 10th, 11th, or 12th grade. Keep your hand up if you were enrolled in your home high school band, orchestra, or choir (count possible participants). If your hand is still up, you are the students who are eligible to participate in this study. Does anyone still need a survey or pencil?

Let's take a look at each page. The first page is a quick welcome letter, please read that now (pause for 10-15 seconds). The next two pages are required by the University of Michigan, they explain the fine details of the study. Please take a minute to read this and circle YES or NO at the end. I have extra copies of this consent form with my contact information on it if you would like a copy (pause for 20-30 seconds).

The rest of the pages contain questions about your musical background, participation in large groups, and your social identity.

Your participation is voluntary and if you don't want to complete a survey, it will not have any effect on you or your relationship to The Summer Performing Arts Camp. All responses will be anonymous, and you can stop taking the survey at any time. However, if you want to participate, it is vital that you answer every question for me to be able to include your voice in this study.

Part #1 of the survey contains general questions about your musical background. Take a look at Q10, for this question, you will be asked to choose what you consider to be your “primary ensemble” at your home high school. The following questions will then ask you to keep that ensemble in mind when answering them. Part #2 and Part #3 contain questions about how you think about your membership in that primary ensemble and these questions are extremely important to the study. The final questions in Part #4 are basic demographic questions. After you are finished, please check to be sure you answered each question, remove the Michigan sticker, and bring up your survey. You are welcome to some more candy if once you’ve completed all questions.

You can begin the survey now, please feel free to enjoy the candy while you fill it out. Please do not talk your neighbor until all surveys have been returned.

If you have any questions, I am available now and will provide my contact information as well.

APPENDIX C

Participant Survey Pickup Instructions

Attention Summer Performing Arts Camp Students:

**If you participated in your high school
Band, Orchestra, or Choir this past year:**

Please take a survey below



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