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Factors Related to Non-music Majors' Intentions to Continue Participating in Ensembles: The Theory of Planned Behavior (TPB)

Based on the Theory of Planned Behavior (TPB), the purpose of this study was to identify the extent to which variables proposed by the extended TPB (i.e., attitude, subjective norms, perceived behavioral control, and value of music) were associated with non-music majors' intentions to continue participating in ensembles. The final sample included 200 non-music majors (62% return rate) from performing ensembles in the southeastern United States. Participants took an online survey that involved an open-ended question, the TPB Scale, and demographic information. The results of the quantitative data analysis indicated that all four predictor variables appeared to be significant indicators of non-music majors' intentions to continue music participation. These results appeared to be the same when examining contributors of non-music majors' intentions by their year in school. The responses to the open-ended question showed relationships between predictor variables across the data set: (a) attitude, value of music, and subjective norms; (b) perceived behavioral control (self-efficacy) and subjective norms, and (c) perceived behavioral control (controllability), attitude, and value of music. The findings have potential for music educators seeking to understand non-music majors' psychological decision-making processes, as well as for predicting attitudes and behaviors related to continued participation in ensembles.
Keywords: intention, motivation, non-music majors, retention, Theory of Planned Behavior (TPB)

Introduction

In the field of music education, educators have long discussed musical engagement and lifelong participation in music (Brown, 2016; Mantie & Dorfman, 2014; Schultz, 2018). In the United States, the Tanglewood Symposia I & II

(Mark, 2020), the Music and Lifelong Learning Symposium (2016), and the Vision 2020: Housewright Symposium (Madsen, 2020) supported the importance of music as a lifelong learning activity. The National Standards in the Arts (1994) and the National Core Arts Standards (2014) have also stressed the importance of lifelong music learning. These symposia and standards emphasized that people of all ages deserve to continue experiencing and seeking out musical participation throughout their lives. Furthermore, extensive research in the area of music as a lifelong activity has demonstrated that continued music participation contributes to self-confidence, quality of life and well-being, escape or stress relief, moral-emotional development, mental health, social interaction, and cognitive development (Brown, 2016; Mantie & Dorfman, 2014; Schultz, 2018).

In spite of the importance of music as a lifelong activity, numerous researchers have discovered that many students who had joined an ensemble did not participate in a collegiate performing ensemble after high school graduation (Bowles & Jensen, 2012; Creech et al., 2013; Mantie & Dorfman, 2014; Vial, 2015). In particular, Mantie and Dorfman (2014) described that approximately 75-80% of non-music majors with high school music involvement did not join ensembles on college campuses. They also noted that only 14.6% of participants reported partaking in regular music making activities. Given these low music participation rates after high school, it seems that the college years represent an important transition point in many young adults' lives. Particularly for non-music majors, music programs must compete with rigorous academic schedules and other extracurricular activities that might be more interesting or valuable to students' needs and future careers. Accordingly, numerous scholars have drawn attention to the importance of examining factors leading to continued participation at the collegiate level (Amundson, 2012; Asmus & Harrison, 1990; Brown, 2012; Daigle, 2018; Faber, 2010; Heath, 2017; Jones, 2018; Klickman, 2014; Mantie, 2018; Mantie & Dorfman, 2014; Marra, 2019; Moder, 2018; Sandene, 1987; Sichivitsa, 2007; Zdzinski, 2004).

Scholars have revealed several principal factors impacting non-music majors' decisions to continue or discontinue participating in ensembles. Factors include the influence of parents, teachers, and peers; value of music; positive previous musical experiences; personality traits; self-efficacy beliefs; and a love for playing/singing music. Moreover, some scholars have discovered that the satisfaction of fundamental psychological needs (autonomy, competence, and relatedness) were factors influential to a non-music major's decision to continue or discontinue participation in performing ensembles (Bonneville-Roussy et al., 2017; Evans & Bonneville-Roussy, 2016; Valenzuela et al., 2018). Although there has been substantial interest in examining factors leading to non-music majors' decisions to persist in music

ensembles, little research has employed the Theory of Planned Behavior (TPB) to explain non-music majors' decision-making processes. In current times, the TPB has been employed as a theoretical framework to explain human behaviors in decision-making processes in various contexts (Ajzen, 1991, 2015).

Theoretical Framework: Theory of Planned Behavior (TPB)

The TPB (Figure 1) postulates that intention is based on three main antecedents: (a) attitude, (b) subjective norms, and (c) perceived behavioral control (Ajzen, 1991; Ajzen & Fishbein, 2000). Attitude, the first determinant of intention, captures an individual's overall evaluation of behavior performance. Subjective norms refer to the influences of important people who have sway over decision-making. These influences affect an individual's likelihood to perform or not perform a particular behavior. The third predictor of intention, perceived behavioral control, reflects an individual's perception of the ease or difficulty of performing a targeted behavior. Perceived behavioral control comprises two dimensions: internal control related to self-efficacy (e.g., skills, capabilities, and power of will) and external control related to environment/controllability (e.g., time, opportunity, and dependence on others) (Barua, 2013).

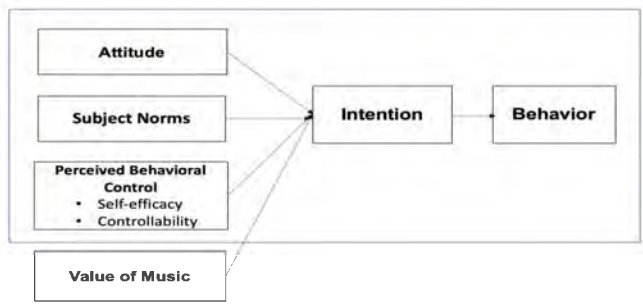

Figure 1. The Extended Theory of Planned Behavior Model (TPB) (Ajzen, 1991)

Although the TPB has indicated relative success in predicting an individual's intention to engage in a certain behavior in varied contexts, Sniehotta and his colleagues (2014) argued that the TPB does not fully account for a large proportion of variance in intentions. Ajzen (2015) stated that this problem could be alleviated through extending the TPB model by including additional variables in a certain context in order to improve the prediction power for individuals' intentions in that specific context. Consequently, in this study, value of music was added to the original TPB model because there is growing empirical evidence that the value

of music is a powerful predictor of non-music majors' decisions to continue with musical activities (Daigle, 2018).

Secondly, according to the TPB, subjective norms refer to influences from important people (normative referents) about specific behavior (Ajzen, 1991). The critique is that subjective norms may have a wide range of normative referents (Kim & Han, 2010). To alleviate this problem, Ajzen (2015) suggested employing focus groups (pilot study) to construct a new set of subjective norms for a specific behavior that is representative of the research population. Thus, I used an open-ended question to identify normative referents who would influence participants' decision-making processes to continue music participation.

The TPB was employed as a theoretical framework to explain and predict human behaviors in decision-making processes in various contexts (Ajzen, 2015; Fu & Juan, 2017; Taufique & Vaithianathan, 2018). Although previous studies in the field of music education were not grounded in the TPB, many music educators have discovered that attitude, subjective norms (e.g., parents, teachers, or peers), perceived behavior control (i.e., self-efficacy and controllability), and other elements (e.g., value of music, year in school) were important factors influencing non-music majors' decisions to continue studying music. These are all factors proposed by the TPB model (Figure 1). While previous studies adopted each variable of the TPB in isolation or in pairs, in the present study I used the entire TPB model because it could be useful to examine factors impacting non-music majors' psychological processes of decision-making related to continued participation in ensembles more holistically.

Present Study

Drawing upon the TPB, the aim of this study was to identify the extent to which variables proposed by the extended TPB (Figure 1) were associated with non-music majors' intentions to continue participating in ensembles. In this study, a non-music major referred to someone on campus who was not majoring or minoring in music, but was enrolled in a performing ensemble (e.g., band, choir). Additionally, intention indicates non-music majors' willingness to continue participating in ensembles in a school or in the community. In the current study, I have sought to answer the following research questions: (a) Considering the variables (i.e., attitude, subjective norms, perceived behavioral control, and value of music) proposed by the extended TPB (Figure 1), what predictor variable(s) contribute to non-music majors' intentions to continue participating in ensembles?; (b) When dividing groups of students by their year in school (freshmen, sophomores, etc.), what predictor variable(s) contribute to non-music majors' intentions to continue

participating in ensembles?; and (c) To what extent do predictor variables (i.e., attitude, subjective norms, perceived behavioral control, and value of music) relate to one another?

Method

Measurement Instruments

I created an online survey questionnaire via Qualtrics that consisted of three sections: (a) an open-ended question, (b) The Theory of Planned Behavior Scale, and (c) demographic information. The entire survey took approximately 15-20 minutes to complete. To ensure anonymity and privacy, names were not collected as part of the questionnaire.

Within the main questionnaire, participants responded to the open-ended question, "Briefly describe factors influencing your intentions to continue music participation." The purpose of this open-ended question was to expand on the data, which does not provide a quantitative analysis. To avoid answering based on thoughts and ideas relating to the TPB, the open-ended question appeared first, followed by a screen that contained closed-ended question (The Theory of Planned Behavior Scale).

The Theory of Planned Behavior Scale consisted of five subscales: (a) attitude, (b) subjective norms, (c) perceived behavioral control, (d) value, and (e) intention. Except for subjective norms, items on attitude, perceived behavioral control (self-efficacy and controllability), value of music, and intention were based on the existing validated scales from the previous literature (Paul et al., 2016; Yadav & Pathak, 2017). I modified the items for use in a questionnaire suitable for a musical context. A confirmation factor analysis (CFA) confirmed the modified items used in the current study: (CFI = 0.96; SRMR = 069; RMSEA = 0.05).

Particularly, six semantic differential scales assessed attitude (e.g., "For me, participating in ensembles would be: 1= Unenjoyable, 7 = Enjoyable"). An eight-item scale assessed perceived behavioral control, four of which examined controllability (e.g., "I could easily handle continued participation in ensembles"), and four of which assessed self-efficacy (e.g., "Being able to sing or play an instrument proficiently makes it easier to continue participating in ensembles."). Six items measured value of music (e.g.," Music is an important part of life and adds an exciting dimension.") Lastly, a four-item scale assessed intentions to continue music participation (e.g., "I will join an ensemble in a school or in the community"). Participants in this study responded to each item on a seven-point scale (1 = *strongly disagree*, 7 = *strongly agree*) except for the items on attitude. The variables used in

this study indicated high internal consistency: intention (α = .96), attitude (α = .93), value of music (α = .88), and perceived behavioral control (α = .87).

Regarding items on subjective norms, I used an open-ended question (pilot study) to create a new set of items relating to subjective norms as Ajzen (2015) suggested. Participants listed the individuals or groups of people who would influence their decision-making process to continue with musical activities. A convenience sample of 160 non-music majors from a public university with no overlapping participants from the main survey completed this open-ended question (80 females, 80 males; mean age 19.3 years, *SD* = .077, range 18-22 years). Following Ajzen's procedures, seventy-five percent of the most frequently mentioned normative referents on the open-ended question were used to create the final closed response questionnaires. The development of five referent groups resulted from the pilot study: (a) friends, (b) teachers, (c) parents, (d) other family members, (e.g., grandparents, siblings, relatives), and (e) classmates, neighbors, or coworkers. Based on this result, statements of subjective norms were developed (e.g., "My friends tell me the importance of continued ensemble participation"). The subjective norm items used in this study produced high reliability coefficients (α = .89).

Participants and Procedures

I used convenience sampling (Creswell & Poth, 2016), which is a strategy for purposeful sampling in qualitative research. Initially, I searched for performing ensembles for non-music majors in public universities in the southeastern United States via websites. After obtaining IRB approval, I sent an email with a short description of this study to the college directors who taught performing ensembles for non-music majors in the southeastern United States. The college directors were selected based on their teaching experience, student population at the university at which they taught, and previous contact and conversation with the researcher. Of the ten initial contacts made, six college directors (3 males and 3 females) of six different ensembles from four universities agreed to distribute the survey to their students. These four universities were all public schools and large institutions (over 30,000 students). The directors' teaching experience ranged from 15 to 20 years and their ensembles consisted of approximately 50-80 students. These groups performed concerts at least twice per semester and their repertories included different styles from the 16th to the 21st centuries. The directors who were interested in the present study distributed the link to the online survey (Qualtrics) to their ensemble students. Students who agreed to participate in this study completed the questionnaire on a voluntary basis in August of 2019.

The total number of respondents was 223 out of 360 students (62% return rate). Participants (N = 223) in the current study were non-music majors (113 males, 110 females, and 0 other) from performing ensembles from four public universities in the southeastern United States.

Data Analysis

I analyzed the data in two parts. In the first part, I computed descriptive statistics, Cronbach's alphas, and stepwise regression using SPSS 26. In the second part, to analyze the qualitative data, I organized all the data using HyperResearch, a qualitative software package, and employed an inductive approach (Bogdan & Biklen, 2006). In order to strengthen the reliability of the identification of the written statements, I adopted peer debriefing. For this process, I sent the initial analysis and findings generated by the data to an external researcher who is knowledgeable about qualitative methodology. The external researcher was not connected to the study and had no previous relationship with the participants (Creswell & Poth 2016). Feedback that I received from the external researcher confirmed the dependability of the data.

Results

After eliminating incomplete responses and those from music majors, the final sample included 200 (n = 91 male, n = 109 female, and n = 0 other) out of the total 223 participants. I excluded music majors because the focus of the present study was non-music majors' intentions to continue participating in ensembles. Table 1 presents an analysis of the final sample demographics for the six ensembles included in this study.

Table 1
Demographic Profile Distribution (N = 200)

Characteristics	Ensemble 1 (n = 33)	Ensemble 2 (n = 35)	Ensemble 3 (n = 33)	Ensemble 4 (n = 30)	Ensemble 5 (n = 36)	Ensemble 6 (n = 33)
Gender						
Male	35.64%	40.12%	39.33%	50.36%	50.12%	52.23%
Female	64.36%	59.88%	60.67%	49.64%	49.88%	47.77%
Other	0%	0%	0%	0%	0%	0%
Grade						
Freshmen	21.12%	22.02%	20.23%	19.88%	23.11%	20.13%
Sophomores	32.88%	33.98%	33.77%	33.12%	32.89%	33.87%
Juniors	33.23%	30.32%	34.13%	31.68%	31.43%	32.43%
Seniors	12.77%	13.68%	11.87%	15.32%	12.57%	13.57%
Ethnicity						
Caucasian	69.01%	59.02%	60.98%	67.76%	67.33%	65.85%
Latino	12.90%	14.98%	13.02%	12.23%	11.67%	14.13%
African American	8.11%	15.88%	16.13%	11.12%	12.11%	10.88%
Asian	8.87%	9.10%	8.76%	7.88%	7.89%	8.12%
Other	1.11%	1.02%	1.11%	1.01%	1.00%	1.02%

Table 2
Means, Standard Deviations, And Cronbach's Alpha Among the Predictor Variables (N = 200)

	Mean	*SD*	Cronbach's Alpha
Entire			
Intention	26.45	2.4	.96
Attitude	37.84	4.8	.93
Value of music	37.06	4.5	.88
Perceived behavioral control	30.57	4.0	.87
Subjective Norms	30.22	4.2	.89
Ensemble 1			
Intention	25.35	2.2	.95
Attitude	37.70	4.3	.92
Value of music	37.06	4.4	.89
Perceived behavioral control	30.47	3.9	.87
Subjective Norms	30.24	4.0	.90
Ensemble 2			
Intention	27.55	2.6	.97
Attitude	37.94	5.3	.94
Value of music	37.10	4.6	.87
Perceived behavioral control	30.67	4.1	.87
Subjective Norms	30.20	4.4	.88
Ensemble 3			
Intention	26.34	2.3	.95
Attitude	37.83	4.7	.93
Value of music	37.05	4.4	.90
Perceived behavioral control	30.54	3.8	.88
Subjective Norms	30.11	4.1	.90
Ensemble 4			
Intention	26.56	2.5	.97
Attitude	37.85	4.9	.93
Value of music	37.07	4.6	.86
Perceived behavioral control	30.60	4.2	.86
Subjective Norms	30.33	4.3	.88
Ensemble 5			
Intention	27.50	2.7	.95
Attitude	37.86	4.8	.92
Value of music	37.11	4.5	.88
Perceived behavioral control	30.52	4.1	.88
Subjective Norms	30.17	4.3	.89
Ensemble 6			
Intention	25.40	2.1	.97
Attitude	37.85	4.8	.94
Value of music	37.01	4.5	.88
Perceived behavioral control	30.62	3.9	.86
Subjective Norms	30.27	4.1	.89

Table 2 displays means, standard deviations, and internal consistency reliabilities. As seen in Table 2, Cronbach's alpha ranged from .87 to .96, which exceeded the threshold level of .70 (Garson, 2015). Items that included both self-efficacy and controllability were used as indicators for perceived behavioral control.

Research question 1: Considering the variables (i.e., attitude, subjective norms, perceived behavioral control, and value of music) proposed by the extend-

ed TPB, what predictor variable(s) contribute to non-music majors' intentions to continue participating in ensembles?

To identify the extent to which variables proposed by the extended TPB (Figure 1) influenced non-music majors' intentions to continue participating in ensembles, the intention measure was regressed simultaneously on the four predictor variables. In this study, the predictor variables were attitude, subjective norms, perceived behavioral control (self-efficacy and controllability), and value of music. The dependent variable was a composite intention rating scale score. Preliminary analyses confirmed no violation of the assumptions of normality, linearity, multicollinearity, and homoscedasticity. The results of the stepwise regression analysis indicated that a model including attitude, value of music, perceived behavioral control (self-efficacy and controllability), and subjective norms was the best prediction model, accounting for 54.0% of the variance in participants' intentions to continue participating in ensembles (F [200] = 111.13, p < .001). All four predictor variables were significant predictors of participants' intentions to continue participating in ensembles. Attitude (β = .60, p < .001) was the strongest predictor, followed by value of music (β = .41, p < .001), perceived behavioral control (β = .38, p < .001), and subjective norms (β = .24, p < .001)

Given the differences between the six ensembles (six directors) included in this study, it was important to test the equivalence of the factor loadings, covariances, and variances across these six ensembles. To do that, I used multistep invariance analysis, which provides nested-model comparisons. According to Cheung and Rensvold' suggestion (2002), I followed a set of levels: (a) configural invariance (across groups, the pattern of fixed and free parameters is equivalent), (b) metric invariance (across groups, corresponding factor loadings are equivalent), and (c) scalar invariance (factor loadings and item intercepts are constrained to be equal). The results showed that the extended TPB (Figure 1) at all three levels had good fit indexes, which indicates invariance across the six ensembles (Table 3).

Table 3

Invariance Testing Across The Six Ensembles Included In The Study (N = 200)

	$S\text{-}B_{X2}$	*df*	*CFI*	*SRMR*	*RMSEA(CI)*	ΔX^2	Δdf	ΔCFI
Ensembles								
Configural invariance	1102.58**	282	.955	.047	.058 (.054;.066)			
Metric invariance	1135.12**	300	.954	.065	.056 (.053;.069)	33.54	18	-.001
Scalar invariance	1170.42**	316	.953	.064	.056 (.054;.068)	34.30	16	-.001

Note: CI = confidential interval; CFI = comparative fit index; RMSEA = root mean square error of approximation; SRMR = standarized root mean square residual. Values in parentheses represent 90% confidence intervals. ** p < .001.

Research Question 2: When dividing groups of students by their year in school (freshmen, sophomores, etc.), what predictor variable(s) contribute to non-music majors' intentions to continue participating in ensembles?

Given the range of participants' college years in the present study, I conducted another stepwise regression analysis including the same four predictor variables used in the first stepwise regression analysis by splitting groups of freshmen, sophomores, juniors, and seniors. The dependent variable was a composite intention rating scale score. The results indicated that all four predictor variables were significant predictors of participants' intentions to continue participating in ensembles in all college years (Table 4). The only differences found were in the size of the path coefficient between subjective norms and intention, and between value of music and intention. The path coefficients between subjective norms and intention were larger for freshmen (β = .29) and sophomores (β = .27) than for juniors (β = .22) and seniors (β = .19). Among the five referent groups in this study (i.e., parents, other family members, teachers, friends, and classmates, neighbors, or coworkers), freshmen relied more on their parents ($M_{parents}$ = 30.4) than others ($M_{teachers}$ = 27.8, M_{peers} = 27.80, $M_{other\ family\ members}$ = 22.7 and $M_{classmates}$ = 19.2). In contrast, the path coefficients between value of music and intention were larger for juniors (β= .42) and seniors (β = .44) than freshmen (β = .39) and sophomores (β = .39).

Table 4
Results of Stepwise Regression Analysis for Participants' Intentions To Continue Participating In Ensembles By Their Year In School (N = 200)

Variables	*Beta*	*r*	*R*	R^2	R^2 *Change*
Freshmen					
Attitude	.60	.60	.598	.357	.357
Value of music	.39	.46	.693	.480	.123
Controllability	.38	.47	.718	.516	.036
Subjective norms	.29	.45	.739	.546	.030
Sophomores					
Attitude	.60	.60	.598	.357	.357
Value of music	.39	.46	.693	.480	.123
Controllability	.38	.47	.718	.516	.036
Subjective norms	.27	.44	.738	.544	.028
Juniors					
Attitude	.60	.60	.598	.357	.357
Value of music	.42	.49	.697	.486	.129
Controllability	.38	.47	.718	.516	.003
Subjective norms	.22	.38	.732	.536	.002
Seniors					
Attitude	.60	.60	.598	.357	.357
Value of music	.44	.49	.697	.486	.129
Controllability	.38	.47	.718	.516	.003
Subjective norms	.19	.37	.731	.534	.018

Research question 3: To what extent do predictor variables (i.e., attitude, subjective norms, perceived behavioral control, and value of music) relate to one another?

To examine the relationships across all predictor variables, I performed Pearson product–moment correlations (Table 5). In this analysis, the strongest correlation was that between attitude and value of music; the weakest was that between subjective norms and perceived behavioral control. To ensure whether these predictor variables were highly correlated, it was necessary to perform a multicollinearity diagnostic. Tolerance values less than .1 are often regarded as indicating multicollinearity. The tolerance values of predictor variables ranged from .61 to .83, which indicated there were no multicollinearity violations.

I also analyzed the open-ended responses to the statement, "Briefly describe factors influencing your intentions to continue music participation." I identified relationships between predictor variables across a data set, which did not provide a quantitative analysis.

Table 5
Pearson Product–Moment Correlations Among the Variables in This Study (n = 200)

	2	3	4	5
1. Intention	.60*	.48*	.47*	.41*
2. Attitude	1	.53*	.41*	.49*
3. Value of music		1	.39*	.44*
4. Perceived behavioral control			1	.36*
5. Subjective Norms				1

*$p < .01$

Associations among attitude, value of music, and subjective norms

The results of the qualitative analysis indicated that participants' attitude and value of music seemed closely associated with subjective norms. Some participants described the characteristics and professionalism of the teachers or conductors as being inspirational toward their value of music and enjoyment of the music learning experience. In some cases, the responses explicitly referred to the participant's relationship with their teacher. For instance, many participants stated that they valued and enjoyed their musical experiences more if they perceived their ensemble directors to be great musicians who taught materials well, as well as supportive teachers who enjoyed working with students and allowed time after rehearsals for informal interactions. Some participants also stated they felt free to make mistakes as their directors created a safe atmosphere, and this deeply contributed to their positive experiences in an ensemble. In addition to teachers, some participants mentioned that their parents and other family members' encouragement and their value beliefs regarding music influenced participants' enjoyment and value of mu-

sic. Several participants also expressed that positive social experiences in ensembles made them feel engaged in music and motivated to stay in ensemble.

Associations between self-efficacy and subjective norms

As mentioned earlier, perceived behavioral control consists of two dimensions: self-efficacy (e.g., skills, capabilities, and power of will) and controllability (e.g., time, opportunity, and dependence on others) (Ajzen, 1991). The findings of the present study indicated that participants' positive self-perception in music was linked to subjective norms (i.e., teachers, parents). For example, some participants stated that parents' positive feedback regarding practicing and encouragement toward their musical pursuits appeared to influence participants' self-concept of ability. Teachers' encouragement and assistance to develop musical skills also appeared to impact participants' own musical abilities. Moreover, there was a circular relationship between the subjective norms, a positive self-perception in music, and value of music. That is, participants with a positive self-perception in music who were supported by teachers had a tendency to value music.

Associations among controllability, attitude, and value of music

Based on the qualitative findings, it appeared that controllability, attitude toward music, and value of music seemed to have close relationships. Many participants stated that since they had busy academic course schedules, they endeavored to join an ensemble because they enjoyed playing the instruments in band or choir and wanted a creative outlet. Several participants also reported that in spite of many other interesting activities, they selected an ensemble because musical experiences were enjoyable and provided many benefits to them (e.g., a more well-rounded education, use of imagination, or emotional outlet). Additionally, a majority of participants mentioned that because music was important to their lives, they would stay in ensemble even if they had a full schedule.

Discussion and Implications

In the present study, the results of the quantitative data analysis indicated that all four predictor variables proposed by the extended TPB appeared to be important indicators of non-music majors' intentions to continue participating in ensembles. These results appeared to be the same when examining contributors of non-music majors' intentions by their year in school. The responses to the open-ended question also contained insightful information that provided an additional

level of depth. Since "intention" in this study indicated non-music majors' willingness to continue participating in ensembles, the results of this study were confined to making music in a performing ensemble.

Attitude toward musical participation and value of music

The results of this study indicated that favorable attitudes toward musical participation and value of music were crucial sources of influence on non-music majors' intentions to continue participating in ensembles. As evidenced in the quantitative results, the standardized beta coefficient indicated that among the predictor variables, attitude, followed by value of music, were the strongest predictors of participants' intentions to continue participating in ensembles. Specifically, value of music turned out to be a more significant indicator for continued musical engagement for the juniors and seniors than for freshmen and sophomores in this study. As students became older, they seemed to be less concerned about the opinions of others; rather, their own validation of music became more important. Additionally, in the responses to the open-ended question, a majority of participants used vocabulary such as and similar to "fun," "enjoyable," "value," or "music is a big part of my life," that indicated a positive attitude toward musical participation and value of music impact an individual's decision to continue with music, which supports earlier studies (Amundson, 2012; Freer & Evans, 2018; Hallam, 2013; Moder, 2013, 2018). Although enjoyment and value of music may be due to various factors—stress relief, love of making music, creative outlet, sense of accomplishment, respect for the director, musical growth, social engagement, mental or emotional well-being—the importance of a positive experience in musical participation as well as value of music is critical to continued musical engagement. Several scholars (Adderley et al., 2003; Mitchum, 2007; Moder, 2013, 2018) have suggested that a student's time is limited and music programs must compete with other extracurricular activities; thus, students' interest in and value of an activity are important for their continued participation in ensembles.

Self-perceived ability and controllability for continued musical engagement

In this study, perceived behavioral control (self-efficacy and controllability) emerged as a significant predictor of participants' intentions to continue joining an ensemble. That is, both internal factors (self-efficacy) and external factors (controllability) can make it easier or more difficult for non-music majors to continue participating in ensembles. This finding was similar to earlier studies indicating that students who had a higher view of their musical abilities tended to seek out

music participation in ensembles (Bowles et al., 2013; Bowles et al., 2014; Sichivitsa, 2007). Given the importance of a perceived positive self-efficacy, teachers would do well to give consideration to activities that build individual students' musical skills and provide effective ways to develop skills for independence. Specifically, teachers may utilize individual improvement criteria (e.g., mastering new or difficult skills) to help improve students' musical abilities. Teachers may also be sensitive to individual students' needs and their musical growth. Additionally, it is important to explain how to practice challenging music, including providing music theory background, encouraging corroborative work, and having them organize their own practice time (Bowles et al., 2014). More importantly, teachers are encouraged to create a safe environment in which students feel comfortable with teachers or enjoy coming to class (Bowles et al., 2013). Establishing respectful teacher-student relationships may allow students to overcome struggles or obstacles that deter their musical progress (Bowles et al., 2014). Furthermore, the current study's result parallels previous studies, showing that a balanced school/work schedule, flexible time commitment in ensemble, and knowing available ensembles to join were influential reasons for non-music majors to continue music participation (Amundson, 2012; Sichivitsa, 2007).

Important people affecting an individual's continued musical engagement

Consistent with previous work (Evans & Liu, 2019; Freer & Evan, 2019), results from this study indicated that subjective norms appeared to be an important factor in predicting non-music majors' participation and persistence in ensembles. Specifically, the participants in this study who had just moved from high school appeared to rely on important people in their lives (i.e., parents, other family members, teachers, friend, and classmates, neighbors, or coworkers) more than students at the end of their college years. Parents were especially important for younger college students in this study. That is, parental influence could still be vital for some college students, particularly for prospective and/or first year students' motivation to continue with an ensemble. Thus, it may also be important that parents be made aware of ensemble opportunities available in a college music program.

As evidenced in the qualitative findings, conductors' professionalism and interpersonal relationships with students were also quite influential for their continuation in ensemble participation. As such, teachers may endeavor to develop their musicianship, show genuine interest in individual students' needs, and help students if they have difficulties. Moreover, given the importance of social inter-

actions, teachers may provide students with social opportunities and encourage cooperative learning for relationship building among ensemble members. For instance, teachers can set up sectional rehearsals, collaborative music composition, collaborative coaching and performance reflections in small groups, and time for members to get together informally after concerts (Marra, 2019).

It is worth noting that as evidenced in the quantitative findings, subjective norms were the weakest predictor of participants' intentions for continued ensemble participation. This finding is in accordance with previous research, showing that although subjective norms were still an important factor in college students' motivation for continued ensemble participation, love/enjoyment for music and value of music were primary reasons for their decisions to continue participating in ensembles (Moder, 2018; Sichivitsa, 2007). However, subjective norms may have a significant indirect effect on continued ensemble participation. In other words, non-music majors' subjective norms may impact an individual's attitude toward musical participation, value of music, and/or self-perception in music, which in turn may influence his or her motivation to continue participating in ensembles. A previous study (Sichivitsa, 2007) showed that non-music majors whose parents supported their participation in musical activities tended to place a higher value on music and had better concepts of their own self-efficacy in music. As a result, these students had increased motivation to participate in musical activities in the future. Therefore, it would be valuable to investigate indirect effects of subjective norms on students' intentions to continue participating in ensembles in a future study.

Limitations and Future Research

While the current study discovered noteworthy results, several limitations should be pointed out. One of these lies in the limited number of representative samples. Research participants were recruited from six ensembles from four public universities in the southeastern United States with a 62% return rate. The current samples and the response rate may hardly represent the entire population of non-music majors in the United States enrolled in performing ensembles. Thus, replicating the study with larger and more diverse groups of participants would help create more representative samples and strengthen the generalizability of the results. Another limitation is that "intention" in this study indicated non-music majors' willingness to continue participating in ensembles. Consequently, the results of this study were confined to making music in a performing ensemble. In future research, it would be worth expanding to include a broad range of musical

activities in order to comprehensively examine individuals' intentions toward lifelong music learning. Lastly, the open-ended answers were enlightening; however, follow-up interviews may have led to additional questions or deeper answers that students were not able to provide in the survey format.

Future research in this area of study would further benefit the field and enhance the understanding of students' decision-making processes. Ajzen (2015) suggested including additional variables in a certain context to increase the prediction power for individuals' intention/behavior in that context. Therefore, researchers may extend the TPB model by including a wider variety of predictor variables (e.g., previous musical experiences, personal characteristics, gender) to develop a more holistic perspective on these processes. Additional research with other ensemble areas would also expand suggestions for college ensemble directors. Furthermore, a group of students may be studied over a prolonged period to compare students' musical intentions and their actions over time. In that case, after they experience certain musical activities such as music festivals, workshops, or classes, researchers may investigate whether students' attitudes toward music and value of music evolve.

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