

Internal and External Factors that Influence Students' Persistent Participation in Music Learning

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Abstract

Drawing collectively from past studies on persistence and motivation, the main factors influencing students' persistent involvement in music include interests, value orientations, past experiences, and current satisfaction with their performance in music. Internal factors, such as task value and self-concept of ability, contribute to students' achievement and persistence (Sichivitsa et al., 2002; Sichivitsa 2003, 2004, 2007; Demorest et al., 2017). However, external factors, like parental support and support from teachers and peers, also play a significant role in shaping task value and self-concept of ability (Davidson et al., 1995-96; Frome & Eccles, 1998; Sichivitsa et al., 2002, 2003, 2004, 2007; Demorest et al., 2017). This literature research is a thematic analysis of external and internal factors influencing students' intentions to continue music participation after joining a music lesson. The six factors being investigated are: parental musicianship and support of music; previous musical experience; self-concept in music; value of music; academic integration; and social integration. Qualitative literature research focuses on the in-depth exploration and analysis of textual sources to elicit rich insights and understandings. The concept of hermeneutics, or the art of interpretation, is central to the approach of qualitative literature studies. Researchers are constantly reading, reflecting on, and interpreting texts (Denzin & Lincoln, 2011; Gibbs, 2007; Merriam, 2009).

Keywords: music motivation, music persistence, self-concept in music, Tinto's theory

Introduction

Music education should provide both knowledge and inspiration, encouraging students to persist in participating in music-related activities. Students' achievements in music should be attributed not only to their musical talent but also to factors such as intelligence, motivation, reading achievement, self-concept in music, and their socio-economic standing. Past studies have shown that these other factors may play larger roles than musical aptitude in children's performance in music (Klinedinst,

1991). However, other research found no correlation between students' achievement in music and their musical attitude (Harrison et al., 1994). While much research has been conducted on recruitment and retention in music learning, few studies are related to music retention and persistence. To explore the influences that inspire students to persistently participate in music learning, theories of motivation and student learning should be investigated. Sichivitsa (2003, 2004, 2007) conducted studies examining choir persistence and developed a path-analytical model that examines six variables: parental support of music, previous musical experience, self-concept in music, academic integration, social integration, and value of music. The idea of Sichivitsa's path-analytical model was influenced by Tinto's Theory of Individual Departure from Institutions of Higher Education (1975, 1982, 1987, 1993).

According to Guarino (1996) and Stage (1983), the application of Tinto's model can be found in many educational situations. As added by Halpin (1990), researchers have concluded that higher achievement and persistence can be obtained through an approach that combines high educational goals and abilities and good integration in the institution. Tinto's Theory of Individual Departure from Institutions of Higher Education (1975, 1982, 1987, 1993) described the process of students' transition from high school to college, integration in college, and students' persistence in college. Tinto's study was related to the characteristics of students from different backgrounds connected with academics and society in the college system and how those experiences influenced the students' persistence in college. Tinto looked for the present actions that happened inside the institution rather than before the enrolment, or students' later educational decisions. Tinto focused on students who decided on voluntary withdrawals and the students who were dismissed from college.

Tinto (1993) suggested that persistence in college depends on individual background characteristics, early goals and commitments, academic and social integration in college, and later goals and commitments. Tinto stated that students register for college with different goals and commitments but as they gain experiences in the institution, their goals and commitments may change from the previous intention to a great extent. There are various internal and external factors that influence the students' decisions for their later educational and institutional commitments. Tinto suggested that students withdraw because of their lower goal commitments, whereas students persist in the current college or transfer to more demanding institutions because of their enhanced goal commitments. Other factors such as giving family, other people, or other outside commitments more priority than the educational and institutional commitments may also lead students to withdraw. Students who are not willing or unable to fit and adjust to the new environment and situation, lack of social interaction, dissatisfied with the academic or other outside pressure/commitments might withdraw from college. Tinto continued to say that social integration and academic integration inclined to one another, and together they shape the students' perception about college life and affect the students' persistence in college.

In 2002, Sichivitsa, Barry & Guarino, began to examine the persistence in choir by using Tinto's theory and developing her path-analytical model framework. They administered a survey among choral students in a university in the Southern United States and the data was analysed with a path-analytical model similar to

Tinto's. In 2003, Sichivitsa revisited the previous path-analytical model (Sichivitsa et al., 2002) by examining the new ways of influencing students' intentions, and she included a new variable in the model which is the value of music. In 2004, Sichivitsa continued to examine direct and indirect influences of six variables (parental musicianship and support in music, previous musical experience, self-concept of musical ability, academic integration, social integration, and value of music) not only for voice students, but also for students who played instruments. She assessed the students' intentions to continue music participation in a group of fourth, fifth, and sixth grade students. In 2007, Sichivitsa examined the influences of parental support of music, previous musical experiences, self-concepts in music, academic and social integration in music classes, and value of music, on college choir students' intentions to continue and persist in music participation. This study, combined with the findings of her previous research, identified the external and internal variables that may contribute to students' continuous interest and persistence in music, and explored the nature of the relationships among these variables.

Background

A well-known study by Spady (1970) was the first comprehensive literature on the subject of persistence in education as well as the most quoted article in this subject. Some of the later studies related to persistence in education include research by Tinto (1975, 1987, 1993), Bean (1980), and Astin (1984). Classic model of persistence emphasises on traditional students in college and non-traditional students of residential institutions. The education demographics have changed throughout the years and thus the classic model no longer has the capacity to fully explain the retention behaviour, especially of the non-traditional students. Findings by Staw and Ross (1980) concluded that evaluation of performance is more meaningful if persistence is included as one of the evaluated criteria. The theories developed have instigated more studies on the subject of persistence in education. Researchers commonly measure persistence by measuring ability, motivation, and environmental factors. Apart from other factors, Tinto considered persistence as one of the main criteria in one's motivation or intention to continue learning or withdraw from it. Bean also shared the same opinion as Tinto.

Maslow (1970) divided human needs into five hierarchical categories based on their complexity and the order of appearance. He called it the hierarchy of needs, with "needs" regarded as things that would make a normal person feel unsatisfied or uncomfortable without them. All these needs catalyse a person's progress and development. A person naturally tries to fulfil the lower order needs before striving for the higher order needs. Nevertheless, the points of satisfaction differ among individuals. The progress and achievements of individuals entirely depend on personal characteristics and available opportunities. Maslow added that people normally would try to fulfil their basic needs before fulfilling the need to explore their talents or develop their personal abilities because the need for self-actualisation lies on top of the hierarchy. Maslow's opinion was criticised by Smith (1973), arguing that many people have sacrificed the basic needs of love and food for the sake of

personal development and for the purpose of reaching their true potential. Deci (1975) agreed with Smith and he has also pointed out the flaws in Maslow's theory. Regardless of the flaws in the hierarchy of needs presented by Maslow, His idea of growth-motivation (Maslow, 1970) is an important reference in this research.

According to Maslow (1970) and Sichivitsa (1994), an intellectually and spiritually developed person has various interests and these interests are driven by their desire to learn or also known as growth-motivation. Smith (1973) gave a more in-depth explanation on self-actualisation. He said that everybody possesses the potential for self-actualisation, but not everybody possesses intrinsic motivation to learn and strive for achievement. In other words, only people with intrinsic motivation have the tendency to explore their talents, improve their abilities, and take their self-actualisation to the next level. Deci (1975) added that motivation towards achievement actually depends on parental expectations, attitudes, and values since early childhood.

Sichivitsa (1994) further defined "needs" as a factor for motivation by referring to it as a combination of objective and subjective origins that reflects the deficiency of the available as compared to the necessary. On the formation and nature of individual needs, she said: "Even though the shaping and development of one's needs begins in the external natural social environment, this process continues and ends within the person's spiritual world" (p. 104). According to her, there are two categories of human needs, i.e., reasonable needs and unreasonable needs. She divided the human needs based on two criteria: (a) the capacity to support comprehensive and harmonious development towards spiritual and physical perfection of a person; (b) display of good social progress which produces favourable conditions for other people to live in, and the lack of conflict with one's personal needs (p. 107). Based on this classification, creating, and performing music are considered as reasonable needs because they enrich the existence of the person who creates and performs the music as well as others who listen to the music.

Activities that require a person to be creative are unique because such activities are able to produce arts and artists (Sichivitsa, 1994). Apart from producing music or masterpiece, an artistic attempt also develops one's potential and provides personal satisfaction. Interests also motivate people. Sichivitsa described interests as intentional and conscious attitudes of a person towards his/her needs. Interest is an ever-changing phenomenon that involves three stages, i.e., appeal, interest itself, and lastly the calling. Appeal is a result of emotions or natural instinct and the initial trigger of needs. Through human cognitive thinking and control of emotion, the appeal gradually transforms into an interest. Sichivitsa proposed a classification of interests based on stability, duration, and strength. She added that interests have a big influence on people's life due to the fact that they may develop into a predilection or a strong liking that people want to pursue as a profession. People who possess such predilection are motivated towards activities related to their interests. The motivation comes from the special appeal of the expected outcome as well as from the process of achieving the outcome. Such interests, according to Sichivitsa, are stable and strong, and they involve the acquisition of particular knowledge and professional skills. People who have achieved their interest or profession will then reach the last stage of interest which is known as the calling or vacation. This final stage represents

their commitment or devotion to the interest or profession. The need, appeals, interests, and callings are the elements that psychologically drive a person's motivation. External factors such as obligations to the society or other people also drive a person's motivation. However, the presence of external factors may conflict with personal interests and may influence the person's future course of actions. The best decision involves accommodation of both interests, finding a balance between personal development and social obligations. It is also important to find a balance between needs and desires.

In choosing activities to participate in, Sichivitsa (1994) mentioned the importance of task value orientation towards a specific objective, which helps in identifying the important activities. It depends on how much value a person perceives in participating in the activities and in the expected outcomes, whether it would be useful for them in the future (Kukla, 1978, Hurley, 1992, Sichivitsa, 1994). People have different careers and hobbies because they have different perceptions of task value. This may explain the students' persistence in music in which students perceive musical skills and knowledge with high value, and they believe that the musical knowledge and skills can improve their lives or at least do not impede their main life objectives. Due to the influence of task value orientation on persistence and motivation, students who find music enjoyable may not end up making it their profession because the perception on the value of participating in an activity may involve considerations of finance, ability, lifestyle etc.

Vroom (1964) wrote a monograph to describe personal behaviours related to work choices, performance, and satisfaction. He said that a person's preference to work or not to work and the availability of the work itself are the two factors that influence a person to work, but the detailed choices related to the work such as the types and places of work varied among individuals. The motivation to work depends on salary, social surrounding, interest, social status, and other outcomes that are perceived as valuable. Vroom made a conclusion based on theoretical and empirical literature. He said that people show higher preference for activities that give them consistent and positive information about their abilities rather than activities that provide them with inconsistent and negative information about their abilities. Kukla (1978) and Deci (1975) supported Vroom's report. On motivation, Vroom stated that people who participate in an activity that utilises their existing abilities or an activity that they deem as valuable will have the tendency to participate in the activity often, put in more effort in it, and strive for a higher achievement in the activity. In regard to this, Deci proposed that everyone should evaluate each activity and choose ones that match their abilities well, neither too easy nor too difficult. According to him, people tend to select activities that will give them a challenge that they can handle because they have a need for self-determination. Motivation in music that catalyse the students' persistence probably builds on the similar principles which include appropriate.

Maehr (1983) also made analyses on the motivation in music and he established the theory of Personal Investment (PI). According to him, there are three factors that influence a person's motivation in an activity: choices, persistence, and level of activity. Maehr's PI theory, which is cognitive in essence, implies that behaviours are the results of notions, beliefs, and judgments. The theory uses the

Motivational Cycle as its basis, which consists of four features, i.e., personal investment, performance, evaluation, and interpretation of the evaluation. The most important feature is the personal investment, but it is still correlated with performance and evaluation. Performance is the result of various factors including motivation, skills, organisation, and task presentation. The combination of these factors contributes to a higher level of performance. The evaluation feature creates a connection between the subjective performer's evaluation and the actual performance. Although the interpretations of the performance outcome may not necessarily be the same as the interpretations by the external evaluations, they are likely to be influenced by the external evaluations. Nevertheless, subjective evaluations play the major role in determining the degree of future personal investment in the task. Maehr (1983) divided Personal Investment (PI) into three components, i.e., action possibilities, performance goals, and sense of self. Action possibilities mean the behavioural opportunities available to a person such as how a student can play an instrument only if he/she has access to the instrument. Performance goals are the combination of intrinsic or extrinsic motivation with the expectations of success or failure. The sense of self consists of (a) self-efficacy or the sense of competence; (b) self-autonomy, self-motivation, or responsibility; (c) reference groups or the perceived attitudes of important people in a student's life; and (d) a sense of mission or goal pursuit. Maehr (1983) added that the degree of personal investment depends on personal experience, task design, instruction type, and sociocultural context. The personal experience is related to the sense of self while the task design is related to the performance goals such as ego goals, task goals, social solidarity, and extrinsic rewards. The instruction types and sociocultural context are related to action possibilities. In his study, Maehr stated that the task goal orientation is able to reduce the fear of failure which then leads to a more enjoyable learning process. According to him, the motivational focus of the activity is the performance goals. To attain the performance goals and the choice of goals, persistence should also be included as essential dimensions of motivation. He studied some of the leading performers in music, art, mathematics, neuroscience, and sports, and arrived to a conclusion that the determining factors of their persistence were motivation and high self-efficacy. They focused largely on the activity and ego performance goals with less concern on social solidarity and rewards.

Based on the idea that personal interpretation of events has more impact on future behaviours, attitudes, and values than the actual events, Eccles (1983) produced a theoretical model of academic choice. He listed factors that influence a person's choices about future behaviours, i.e., initial values perceived on an activity, current and future expectancies, perceived attitudes of the important people during childhood, perception of task difficulty, self-concept, self-concept of ability, competency needs, achievement needs, past experiences related to the activity, gender-role and cultural stereotypes, and goal orientation. High achievement behaviours are a result of the combination of these factors, which is exhibited in the forms of choice, performance, and persistence.

Students' motivation is affected by the task they perform as well as the teachers' praise. Koestner et al. (1987) made an analysis on the effects of praise and task on students' motivation. They studied the effect of ability-oriented praise and the

effort-oriented praise in two conditions (i.e., task involvement and ego-involvement) on students' intrinsic motivation. Koestner et al. (1987) found that students' self-reported motivation increases if the ego-involving activities are followed by ability-related praise. However, Maehr (1983) as well as Austin & Vispoel (1992) suggested that effort-oriented praise gives more benefits to students' motivation and future success. Apart from this, Koestner et al. also found noteworthy interactions between praise and types of involvement which would lead to high levels of motivation; effort-related praise makes a good combination with task-involvement while ability-related praise makes a good combination with ego-involvement.

Kodaly (in Eosze, 1962), in his report more than fifty years ago, wrote about how important it is to make the students joyful through active music learning and inspire them to keep striving and searching for better music. According to Hirt-Mannheimer (1995), Kodaly (in Eosze, 1962), and Suzuki (1969), music teachers or instructors agreed that music learning should start at an early age so that the learners' musical life would develop naturally and effectively. They also reported that children who have parental support and music learning opportunities tend to be more appreciative towards music and they will develop better musical skills. This statement is also supported by Moss (1992), saying that parent's involvement in musical tasks increases the children's enjoyment in learning and it motivates them to work harder in the music learning process. Music instruction should aim for nurturing a comprehensively developed and well-balanced person who loves and understands music as well as makes every effort to master it, not only aiming for advancement of musical skills and musical knowledge. Fant (1995) and Mims (1996) correlate students' perception of music with teachers' positive attitudes, competence, and expectancy of students' success. Teachers should have consistent demands for learning and they should meet those demands using creative approaches. Wolfe (1984) suggested the use of written behavioural contracts to provide clarifications to students regarding the course objectives besides serving as a source of positive reinforcement. Oral contracts can also serve the same purposes. Musical materials and teaching approaches are two factors that influence students' persistence in musical study (Mims, 1996). The teaching approaches prove to bring greater excitement in music learning. Some of them include allowing students to teach peers, using merit charts for indicating students' improvement, giving points for practising, or participating in extracurricular musical activities, holding competitions in music theory or history, and having performance contests (Eastlund et al., 1992 & Fant, 1995). Thomas (1995) added that students' musical skills, interest, independence, and proactiveness may increase with the involvement in various musical groups and activities.

Past studies on the influence of gender on students' motivation produced mixed findings by past research. According to Koestner et al. (1987) and Schmidt (1995), female students have higher sensitivity and are more dependent on teachers' praise. Besides that, Feather (1967) and Koestner et al. (1987) stated that effort-centred praise gives female students a higher self-determination while ego-oriented tasks give them a higher sense of ability. Different pattern was discovered in male students where ability praise gives them a higher self-determination. Koestner et al. added that students' motivation could be damaged in ego-involving tasks with effort

praise afterwards. A lot of improvements have been made by music educators for a more variety of teaching approaches. Some of the suggestions by Sandene (1994) involved the teachers to vary the classroom activities, publicise students' success, review the materials, and set reasonable objectives for students to increase their retention and interest in music classes. Forest (1995) suggested the use of gadgets or modern equipment in the lessons to facilitate and diversify the teaching and learning process. Walls (1999), supported this and said that students enjoy the lessons more in computer-aided musical lessons and they have higher motivation as well. An interviewed teacher observed that: "The computer tutorials and individualised pacing mere the individual needs of the learners better than a keyboard classroom environment would, in which some students may not be challenged while others may be very frustrated" (Walls, p. 21).

Referring collectively to past studies on persistence and motivation, the main factors that influence students' persistent involvement in music are interests, value orientations, past experiences, and current satisfaction with their performance in music. To achieve the objective of this study which is to analyse internal and external factors that influence choir persistence, the analyses of the findings used Tinto's theory and Sichivitsa's model as the theoretical base. The internal factors including task value and self-concept of ability do contribute to students' achievement and persistence (Sichivitsa et al., 2002; Sichivitsa 2003, 2004, 2007; Demorest et al., 2017), but the external factors such as parental support on top of supports from teachers and peers also play a major role in shaping the task value and the self-concept of ability (Davidson et al., 1995-96; Frome & Eccles, 1998; Sichivitsa et al., 2002; Sichivitsa 2003, 2004, 2007; Demorest et al., 2017).

Methodology

This writing's methodical distillation employs a qualitative literature study approach derived from articles and previous studies. The qualitative literature study is an elaborate yet revealing technique to comprehending the intricacies and complexities of human experiences and occurrences in the area of research methods (Denzin & Lincoln, 2011; Gibbs, 2007; Merriam, 2009). A literature review is a cornerstone of scholarly research that allows researchers to delve into the depths of existing knowledge, critically analyse it, and integrate findings to increase understanding. Literature reviews help to generate fresh insights while honouring the foundational work that has led the way through a thorough process of data collection, analysis, and interpretation. Qualitative literature research is centred on the in-depth exploration and analysis of textual sources in order to elicit rich insights and understandings. The concept of hermeneutics, or the art of interpretation, is central to the approach of qualitative literature studies. Researchers are constantly reading, reflecting on, and interpreting texts (Denzin & Lincoln, 2011; Gibbs, 2007; Merriam, 2009).

In qualitative literature studies, data analysis entails a rigorous journey of coding and thematic inquiry (Gibbs, 2007). Within the collected writings, this research uncovers recurring patterns, themes, and narratives. The study organises content into meaningful units using coding and then uses thematic analysis to reveal

the threads that connect these units. Although inherently subjective, this approach brings to the surface a deep understanding of the subject matter that quantitative methods frequently fail to capture.

External Factors on Music Persistence

Parental Musicianship and Support in Music

Three decades of research demonstrate that parental influence has been recognised as an utmost factor in influencing their children in a variety of ways including motivation and persistence. Parental involvement and support in students' education includes learning at home, school and even in the community. During students' early childhood, in most cases family serves as a major influence to the students' social skills (Cooper et al., 2010). According to Wigfield, et al. (1997), early in children's lives, particularly around the first or second grade, the children begin to assess their ability to do and perform a variety of tasks. Children are liable to evaluate based on their own opinions and feedback received from close adults in their lives. Young children's self-perception is determined more by parental assessment than class grade (Frome & Eccles, 1998). Furthermore, mothers' feedback comes out as a greater influence on students' self-concepts of ability than the teachers' evaluations (Wigfield, et al., 1997).

Studies have shown that students' achievement improves when parents are also involved with the students' progress (Driessen et al., 2005; Jeynes, 2007; Burak & Ateş, 2022). For example, research on students' reading ability (Hawes, 2005) and research on students' mathematics achievement (Hong et al., 2010) showed that parental support does have a significantly positive effect on students' achievement. Parents play a major role in the development of their children's values (Hutchinson et al., 2003). Sharing musical experience creates a powerful bonding connection between children and parents, and thus parents' involvement is important in students' musical developments (Burak & Ateş, 2022; Sichivitsa, 2007; McPherson, 2009). "Students' musical development is greatly influenced by their parents and can be seen in the cases of Wolfgang Amadeus Mozart, Clara Schumann and, more recently, Yehudi Menuhin and Jacqueline du Pré" (Creech, 2010, p. 13). "Parents in many mainland's Chinese families will relocate to other provinces or countries in order to have their children attend better music schools or become prominent musicians or even stars" (Pellegrini, 2008, p. 47). In addition, Creech & Hallam (2009) agreed that parental involvement or support such as shared musical experience, provision of materials, communications with instrumental teachers and home supervision, support in student's concerts, can cover the cost of instrument and lessons. Renwick & McPherson (2002) concluded that there are particularly positive impacts of parental support and supervision towards students' approach to practice, musical awareness, and their musical achievement. Students' decision to continue with music lessons and practice is mainly influenced by their parents' attention and participation in the students' music training (Creech & Hallam, 2003). The positive influences and students' self-efficacy also increase the students' value of music and therefore gain their intentions to continue music learning and music participation. Louis Armstrong

was a special case, in that he achieved great musical success and “musical intelligence without parental support” (Creech, 2010, p. 13). Although most research has suggested the particular importance of parental support in developing the students’ interests in music, Hallam (2002) argued that it may not be necessary. Burland and Davidson (2002) found that some students had no parental support but they persisted in their music studies and in the end became professional performers. Young learners’ characters and nature may strengthen their commitment to practise (Gouzouasis et al., 2008). Both Hallam (2002) and Sichivitsa (2004) agreed that without any parental feedback, based on students’ aspirations and desires, they still can develop their independent interests in music. However, the presence of parental support can have a significant positive effect on a student’s motivation in music.

Students should nurture “an independent interest in music” based on their own aspiration, commitment, and enthusiasm, without any parental feedback (Sichivitsa, 2007, p. 56). Denny (2007) reiterated that children’s participation in music has no connection to parental pressure, but it is positively correlated with their future desires. Students who have the intention to persist participating in music activities are considered as those who value music most (Eccles, 1983; Sichivitsa, 2004; Southgate & Roscigno, 2009). Many studies showed strong correlation between students’ performance and their teachers’ effort and efficacy (Howe & Sloboda, 1991; Davidson et al., 1998; Woody, 2001; Georgiou et al., 2002). Hedden (2007) concluded that parents, teachers, peers, and self-perception may work together in influencing a student’s attitudes towards participation in music.

Many studies agree that as children enter middle school or junior high school, the frequency of parental involvement decreases (Jackson & Davis, 2000; Jackson et al., 2004). Wright and Wilfls (2003) explained this situation as a common preference of young teenagers because they are not keen on the idea of having their parents’ presence at school. Zdzinski (1994, 1996) reported that students’ performance level and cognitive musical progress at the elementary and secondary level are influenced by parental involvement. However, the effects of parental involvement are more apparent at the elementary level.

Academic Integration

Tinto (1993) described academic integration as students’ variety of individual experiences through the formal and informal academic systems of the association. Nora (1993) defined academic integration as the progress of a strong attachment with the academic atmosphere both in and outside of class. Ishitani & DesJardins (2002-2003) identified academic integration as students’ perception of their own academic experiences and activities that encourage academic expansion through interaction with peers, faculty, and teachers. The degree to which academic integration arises is determined by the academic performance and level of academic expansion of the student. Academic integration consists of a number of factors that influence the capability of students to develop into a part of an educational academy environment. Some examples of these factors are grade point average, satisfaction with staff, taking part in study groups, and quality of educational advocate (Arnold, 1999).

Music teachers engage an exclusive place in students’ lives because of the

opportunities to create more momentous musical learning for students, which involve merging the school musical activities and outside of school musical experiences and concerning the parents in music instruction. According to Sağer et al., (2022) “activities based on active learning were effective on motivation for viola lessons.” Teachers with superior pedagogical qualifications and with more knowledge and self-confidence in their teaching skills are more expected to involve parents in the music classroom (Macmillan, 2004). Inside a classroom, students are more motivated when they identify their teacher to be encouraging and helpful (Brandstrom, 1995-96; Burnett, 1999; Pitts, 2004), able to give good explanation of material (LeBlanc, 1992), able to present clear instructions for students’ work, and able to give direct useful feedback in a positive manner (Price, 1983). Teachers’ capability to recognize and accommodate individual differences (Kvet & Watkins, 1993), as well as give positive strengthening and overall support emerge to be similarly important for motivating students and helping them succeed (Pitts, 2004).

Social Integration

Braxton (2000) defined social integration as the degree of compatibility between the social system of the academy and the students. Tinto (1993) described social integration as a student's common sense of “fit,” and lack of separation with the social system of an academy and/or its variety of cultures. Kuh and Love (2000) defined social integration as the student's social and psychological comfort with the academy's atmosphere, association with or acceptance by kinship groups, and a sense of “feeling right” that provides the precautions needed to join with others in general causes, whether academic or social. Bean (1985) and Nora (1993) have identified three measures for social integration: (a) the extent of students’ participation in extracurricular activities, peer friendships on campus, and relationships with instructors outside of class; (b) students’ evaluation on the quality of these experiences, for example, the degree of satisfaction with the relationships; and (c) a global assessment of students’ satisfaction with the social life or with the social opportunities on campus.

Peer tutoring or support is also a factor for students’ motivation to be actively involved in music activities and performances because it makes them feel comfortable in the class (Burnard, 2002; Hall, 2005). In contrast, peer rejection or unappreciative attitude may create discomfort and impede students’ progress (Howe & Sloboda, 1992). Finnäs (1989) reported that peer pressure, both actual and perceived, may cause changes in students’ behaviour. He reported that teenagers tend to show less preference for folk and classical music in front of their peers but they show higher preference in such music privately. As for rock music, students’ preferences remained the same regardless of the condition. In his past study, Finnäs (1987) reported that students’ behaviour in front of peers is influenced by their overestimation of their peers’ love for rock music. Demorest et al., (2017) suggests that music educators should focus on creating a positive and supportive environment for students, and that peer influence can play an important role in students' decisions to continue participating in music. According to Sweet (2010), his study concludes that while it cannot be generalised to the general population of eighth grade boys or middle school

choir, other middle school choral teachers may find “similarity in process or situation” and benefit from consideration of the findings. The study suggests that middle school boys enjoy singing in choir class and in auditioned after-school choirs because of the social connections they make with peers, the opportunity to perform challenging music, and the sense of accomplishment they feel after a successful performance. The study also highlights the negative attitudes that some boys experience from peers and family members about singing, which can make them feel embarrassed or ashamed. The study suggests that middle school choral teachers should be aware of these negative attitudes and work to create a musically productive, collaborative, and safe classroom environment.

Previous Musical Experience

Previous musical experience includes attitudes, intentions, commitments, and persistence from over prolonged periods of time. Parental support, self-perception of ability, and other factors influence students’ decisions for future participation in certain activities. First-hand experience in a particular field of study may provide the baseline for students’ apprehension of the task's importance and ultimately determine continuation decisions.

Tinto (1993) included personal skills, abilities, and prior schooling as some of the pre-entry attributes that directly influence one's initial intentions, goals, and commitments. Tinto suggested that individual characteristics influence student’s persistence indirectly through commitments and integration in college. For instance, students with poor educational preparation may have difficulty in meeting the academic demands of an institution, leading to academic incongruence, and resulting isolation. The following section presents research findings in music and social sciences which examined relationships between learning experiences and students’ personality characteristics, resulting commitments, attitudes, self-esteem, self-concept of ability, achievement, and persistence.

Kukla (1978) concluded that students with positive previous experiences have a tendency to motivate students to take part in related activities in the future. Neil (1998), who studied the high school students, stated that students who enjoyed singing in choir in the past and who saw their program as worthwhile are most likely to join the choir again in the following year. Chandler et al. (1988) found similar results in a study of ninth grade instrumental students. High school students who enjoyed playing their instruments in the past are most probably to practise more regularly, to desire to move up within their performance group, to achieve higher levels of performance, to feel successful, and to be determined to play their instruments longer in the future.

Harrison et al. (1994) found that previous music experience positively and significantly affects college music theory students’ aural skills. According to Neil (1998), previous musical experience is a strong motivation factor for high school students. In Neil’s study, singers who previously participated in choirs and perceived in the choral program as reputable were more likely to continue membership in the program. Mizner (1993) found that the desire to sing in choirs decreases with age, and attitudes towards singing are not related to students’ decisions to re-enrol in choir.

Internal Factors on Music Persistence

Value of Music

Putting personal perception of the significance or importance on a task, or in other words, putting value on the task may perhaps influence students' persistence (Eccles, 1983; Eccles & Wigfield, 2002). There may be various internal and external reasons for students to value their participation in a specific task. According to Eccles et al. (1983), there are four components of the subjective task value construct which are: (a) attainment (determination to do well in the task), (b) interest (enjoyment from performing the task), (c) utility or importance (usefulness of the task to achieving later goals), and (d) cost (readiness to make sacrifices in order to participate in the task). It is not necessary for students to be motivated by all components; sometimes, students may be motivated by one value component or more, and students' value of the task may change and modify with time from one component to another.

Eccles (1983) and Wigfield et al. (1998) have developed and validated the expectancy-value theory which states that one's persistence and achievement on a task is influenced by a combination of competence beliefs and task values. Over time, the common influence of students' task value and expectancy of success enlarge (Wigfield et al., 1997). Students will place more energy and time in activities to reach a higher level of performance if they value those activities in which they feel successful. (Durik et al., 2006; Wigfield et al., 1998; Wigfield, et al., 1997).

Self-Concept in Music

According to Eccles et al. (1983), self-concept of ability emerges to be an essential internal factor that orderly influences students' achievement contentment with the learning environment (Sichivitsa, 2003, 2004, 2007), interest in the subject (Marsh et al., 2005), and finally, students' persistence (Bandura, 1993; Klinedinst, 1991). Eccles et al. and Bandura also agreed that self-concept of ability is a central factor in shaping students' choices on the task participation. Students' earlier experiences of success or failure in a task influence students' expectations for performance in related tasks in the future, and as a result, conclude their participation decisions. Students have a tendency to avoid tasks that have formerly resulted in failure but are prepared to engage in activities that have formerly resulted in success, even if those activities are challenging.

The choices of tasks by people usually come with the expectation to succeed because of the desire to appear competent to themselves and others (Kukla, 1978). Smith (2005) said that students tend to avoid challenging tasks to cover their lack of talent if they perceive music performance as a reflection and function of their talent rather than their practice efforts. Commonly, there is a tendency for students to choose behaviours which can help them to protect their self-worth and avoid failure (Covington, 1984). Covington and Omelich (1985) distinguished between two main feelings, which are shame and guilt, as associated with failure. Usually, students would feel guilty when they fail a task because of their low effort for the tasks, yet when students put forth high effort and still result in failure, they would most probably

feel ashamed. Between guilt and shame, students will most probably choose guilt to protect their self-worth with respect to the task performance, and therefore, they are not likely going to put major effort into tasks that are probable to result in failure.

According to Demorest et al. (2017), musical self-concept is a significant predictor of future music participation, and that music educators should focus on developing students' self-concept in order to encourage more participation in music. Students who had a positive self-concept were more likely to continue participating in music, while those with a negative self-concept were more likely to drop out.

Theory and Model on Persistence

Past studies on achievement and motivation yielded various theories, but all of them normally focused on one or two aspects of human cognition and behaviour (Bandura, 1993; Eccles et al., 1983; Weiner, 1979). Although empirical studies may have successfully proven the influence of the factors studied on students' motivation and persistence in music, they rarely incorporated the results into the bigger theoretical framework. The objective of this study was to incorporate the findings of past studies, both theoretical and empirical, into a new theory of music motivation that explains the interactions among the selected internal and external factors which gradually shape students' motivation to persist in music, and to test the theory through a path analytical model.

Vincent Tinto's Theory

Tinto's Theory of Individual Departure from Institutions of Higher Education (1975, 1982, 1987, 1993) explains the transition of students from high school to college, integration in college as well as their persistence. His study focused on how students with varying background characteristics correlate with academic and social systems of college and how those experiences affected students' persistence and retention. His research focused on events that occurred in the college after the students' enrolment and before their later educational decisions. His research subjects were the students that have decided for voluntary withdrawals and the students that were being dismissed from the college.

Tinto (1993) concluded that persistence in college is influenced by personal background characteristics, early goals and commitments, social and academic integration in college, and later goals and commitments. He reported that students have different goals and commitments when they first register at the college, but the experiences they gain in the college may have caused great changes in their initial intention. Various internal and external determinant factors involved in shaping the students' decision in their later educational commitments. According to Tinto, students who choose to voluntarily withdraw are students with low goal commitments whereas those with higher goal commitments are more motivated to persist in the current college or seek chances to go into better institutions. He added that students' withdrawal may also be a result of other factors such as priority to external community, family, or other commitments that have higher priority than the educational and institutional commitments.

Students that are unable and unwilling to fit into the college community may face problems in academic satisfaction and social integration in college (Tinto, 1975, 1982, 1987, 1993). Tinto pointed out the probability of these students to be confused by the priority between their academic and social needs. Their perception of having no desire to have social integration and failing in fulfilling academic demands is reflected in their action of dropping out from the college. In short, students' decision for early withdrawal is most probably due to their inability to cope with the new environment (Tinto, 1993). This is especially true for the first-year students who have a higher tendency to feel unsatisfied with their social interactions with peers, faculty, and staff. Nevertheless, there are also students who withdraw from the college because they want to enrol in a better college. Sichivitsa et al. (2002) were among the earliest researchers who applied Tinto's model in a study on choral students in college. She found that students' motivation in music is negatively correlated with academic integration but positively correlated with social integration. Students that have better social integration also have better intentions in music.

Tinto's model takes students' personalities and general environment in college life into consideration. He suggested various approaches to be used for students' academic and social needs and at the same time reducing the negative influence of external commitments. He included a variety of educational and non-educational factors in the model and these factors are able to shape students' intentions and commitments in due course, leading to persistence.

Veronica O. Sichivitsa's Model

In February 2001, Sichivitsa, Barry and Guarino were the first researchers to examine persistence in choir by using Tinto's theory. In August the same year, Sichivitsa finished her Doctoral dissertation in Auburn University. Sichivitsa examined the influences of six variables on music students' intentions to continue participation in music class in the future (2003, 2004, 2007). The six variables were parental support in music, previous musical experience, self-concept in music, teachers and peers, academic and social integration in music classes, and value of music. Sichivitsa examined the internal and external factors that might influence the students' interest and persistence in music over time, and investigated the nature of the relationship among these factors.

Sichivitsa's path analytical model is similar to Tinto's model (1993), which begins with the background characteristics, followed by academic and social integration, and ends with the intentions for music participation in the future. Sichivitsa has redefined the variables in Tinto's model to suit his studies on music education. She also added expectancy-value theory from Eccles et al. (1983) in her model by introducing separate variables of self-concept and value of music. The theory presented in her studies attempted to evaluate and quantify the effects of the internal and external factors on each other, and ultimately on students' value of music, which in turn, would impact students' self-reported future musical intentions. From this theory, Sichivitsa came out with the hypotheses:

Parental support of music and the amount of students' previous musical experience

will influence students' self-concepts in music. Previous musical experience and parental support will also have a reciprocal effect on each other. Students' self-concepts in music will influence their academic and social integration in choir. Academic integration will impact social integration, and both will influence students' value of music, which in turn, will impact students' self-reported future musical intentions. (Sichivitsa, 2007, p. 58)

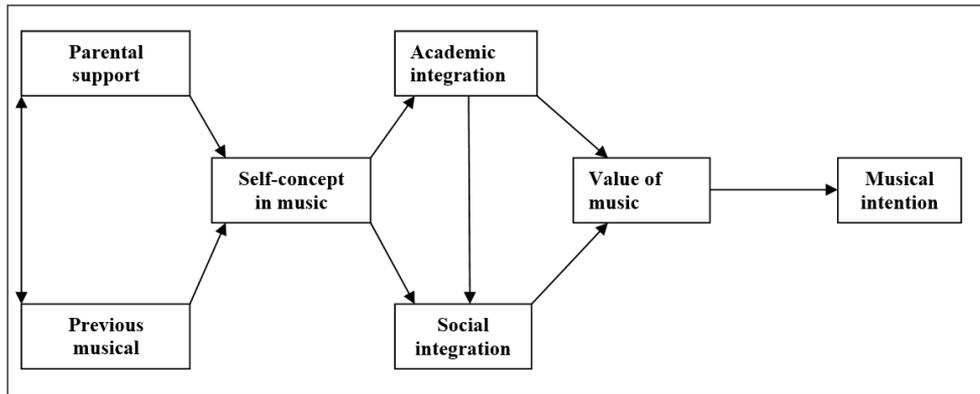


Figure 1. Path-analytical model: Influence of parental support of music, previous musical experience, self-concept in music, academic integration, social integration and value of music on musical intentions.

Sichivitsa tested her theory through a longitudinal path analytical model (Figure 1) which assessed the direct and indirect influences on music students' intention to continue participating in music classes in the future. According to Sichivitsa, path analysis was created so that it would be possible for the researcher to look at the amount of students' life experiences and events, and the influence of variables on one another over time. External variables that were not affected by other variables (i.e., parental musicianship and support in music, and students' previous musical experience) appeared at the left side in the model whereas internal variables that were influenced by other variables (i.e., self-concept of musical ability, value of music, academic integration, and social integration) appeared at the right side. There were six variables which were two internal variables: parental support of music and previous musical experience; and four external variables: self-concept in music, academic integration, social integration, and value of music.

Sichivitsa defined the variables as followed (2007, p. 59):

- i. Parental support of music measured parental involvement in music (parents go to concerts with their children, play an instrument, enjoy singing and listening to music), and support of their children's musical involvement (parents go to their children's performances, talk about music with children, approve and encourage children's music studies).
- ii. Previous musical experience measured the total number of students' (a) choral (church, school, community ensembles); (b) instrumental (marching

- band, symphonic band, solo instrumental); and (c) solo vocal experiences in years.
- iii. Self-concept in music assessed students' perceptions of their own musical ability and of other adults' opinions of students' musical ability.
 - iv. Academic integration measures students' satisfaction with the informal interactions with other choral members and the conductor.
 - v. Value of music assesses students' perceptions of musical experiences as ones that provide opportunities for personal growth, enjoyment, and learning as well as confirm positive characteristics of them.
 - vi. Musical intentions measured students' intentions to participate in formal and informal musical activities in the future.

Sichivitsa developed the initial version of the Choir Participation Survey from her previous research project (Sichivitsa et al., 2002). The questionnaire was consulted by four independent experts in music education, educational psychology and choral music for the modification purpose and the final version of the Choir Participation Survey was evaluated and approved by the panel. In 2002, results from Sichivitsa, Barry and Guarino's study showed that students' higher intention for future music participation were influenced by parent's involvement in music and support on their children's decisions to study music which can motivate their children to believe in their ability to do well in music, and lead them to higher satisfaction with formal and informal aspects of choir. Parental musicianship and support in music and also students' satisfaction with their learning in choir are the main predictors of students' musical intention. Both the experience and the significance that students gain from these events affect their involvement decisions.

In 2003, Sichivitsa came out with the results that the value of music seems to be the most significant finding and the strongest direct predictor of musical intention. Sichivitsa concluded that "students who have more musical experience and whose parents are more involved in music and supportive of their children's musical interests tend to develop better self-concepts of musical ability, to value music more, and as a result, to be more motivated to continue music participation in the future" (p. 338). In 2004, Sichivitsa continued to examine direct and indirect influences of six variables (parental musicianship and support in music, previous musical experience, self-concept of musical ability, academic integration, social integration, and value of music) not only for voice students, but also for students who played instruments. She assessed the students' intention to continue music participation in a group of fourth, fifth, and sixth grade students. Result showed that one simple, reliable predictor of students' musical goals was the value they placed on music. In this study, students' perceptions of their musical aptitude affected how well they fit in with their peers, which in turn predicted how much they valued music and intended to engage in musical activities in the future.

In 2007, Sichivitsa found that students with higher levels of parental support of music and students with more previous musical experience would have better self-concept in music. Students with more previous musical experience were also reported to have higher levels of parental support of music. It was also reported that students

who had better self-concepts in music were more satisfied with the academic aspects of the choral class and social aspects of the class. Students who felt satisfied with the academic aspects of the choral also valued music more. The students who valued music more had higher intentions to continue music participation in the future. From the results, the path analytical model (Figure 1) was validated with 42% of variance in college non-music majors' intentions to continue participation in various musical activities in the future. Previous research by Tinto (1993) and Sichivitsa et al., (2002) were able to explain 12% and 50% of variance in students' intentions, and they considered these results significant. Therefore, Sichivitsa's model is reliable to be used in the study or music learning persistence.

Conclusion

This paper presents the studies that have been conducted on the motivation for music persistence and related factors. Vincent Tinto and John Bean included persistence as an important element of individual motivation and behavioural intentions to stay or leave. This paper is based on Sichivitsa's path analytical model which is influenced by Tinto's Theory of Individual Departure from Institutions of Higher Education (1975, 1982, 1987, 1993). The review discusses literature on music persistence and concluded that the main factors that influence the students' persistence are parental musicianship and support of music, previous musical experience, self-concept in music, academic integration, social integration, and value of music. The review then discusses the closely related constructs such as theory and model on persistence. The discussion on the role of Sichivitsa's model on music persistence was validated with 42% of variance in college non-music majors' intentions to continue participation in various musical activities in the future. More research is needed in the field of music motivation and persistence to better determine the best ways to recruit and retain students in music programs. Little research has been done on the relationship between the value of being musically literate and students' retention in a musical program. It seems that valuing music may be an important variable that influences students' musical persistence. Students can be influenced by a number of both musical and non-musical reasons in their decision to continue or drop out from a program. Researchers might try to discover at which point in life students are most likely to drop out and how teachers and parents can help them stay in music. Therefore, further research should provide more insight into the reasons behind musical motivation.

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