THE ROLE OF BAND FOR FORMER MILITARY-CONNECTED STUDENTS

WHEN TRANSITIONING SCHOOLS: A PHENOMENOLOGICAL STUDY

by

Beverly Purifoy Goehring

Liberty University

A Dissertation Presented in Partial Fulfillment

Of the Requirements for the Degree

Doctor of Education

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ABSTRACT

The purpose of this transcendental phenomenological study was to understand the role of wind band for former military-connected (MC) students that graduated Carn Schools (pseudonym) in the past five years who experienced a transition to a new school. The theories guiding this study were Gates' music participation theory as it describes reasons and explanations of why people actively participate in music and Vygotsky's social constructivist theory as it relates to learning in a social context. The central research question for this study was as follows: How do former MC children describe their experiences in wind band during a transition to a new school? Guiding questions included the following: How do the participants describe the role that wind band played on their stress levels during a transition? What were the participants' expectations of wind band when they transferred schools? What are former MC students' perceptions of wind band attributes (band size, band success), band director attributes (gender, ethnicity, years of teaching experience, years of working with MC children, teaching styles/attributes), student attributes (gender, years of band participation, instrument, ethnicity, number of transitions), and school attributes (school size, location) that affect transitioning to a new school? Participants were recruited from the researcher's former students and included 11 former students and other recommended participants. Data collection included interviews, online discussion responses, and Chin and Rickard's MUSE Questionnaire. Interviews were transcribed and data coded using Moustakas's research methods to help determine emerging themes. This study found that many band participants choose to participate in band because of the social aspect, which also helped them during a transition to a new school, showing consistency with previous research. This study may contribute to available research by providing information to the Carn School System and parents and teachers of MC children to help MC children deal with stress during a PCS and

transfer to a new school. Future research should include a broader pool of participants and also investigate the financial aspect of band participation.

       Keywords: wind band, MC students, transition, stress, relaxation, music participation theory, social constructivist theory

Dedication

I want to dedicate this dissertation to my family. Without my children's, my brother and sister's, and mother's support and love, I would not have been able to finish the degree. Thank you so much for believing in me and allowing me the time, energy, frustrations, venting, and total support to complete this massive journey!

Acknowledgments

Table of Contents

List of Tables

List of Figures

List of Abbreviations

Identities in Music (IIM)

Institutional Review Board (IRB)

Interstate Compact on Educational Opportunity for Military Children (MIC3)

Military-connected (MC)

Music in Identities (MII)

Permanent Change of Station (PCS)

CHAPTER ONE: INTRODUCTION

Overview

Music is present and important in every culture (Chanda & Levitin, 2013; Garfias, 2004). Music has specific roles and functions in each culture from celebrations and events, to religious ceremonies and rituals, to games (Garfias, 2004). Music is also a way for people to communicate with each other (Hargreaves, Miell, & MacDonald, 2002). It is considered the most complete, universal, and complex form of communication (Garfias, 2004; Olteteanu, 2012). Music expresses feelings which cannot be expressed by word. "Music is: ubiquitous, emotional, engaging, distracting, physical, ambiguous, social, communicative, and it affects behavior and identities" (Bonde & Robinson, 2017, p. 41). Military-connected (MC) students do not always have the words to express their feelings, especially during a transition to a new school. Performing music gives a different outlet for expressing feelings and emotions than listening to music (Barbu-Iurașcu, 2010; Olteteanu, 2012). The purpose of this transcendental phenomenological study was to understand the role of wind band for former MC students who graduated from Carn Schools (pseudonym) within the past five years during a transition to a new school. This chapter provides a background of music participation and how it helps to regulate emotions, MC students and their unique stressors, and the Gates' (1991) music participation theory. This chapter also offers information regarding the problem, situation to self, purpose, significance of this investigation, research questions, and definitions for the phenomenon of the role of wind band for former MC children during a transition to a new school.

Background

The historical background of aiding MC children during stressful life events with arts is not new. However, since 2012, it has become more prevalent to national leaders (Americans for

the Arts, 2017). Socially, wind band is one of the more predominant groups in a school that offers the social bonding that adolescent children crave and need in their lives (Albril, 2013). Much of the information regarding MC children and how they react to stressful events has come from other people involved with MC children. Learning directly from former MC children offers a new perspective. Theoretically, this study looks to gain more data regarding Gates' (1991) music participation theory.

Historical

MC students experience intense stress with every transition (Aronson, Caldwell, & Perkins, 2011; Bradshaw, Sudhinaraset, Mmari, & Blum, 2010; Brendel, Maynard, Albright, & Bellomo, 2013; De Pedro, Astor, Gilreath, Benbenishty, & Esqueda, 2014; De Pedro, Atuel, Esqueda, & Malchi, 2014; De Pedro, Esqueda, Cederbaum, & Astor, 2014; Esqueda, Astor, & De Pedro, 2012; Garcia, De Pedro, Astor, Lester, & Benbenishty, 2015; Mispagel, 2016; Smith-Groves, 2016; Stewart, 2003). Stress is defined as "the state of threatened or perceived as threatened homeostasis" (Pervanidou & Chrousos, 2012, p. 612). Intense stress has many negative effects on the human body (Pervanidou & Chrousos, 2012). Stress can have negative effects on emotion, behavior, growth, metabolism, reproductive, immune, and cardiovascular functions, especially in children and adolescents (Pervanidou & Chrousos, 2012). Relocation and transitions are a way of life for MC families. Many families will move every three to four years, resulting in between six and nine different schools during their kindergarten through twelfth grade school career (Aronson et al., 2011; Garner, Arnold, & Nunnery, 2014; Kitmitto et al., 2011). Each relocation brings different levels of stress. Add relocation and transition to the stressors already present in life and MC students really need a way to help deal with the stress.

Wind bands have had a large influence on culture and society in the United States beginning as early as the nineteenth century (Rhodes, 2007). Wind bands were used for war, political rallies, entertainment, parades, and dances (Rhodes, 2007). School bands were also formed during the late 19th century due to the increase in athletics and social changes in schools (Rhodes, 2007).

There are many benefits of participating in fine arts, especially wind band, both musical and nonmusical. Music helps people to understand and express moods and attitudes, reorganize thoughts and feelings, and respond appropriately in social contexts (Lautzenheiser, 2010). Creating and making music helps people feel effective and important (Americans for the Arts, 2017). Participating in the arts helps to build resilience and coping skills, very important skills MC children need (Americans for the Arts, 2017). Arts participation also helps strengthen bonds within the family (Americans for the Arts, 2017). MC children and families need the added support and bonding to help get them through the stressful times of transferring.

Scientists have been studying music and its effects on people for years. One of the benefits of music is to regulate emotions, relax, and relieve stress (Chanda & Levitin, 2013; Chin & Rickard, 2014; Daykin, Viggiani, Pilkington, & Moriarty, 2012; Garrido & Schubert, 2012; Hallam, Creech, & Varvarigou, 2017; Hargreaves et al., 2002; Hillier, Greher, Poto, & Dougherty, 2011; Kawakami, Furukawa, & Okanoya, 2014; Lonsdale & North, 2011; Miranda, 2013; Papinczak, Dingle, Stoyanov, Hides, & Zelenko, 2015; Saarikallio, 2010; Schafer, Smukalla, & Oelker, 2014; Yehuda, 2011). Within the realm of music are many different forms of participation. Participating in music includes activities such as performing, composing, listening, conducting, and recording (Gates, 1991). While each type of participation has its own benefits, much research is focused on how music reduces stress levels (Gates, 1991).

Historically, phenomenological studies in music education have been categorized into three themes: a) underrepresented groups, b) professional development, and c) blended studies (Hourigan & Edgar, 2014). MC students are an underrepresented group. Hourigan and Edgar (2014) further explain that phenomenology is a useful tool of inquiry to help music educators understand the unique experiences that pertain to music education. Music education seeks to understand the "dynamic social equilibrium or creative tension between the traditional and the seemingly new or strange" (Olteteanu, 2012, p. 170). Hourigan and Edgar (2014) recommended future phenomenological research in diverse settings due to the specific nature of qualitative research and the rarity for generalizability.

The well-being and health of military members and their families has been such a concern for the federal government that a partnership between the National Intrepid Center of Excellence, part of Walter Reid National Military Medical Center in Bethesda, Maryland, the National Endowment for the Arts (NEA), and the Department of Defense (DoD) was created in 2012 (Americans for the Arts, 2017). The goals of this initiative were to advance the arts in health, healing, and healthcare for military service members, veterans, their families, and caregivers (Americans for the Arts, 2017). In July 2017, a "first-of-its-kind collaboration supporting the military and their families" (Americans for the Arts, 2017, para. 1) was signed into effect seeking to "increase visibility, understanding, and support for the care of persons across the military continuum (to include active duty and reserve service members, veterans, their families, and caregivers) and the role the arts can play in their health and wellness" (Americans for the Arts, 2017, para. 2). Because the health and wellness of the military and their families have increasingly become a concern for government officials, it is beneficial to study

how participating in wind band helps MC children during a stressful period such as transitioning schools.

Social

Since the wars in Afghanistan and Iraq, more studies have been conducted regarding military families, specifically, MC children (Chandra & London, 2013). Most of these studies have focused on the effects of deployment on MC students and families (Capp, Astor, Benbenishty, Weiss, & Pineda, 2017; Chandra, Martin, Hawkins, & Richardson, 2010; Flake, Davis, Johnson, & Middleton, 2009; Macdonald, 2016; Risberg, Curtis, & Shivers, 2014; Turner, Finkelhor, Hamby, & Henly, 2017). Although this research was necessary and beneficial, little research has been conducted on the stressor of transferring schools on MC students. Enough research has been conducted to know that relocation and transferring schools are major stressors for military families as well as some of the effects transitioning has on military families, but little research exists for possible strategies to help ease the stress for these students (Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; Owen & Combs, 2017). To help these students, more research needs to be conducted. More than 73,000 MC students attend Carn Schools (U.S. Department of Defense Education Activity, 2017). The Obama administration reduced the size of the military (Altman & Shane, 2017), thus reducing the number of students attending Carn Schools. However, the Trump administration has revoked that decision and has added 20,000 more troops (Bushatz, 2018). No matter the size of the military, their children will continue to attend multiple schools, both Carn as well as public schools, and transition to new schools. Helping MC students find strategies to reduce their stress from moving and changing schools could be beneficial for not only the students, but their families and teachers as well. By reducing the

stress of moving and transitioning schools, the benefits can flow into other areas of their lives such as academic, social, and emotional.

Theoretical

The guiding theories for this study are Gates' (1991) music participation theory and Vygotsky's (1978) social constructivist theory. Research has been conducted to clarify the gap between dabbler and amateur, two of the four categories identified by Gates (1991) into which participants can be organized (Stebbins, 2013). Students who participate in wind band in school begin as dabblers and, if they continue with the activity, will generally move to recreationists and hobbyists. The reasoning behind their initial participation is different for each category, thus their motivation to continue to participate is different but may include stress relief, belonging, and peer relationships. Gates (1991) called for more qualitative research to determine causes for people participating in extracurricular activities such as wind band. This research may provide data regarding reasons that students participate in wind band from a demographic of people understudied. Participation in wind band should be examined from the perspective of how it enhances or impedes lives rather than from the retention perspective as it has historically been examined (Gates, 1991).

Few studies have used Vygotsky's (1978) social constructivist theory in the music classroom specifically; most are generally from the viewpoint of teaching (Cleaver & Ballantyne, 2014; Shively, 2015). Teachers using Vygotsky's (1978) social constructivist theory in the classroom know and understand the way students build knowledge. They also understand that learning is a social activity (Vygotsky, 1978). The social aspect of wind band participation combined with the scaffolding of music education makes Vygotsky's (1978) social constructivist

theory ideal for understanding wind band participation for MC children during a transition to a new school.

Situation to Self

After teaching in the state of North Carolina, I became a teacher in Carn Schools for 15 years and have taught a total of 19 years. Working with MC students in wind band and trying to help them through their unique stressors led me to want to discover their thoughts and attitudes towards wind band and how it affected them in their school careers. Transitioning schools is one of the largest stressors that MC students will experience (Aronson et al., 2011; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; Esqueda et al., 2012; Kitmitto et al., 2011). Discovering ways to help these students reduce this stress is one of my goals as a teacher in this community. With this idea in mind, I approached this research from an ontological view grounded in a social constructivism interpretive framework. According to Creswell (2013), researchers embracing ontological views believe that phenomena hold multiple realities, thus requiring multiple forms of evidence. Researchers using the framework of social constructivism seek to understand "the world in which they live and work" (Creswell, 2013, p. 24). Although many aspects of the experience of being a former MC child were similar amongst the participants, each one offered a different perspective of the experience and brought new insight to the study. This study was intended to understand the role of wind band in MC students' lives, especially during a transition to a new school. I also hoped to add more strategies to the ever-growing list to help reduce the stress for MC students. Although MC students will experience some aspects of transitioning differently, many things will be the same. It is the shared experiences of participating in wind band that I have described in this study.

Problem Statement

Participating in extracurricular activities is an important part of going through school and can help students in many areas of their lives. Extracurricular activities refer to any activities that take place after school hours, are adult supervised, provide opportunities to develop specific skills and knowledge, and are unrelated to the primary curricula (Metsapelto & Pulkkinen, 2014). Wind band is not always an extracurricular activity, but it is also not typically viewed as a core subject (West, 2012). For many wind band programs, students must elect to participate. Students elect to participate in wind band for many reasons including, but not limited to, parental pressure, social pressures, and interest in music (Dagaz, 2012). Participating in wind band has been shown to increase trust, acceptance, and self-confidence amongst the participants (Dagaz, 2012). Music has also been shown to help reduce stress and anxiety and help with adolescent emotional development (Bledsoe, 2015; Chanda & Levitin, 2013; Daykin et al., 2012; Garrido & Schubert, 2012; Hanser, 1985; Hillier et al., 2011; Laukka & Quick, 2011; Linnemann, Ditzen, Strahler, Doerr, & Nater, 2015; Lonsdale & North, 2011; Miranda, 2013; Nilsson, 2008; Papinczak et al., 2015; Saarikallio, 2010; Schafer et al., 2014; Thibeault, 2015; Yehuda, 2011).

Approximately 1.2 million children in the United States have at least one parent serving in the armed forces (Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Astor, et al., 2014; Esqueda et al., 2012; Garner et al., 2014). These children will move approximately six to nine times during their school career (Aronson et al., 2011; Garner et al., 2014; Kitmitto et al., 2011). Studies show that relocation and transitioning schools are significant stressors for MC students (Aronson et al., 2011; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; Easterbrooks, Ginsburg, & Lerner, 2013; Esqueda et al., 2012; Garcia et al., 2015; Garner et al., 2014; Guzman, 2014; Jackson, 2014). Research has been

conducted to determine strategies for helping MC students with the stress of relocation and transferring schools from the perspectives of teachers, administrators, and Carn School liaisons (Aronson et al., 2011; Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; Garcia et al., 2015; Garner et al., 2014). This study examined how participants described the role that band played on their stress levels during a transition. The problem is the lack of research to understand the role that wind band played for former MC students during a transition to a new school.

Purpose Statement

The purpose of this transcendental phenomenological study was to understand the role that wind band played on stress levels during a transition to a new school for former MC students who attended Carn Schools that have graduated within the past five years. At this stage in the research, participating in wind band will generally be defined as playing an instrument in a class or extracurricular activity in a Carn School. The theories guiding this study are Gates' (1991) music participation theory and Vygotsky's (1978) social constructivist theory. Music participation theory is still relatively unresearched and more qualitative studies need to be conducted to help it grow (Gates, 1991). This study adds that qualitative information needed to help music participation theory (Gates, 1991) become more prominent in the world of music and research. It may also add qualitative information to the use of social constructivist theory in music education (Vygotsky, 1978).

Significance of the Study

This study has the potential for empirical, practical, and theoretical significance for wind band directors of MC students, MC students, families, teachers, administrators, counselors, and school liaisons. Schafer et al. (2014) recommended qualitative research to provide

documentation for showing the potential long-term effects of how music influences listeners' lives. Pitts (2016) noted that past research in the psychology of music has offered some light on understanding musical activities, but these studies have concentrated on listening. She also suggested the risks and need of more research with music participation (Pitts, 2016). This study has the potential to add more information for wind band directors and teachers of MC students with a strategy to help reduce stress during transitions. Participating in wind band has been shown to help students trust their peers better, increase their acceptance of others, and increase their self-confidence (Dagaz, 2012). These qualities can help MC students during a transition to a new school. When MC students who participate in wind band move to a new school, there is already a group they relate to and can trust. The wind band has already built a relationship of trust and acceptance, so the group is already accepting of the new student (Dagaz, 2012). Students who participate in wind band are also better equipped with higher self-confidence, so they are less stressed and nervous about going to the new school (Albril, 2013; Dagaz, 2012). If given this information, band directors, administrators, and teachers of MC students have the potential to use the information to their advantage and be more informed and qualified to help this demographic of students.

Little research has examined MC students' strengths, how their strengths can help them, and how their strengths interact within the family and community (Cozza & Lerner, 2013; Easterbrooks et al., 2013). Research needs to be conducted to provide appropriate support and resources for MC children. Research shows that children who experience relocations may be vulnerable to adjustment problems, can have problems developing and maintaining stable peer relationships, and can have academic problems (Bradshaw et al., 2010; Owen & Combs, 2017). MC students move more frequently than their civilian peers, making them vulnerable to these

problems (Aronson et al., 2011; Brendel et al., 2013; De Pedro, Astor, et al., 2014; Easterbrooks et al., 2013; Esqueda et al., 2012; Kitmitto et al., 2011). The possible benefits of this research extend not only to teachers and administrators of MC students, but also to parents and school liaisons who guide and assist them. With this information, parents and school liaisons will be better equipped to help these students not just during times of transition, but also other stressful events in their lives.

This study aims to add more research to the growing body of literature that helps MC students. It also aims to add to the growing body of literature that supports the idea that music induces emotions and can serve the adaptive purpose of emotion regulation (Miranda, 2013). Participating in music ensembles is a social activity, helps people bond with each other, and attempts to involve everyone within the confinements of the activity (Albril, 2013; Dagaz, 2012; Thibeault, 2015). These types of activities are beneficial to MC students as they help build peer relationships, promote bonding, and encourage active involvement in the activity. Activities that encourage these social interactions have the tendency to help MC students adjust better to new environments.

Theoretically, this study may add more information to music participation theory (Gates, 1991). Music participation theory is still relatively unresearched and more qualitative studies need to be conducted to help it grow (Gates, 1991). This study can add that qualitative information needed to help music participation theory (Gates, 1991) become more prominent in the world of music and research. This study also has the potential to add more information to Vygotsky's (1978) social constructivist theory in the realm of music education. Music educators use Vygotsky's (1978) social constructivist theory frequently. This study can help provide valuable confirmation and information regarding the theory for validation purposes.

Practically, this study examined the role that wind band played for former MC students during a transition to a new school. Band directors of MC children, administrators, families, and other support staff for MC children may be interested in any information regarding strategies to help them. Former MC students can give a new perspective about transitioning schools. Little research has been conducted from the perspectives of former MC students. Most research has been conducted using teachers, parents, administrators, or school liaisons as participants to help students transition with less stress (Aronson et al., 2011; Bradshaw et al., 2010; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; Garcia et al., 2015; Garner et al., 2014).

Research Questions

This study focused on the role that wind band played for former MC students who attended Carn Schools during a transition to a new school using a transcendental phenomenological research design. The theoretical frameworks of music participation theory (Gates, 1991) and Vygotsky's social constructivist theory guided this study. Data were collected from former MC students who had graduated within the past five years to address the central research question and guiding questions (Creswell, 2013).

Central Research Question

How do former MC children describe their experiences in wind band during a transition to a new school? A positive music education experience can play a role in ensuring that students develop and sustain a lifelong connection with music (Olteteanu, 2012). Actively participating in wind band has shown to have many positive effects on adolescents including increased trust, acceptance, and self-esteem (Albril, 2013; Dagaz, 2012). Studies show that students who participate in the arts are 44% less likely to use drugs (Elpus, n.d.). Students who participate in

music are 26% less likely to consume alcohol (Elpus, n.d.). It was also found that students who participate in music are less likely to engage in delinquent activities and be less motivated to be sexually active (Elpus, n.d.). Participation in music ensembles helps adolescents form their own personal and social identity (Hallam et al., 2017; Olteteanu, 2012). MC children, due to the stressors they undergo while their parents are serving in the military, are more likely to participate in many of these activities (Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Esqueda, et al., 2014; De Pedro et al., 2011). This question is designed to elicit answers to either support or contradict these statistics and previous research.

Guiding Question One

How do the participants describe the role that wind band played on their stress levels during a transition? MC students experience a significant amount of stress during a transition (Aronson et al., 2011; Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; Kitmitto et al., 2011). Music has been shown to help reduce stress levels (Dagaz, 2012; Daykin et al., 2012; Linnemann et al., 2015; Nilsson, 2008; Papinczak et al., 2015; Saarikallio, 2010; Schafer et al., 2014; Yehuda, 2011). Because MC students move frequently, research needs to be conducted to answer this question to help find strategies to help this demographic of students.

Guiding Question Two

What were the participants' expectations of wind band when they transferred schools? Participating in wind band has been shown to add value and meaning to peoples' lives (Albril, 2013; Sichivitsa, 2003). Gates' (1991) music participation theory describes what influences people to begin or continue participating in music. It also includes aspects about music participants' identifying with other music participants and working towards the same musical

goals. Vygotsky's (1978) social constructivist theory also holds that learning is a social aspect. This question was designed to gain insight into participants' expectations of wind band when they transferred schools.

Guiding Question Three

What are former MC students' perceptions of wind band attributes (band size, band success), band director attributes (gender, ethnicity, years of teaching experience, years of working with MC children, teaching styles/attributes), student attributes (gender, years of band participation, instrument, ethnicity, number of transitions), and school attributes (school size, location) that affect transitioning to a new school? Band size and band success vary between schools. Typically, larger schools have larger bands and vice versa. Band success varies widely and is dependent on variables such as student dedication, teacher attributes, and administrative support. Band director attributes may influence student perceptions of caring (Lalama, 2014). Student attributes may affect dedication to the band and relationships between band members and teachers. School attributes will vary between locations. This question was designed to gain the participants' perceptions of the different qualities that affected their ideas of transitioning.

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Definitions

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The following terms and definitions are relevant to this study and are grounded in the research, literature, theoretical framework, or research design of this study.

1. *Military-connected children (MC)*– Dependent children of the U.S. military service members, veterans, or reservists (Brendel et al., 2013).

2. *Carn Schools* – The pseudonym for the school system from which all participants attended and graduated.

3. *Wind band* – An instrumental ensemble consisting of woodwind, brass, and percussion instruments; also known as wind ensemble (Artopium.com, 2018).

4. *Qualitative research* – Qualitative research is a branch of research investigating human or social issues and collecting data through open-ended, unstructured interviews and participant observation (Creswell, 2013).

5. *Transcendental phenomenology* – Transcendental phenomenology is a qualitative research methodology in which the researcher sets aside prior experiences and knowledge regarding the participants or the experience being studied (phenomenon) in order to develop an impartial description of the phenomenon (Moustakas, 1994).

6. *Transition* – A permanent change of station (PCS), also called moving or transitioning, in the military (Military.com, 2017).

Summary

MC children will continue to move and transition schools. As they move, the transition process will remain one of the biggest stressors they face (Esqueda et al., 2012). Little research has been conducted regarding former MC students who participated in wind band. Gaining this demographics' point-of-view may give researchers insight into MC students' lives and emotions. This study was designed to describe the role of wind band for former MC students who transferred schools using qualitative research to gain the viewpoints of this demographic of people. Gates' (1991) music participation theory and Vygotsky's (1978) social constructivist theory guided this study.

CHAPTER TWO: LITERATURE REVIEW

Overview

This chapter provides a review of the literature and theoretical framework for this study. The theoretical framework includes information about Gates' music participation theory (1991) and Vygotsky's social constructivist theory (1978). The literature review discusses wind band participation, music and how it helps people, especially adolescents, cope with stress, and MC children and their stressors.

Theoretical Framework

The purpose of the theoretical framework is to guide the research in a general direction (Schwandt, 2015). The theoretical framework also helps the researcher to explain the phenomenon in a study (Schwandt, 2015). This study will be situated in Gates' (1991) music participation theory and Vygotsky's (1978) social constructivist theory.

Music Participation Theory

J. Terry Gates (1991) was the first person to introduce music participation theory to the world. According to Gates (1991), music participation theory refers to active participants of music who are gaining knowledge and skills of music, identifying with the activity, using resources to participate, taking an active role in the activity, identifying with other participants, and working towards the same musical goals of producing music. Music participation theory was introduced as a way of defining specific benefits that make musical activity attractive to young people (Gates, 1991). Previous research concentrated on determining why adolescents dropped out of music participation activities (Fredrickson, 1997; Gates, 1991). Gates (1991) suggested a change in paradigm to study why students choose to stay in music performance classes in school. The theory was developed using theories in the sociology of leisure (Gates,

1991; Stebbins, 2013). Leisure was viewed as idle time that was not productive and a time when one may get into trouble (Coffman, 2006; Mantie, 2012). Music making became an appropriate use of leisure time due to the possibility of personal fulfillment and self-expression (Mantie, 2012; Stebbins, 1980, 1982). Leisure and, in turn, music came to be "vital to human well-being" (Coffman, 2006, p. 2). Music participation played a significant role in "facilitating the acquisition and maintenance of the skill of being a member of a culture—of interacting socially with others" (Cross, 2001, p. 38). Shamir and Ruskin (as cited by Gates, 1991, p. 9) found that there are adequate differences between sports spectators and sports participants to separate them into two groups. Music participation theory also says that the benefits of participating and the benefits of watching or listening to a performance are different (Gates, 1991). Although both groups may experience the same music during a concert, the performer and the audience member will experience the music very differently (Gates, 1991). Music is an individual activity (Small, 1998). Gates (1991) did not extend his theory to music listening but chose to situate the theory in active participation such as playing an instrument, dancing, and composing.

Stebbins (1982) said that serious leisure produces durable benefits including "self-actualization, self-expression, self-enrichment, re-creation or renewal of self, feelings of accomplishment, enhancement of self-image, and enduring tangible products of the activity" (p. 413). According to music participation theory (Gates, 1991) and Stebbins' leisure theory (1980), music participants begin as dabblers. If they continue with studying music, they move into the recreationists and hobbyists category (Stebbins, 2013). Gates (1991) described hobbyists and recreationists as those who participate in wind band that are all working on skills and knowledge of music and typically working towards a performance. They identify with playing an instrument and the other participants in the group (Gates, 1991). Families have invested in the

activity to provide an instrument, time, and transportation to events. Gates (1991) also used Stebbins' (1980) categories and characterized musicians into six groups that included professionals, apprentices, amateurs, hobbyists, recreationists, dabblers. The level of musicianship a person obtains is not necessarily correlated with the level of participation (Droe, 2006). Some students will continue to dabble in wind band, putting very little effort into the act of participating. However, their musicianship and knowledge of music should increase due to the nature of the class.

Motivation for continuing the activity is also different for each category of participant. Since participating in music is considered a leisure activity (Hallam et al., 2017; Mantie, 2012), there are different reasons for continuing and pursuing the activity, including "durable benefits" (Mantie, 2012, p. 33) such as belonging, social interaction, and emotional benefits. Participating in activities with friends and social interaction are two of the main reasons adolescents report for participating in music ensembles (Kennedy, 2002; Sichivitsa, 2003; Siebenaler, 2006). It is for these non-musical benefits that many students stay in the activity. These benefits, such as social support from peers, a sense of belonging, and emotional benefits, can help students beyond academics.

Small (1998) coined the term "musicking": "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (p. 9). Most of Small's (1998) definition emphasized the performers or actively participating with the music. However, his definition is for the entire musical experience, including the audience and listeners. Gates' (1991) music participation theory only includes active participants of making music.

Gates (1991) omitted listening as a form of participation to clarify for research purposes that music participation and music listening should be studied separately.

Gates' (1991) theory was based on "affective potency," or how important music is in a person's life (Fredrickson, 1997, p. 30). Research shows that music is extremely important in adolescents' lives (Miranda, 2013; Papinczak et al., 2015). Participating in music is a social experience (Albril, 2013). The social experience for adolescents is also important in emotional development (Lalama, 2014). It may be inferred, then, that participating in wind band may be an important experience for adolescents to help them emotionally as well as socially.

Social Constructivist Theory

Lev Vygotsky's social constructivist theory was developed due to the rejection of Piaget's and Perry's theories that laid claim that learning and social context were separate (Vygotsky, 1978). Vygotsky (1978) theorized that learning takes place in a social context, in relationship and interactions with people around them and with tools of the culture. Learning is a social activity (Shively, 2015). People are constantly learning (Hallam, 2017). Before children learn language, they learn to use tools and think technically (Vygotsky, 1978). Much of learning takes place without conscious effort (Hallam, 2017). Children begin learning at a very young age. They are able to imitate and problem-solve at a very basic level (Vygotsky, 1978). Children take the initiative and are very mindful with their activities (Wiggins, 2016). Initiative is important in learning. Learners must understand the basic concepts of what they are learning and the processes in which they are engaging so they can take initiative in their own learning (Wiggins, 2016). Vygotsky (1978) then argued that speech along with environmental stimuli plays an important part in cognitive development. Knowledge is formed as the learner actively interacts with their world (Shively, 2015). Objects alone have no meaning. It is not until the

objects are put into context of a society that they have meaning, and that meaning can then be learned.

Once speech has emerged, learning can continue at a more advanced rate and the connection between tools and speech take place (Vygotsky, 1978). People scaffold information, connecting prior knowledge to new information (Wiggins, 2016). Children then begin developing perception, sensory-motor operations, and attention (Vygotsky, 1978). Children begin perceiving what an object is, giving it a label (Vygotsky, 1978). Once a label has been given, the child can develop a meaning to the object (Vygotsky, 1978). For instance, a young child will learn that the four-legged furry creature outside is the dog. Connections are formed between things already known and new information (Wiggins, 2016). Attention is also developed during this stage (Vygotsky, 1978). Attention exists very early, functioning with the use of tools (Vygotsky, 1978). However, it is at this stage of development that children begin to control their field of attention (Vygotsky, 1978). With the development of attention and perception, memory also develops (Vygotsky, 1978). Memory is important to link past, present, and future. With these developments in children, they are then able to function on two new levels, intentionality and "symbolic representation of purposeful action" (Vygotsky, 1978, p. 37).

From developing memory, attention, sensory-motor skills, and perception, children begin thinking. Once children are capable of thinking, they are able to internalize (Vygotsky, 1978). Internalization happens through a series of transformations: an external operation begins to occur intentionally and a relational process is transformed into an independent process which happens over a series of time (Vygotsky, 1978). These processes are lengthy and develop over time. A person must develop these characteristics in order as well. Memory will not form

before speech. Some of these processes will happen simultaneously, but each characteristic will develop at varying degrees of mastery.

One of the biggest influences in learning is the social context in which learning takes place. Small children learn by imitating the older people in their lives (Wiggins, 2016). As people mature and develop more sophisticated ways of understanding and skills, they continue to interact with others' ideas through reading, listening, observing, as well as direct contact with other people (Wiggins, 2016). It is this social interaction that makes Vygotsky's social constructivist theory different than others' constructivist theories (Vygotsky, 1978).

In terms of education, Vygotsky's social constructivist theory identifies the zone of proximal development for teachers to use as a tool (Vygotsky, 1978). Teachers can, with the right information, help students move from their current developmental levels to their potential developmental levels (Vygotsky, 1978). Teachers should be facilitators of knowledge, not creators of knowledge (Cleaver & Ballantyne, 2013). With younger children, teachers can incorporate play into their classrooms. Play is an important part of development and learning (Vygotsky, 1978). The act of playing helps children bridge the gap between reality and the endless possibilities of their imaginations. Music ensemble instruction gives students the opportunity to play in an educational environment where they will be learning as well as playing.

Music educators can use constructivism in terms of examining their teaching practice (Shively, 2015). Constructivism is about making sense of experiences and how people come to their world (Shively, 2015). There are processes music educators can incorporate into their teaching to create a more constructivist approach in their teaching. Learners should "actively engage in real-life, relevant, problem-solving experiences that enable them to construct and act on their own understanding" (Shively, 2015, p. 129). School music is an active, real-life, and

participatory subject. It affords many opportunities for students to problem-solve and participate in real-life, relevant learning situations. Music teachers should also incorporate big ideas to help foster thinking amongst students (Shively, 2015). Students should have the chance to generate their own knowledge and problem solve to gain that information. Music teachers can provide the primary concept and guide students to the information sought. Once teachers have taught the primary concept, students in a music ensemble have the opportunity to work with their peers and music teacher in a unique setting.

Wind band is comprised of many different instruments. These instruments do not function the same way nor do they sound the same. Students have a unique opportunity to work with their peers and the music teacher learning their personal instruments, striving to achieve a good sound and to become musicians. Constructivist theory in a music classroom allows students sufficient opportunities to work with their peers and the teacher (Shively, 2015; Wiggins, 2016). Peer tutoring can be a useful tool to help students comprehend and learn new information better (National Education Association, 2017). Music teachers can provide many opportunities for students to peer tutor or work in small groups. Students playing the same instrument can help others who are struggling, possibly explaining a concept in a different way such that the struggling student understands it. This method also allows students to form and use their own ideas, another important aspect of using constructivism in the music classroom (Shively, 2015). While using a constructivist theory approach in teaching, it is important for students to form and use their own ideas in the music classroom (Wiggins, 2016). Students must feel a sense of self-empowerment to feel some ownership of their learning (Wiggins, 2016). Students must recognize their own musical knowledge and skills and feel confident enough to take initiative to advance their skills and knowledge to the next level (Wiggins, 2016).

Students in wind band typically know what goals they are working towards. In a constructivist music classroom, learners need to be aware of their goals and their own progress towards the goals (Shively, 2015; Wiggins, 2016). Wind band students are typically working on specific music for a specific concert. The students know the date of the concert, so they are aware of when the final goals need to be met. Each piece of music is then broken down into smaller, more attainable goals so that students and teacher do not feel overwhelmed and can attain the entire goal by the deadline. The assessment of learning is also embedded in the music in a music classroom (Shively, 2015). Students are typically assessed on the music being rehearsed and performed all throughout the rehearsal process. Music teachers constantly use formative assessment in their day-to-day teaching. They must constantly assess their students' progress toward these goals and guide them toward improvement. In a constructivist classroom, assessment is embedded in and develops from the learning experiences (Shively, 2015). Assessments should be authentic, and assessing music being taught in the wind band classroom is authentic (Shively, 2015).

Related Literature

This study will focus on the role of wind band for former MC children during a transition to a new school. The related literature includes information regarding wind band participation and its history, music and how it affects peoples' lives, and MC children.

Wind Band Participation

Some of music participation is individual. Musicians typically spend a great deal of time practicing, learning music, and improving skills on their own (Pitts, 2016). However, it is the connection of the isolated world with the group setting that most musicians generally seek. It has been proposed that participating in ensemble music helps to create a sense of unity

facilitating "cognitive coordination, shared emotional states, 'boundary loss', and a development of trust in the community of music makers" (Weren, Kornienko, Hill, & Yee, 2017, p. 320). Others suggest that participating in music ensembles releases hormones that help build unity, trust, and strength among the members (Weren et al., 2017). No matter which school of thought for participation, it is agreed upon that students choose to participate in wind band for social reasons (Weren et al., 2017). Albert Einstein once said, "If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music" (CMUSE, 2016, para. 6). One of the greatest scientists in the world realized the importance and joy of music. Although his research was not focused on music, participating in music helped inspire his thoughts and ideas (Miller, 2006). Much of the current research involving music and emotions has been completed with music listening rather than music participation (Chanda & Levitin, 2013; Chin & Rickard, 2014; Garrido & Schubert, 2012; Krout, 2007; Lonsdale & North, 2011; Miranda, 2013; Papinczak et al., 2015; Pitts, 2016; Saarikallio, 2010; Schafer et al., 2014). The health benefits and effects of music listening and music making on the brain are an increasing area of research (Chanda & Levitin, 2013; McCallum & Gwyer, 2014). However, research has shown that active music participation, music making, has also been shown to help reduce stress levels (Bittman et al., 2013; Daykin et al., 2012; Hallam et al., 2017; Saarikallio, 2008; Schafer et al., 2014). Music making is the main theme of a quality music experience and should be part of a quality music education (Green, 2008). Active music making has the unique ability to engage much of the brain concurrently (McCallum & Gwyer, 2014). In a study by Schafer et al. (2014), the authors discovered that people who have had intense musical experiences tend to have long-lasting positive effects on their lives. Intense musical experiences were defined as perceived significant changes of mental state due to a strong

involvement with music (Green, 2017; Schafer et al., 2014). Rittner said, as quoted in Schafer et al. (2014), "Music helps us to temporarily transcend bodily troublesomeness and narrowness, to make audible what is unspeakable, to incarnate what is ineffable" (p. 529). Music helps people to put feelings and emotions into words that are otherwise left unspoken. Music also allows the person to escape, maintain, or change the emotions that are felt.

Powerful musical experiences happen when a person relates a song to a memory, experience, or other important event in their life (Green, 2017). Much of the research conducted about powerful musical experiences has been with music listening (Green, 2017; Pitts, 2016; Schafer, Sedlmeier, Stadtler, & Huron, 2013). Musical experiences can happen with listening to music, but they can also be formed with music making. Active music making has been shown to have countless benefits including powerful music experiences (Pitts, Robinson, & Goh, 2015). The musical experiences combined with the non-musical benefits of participating in music ensembles helps to create positive life experiences in people.

Performers and listeners perceive music from very different perspectives. "The meaning of music changes in relation to the context" (Barbu-Iurașu, 2010). The perception and interpretation of music is an individual experience (Chin & Rickard, 2012). Musical preference plays a part in the perception of the music (Droe, 2006), but there are other factors that help mold how individuals perceive and interpret music (Chin & Rickard, 2012; Small, 1998). The composer's intentions for the music, the conductor's interpretation of the music, the performer's interpretation of the music, and the listener's interpretation of the music all play a part in the total experience of how the music is perceived.

Most people are not able to analyze music deeply in terms of breaking the music down into its musical elements. However, all people are able to understand music in such a manner as

to form mental patterns such that their brain makes the music meaningful to them on a personal level (Green, 2008). People tend to form positive musical experiences when they relate to the music on two different levels, with the inter-sonic and the delineated aspects of music (Green, 2008). Inter-sonic aspects of music include the musical elements of music, for example harmony, melody, and rhythm (Bonds, 2018). Delineated musical meanings are defined as non-musical benefits of music (Green, 2008). Powerful musical experiences are usually formed within the context of live music (Hallam et al., 2017). Attending live musical events suggests there is a greater level of commitment than listening to recorded music (Hallam et al., 2017). Although one can form positive or negative responses to either of the two levels, it is usually when people have positive responses to both that create strong musical experiences (Green, 2008). Music can change peoples' lives (Green, 2017). Positive musical experiences help to form identities. Powerful music experiences help people lose themselves in the moment, but at the same time, help form their identity (Green, 2017).

Wind band participation creates an atmosphere where students get to make music together. It gives them a sense of belonging and offers a shared experience that helps foster memories and friendships (Hallam et al., 2017; Pitts, 2016). Participating in school band has shown many non-musical benefits for adolescents. Music is often the component in life that helps people through life (Harmon & Adams, 2018). Music participation helps students develop and sustain friendships, meaning in life, and social interactions, all components of life that help people thrive in society (Harmon & Adams, 2018). Unlike athletics where only a certain number of people comprise a team, wind band looks to have as many people involved as possible (Dagaz, 2012,). Everyone participates, leaving no one to sit on the bench (Dagaz, 2012). Participating in music ensembles such as band requires everyone in the activity to fully

participate. When a group works together, the shared mindset and ideas strengthen the whole group (Wiggins, 2016). Wind band participation enables individual learners the opportunity to learn from the whole group, to develop a shared understanding (Wiggins, 2016). When one person does not participate, the others in the group must make up for the slack. However, as the group helps individuals develop, the group becomes strong again (Wiggins, 2016). Participating in band is a social activity (Green, 2008). This activity helps students develop those social skills necessary in life. Students must learn to cooperate, compromise, negotiate, communicate effectively, accept criticism, and be flexible as well as many other social skills when they participate in wind band (Green, 2008).

Because everyone must participate, students learn to trust one another when they participate in wind band. Participation in a musical ensemble is a complex group activity (McCallum & Gwyer, 2014). Trust is difficult to build, especially within the adolescent demographic (Dagaz, 2012). Adolescence is a very emotional and turbulent time of life (Dagaz, 2012; Daykin et al., 2012; Martin, 2012; Miranda, 2013; Papinczak et al., 2015; Saarikallio, 2010). Since adolescence is a stressful time in a person's life, it is important to help establish strong relationships with peers as well as adults. Unlike sports where there are a few stars on the team, wind band is a whole group effort and no student typically is recognized individually (Dagaz, 2012). Everyone feels part of the group and trusts the other members to do their job (Dagaz, 2012). When students in a band do not do their job and perform correctly, not only does the entire band suffer, but the audience can suffer as well (Stamp, 2008).

Not only do students learn to rely on each other musically, but wind band students typically develop strong peer relationships with other band students. People form friendships based on shared interests; wind band participation is no exception (Pitts, 2016). "Participation in

music ensembles in school-aged students is often related to the development of self-discipline, character, and inter- and intra-personal skills" (McCallum & Gwyer, 2014, p. 893). The relationships developed through wind band resemble the relationships in a family (Dagaz, 2012). Students spend a great deal of time with one another between band class, rehearsals outside of school, and performances (Dagaz, 2012). It has been suggested that the act of connecting the physical act of music making with the music creates a heightened experience between participants (Pitts, 2016). Students who are physically and mentally involved with the music experience a better connection with the music itself as well as with other participants. Adolescents who participate in wind bands develop an identity through music that relates to other band students (Dagaz, 2012; Daykin et al., 2012; Lonsdale & North, 2011; Metsapelto & Pulkkinen, 2014; Miranda, 2013; Saarikallio, 2010; Schafer et al., 2014). Music helps adolescents develop an identity (Dagaz, 2012; Miranda, 2013; Saarikallio, 2010). Identifying themselves through music allows students to connect to others with the same interests, thus allowing for deeper, more personal connections and relationships (Dagaz, 2012; Miranda, 2013). A study with adolescent participants on the autism spectrum showed that these students benefitted from wind band participation by developing stronger peer relationships (Hillier et al., 2011), despite typical adolescents with autism often having a difficult time developing relationships with peers (Hillier et al., 2011). The positive results from this study show that some aspect of music helped these students with peer relationship development (Hillier et al., 2011). Another study involving juvenile delinquents also showed positive results of participants' increasing interpersonal relationships from participating in music ensembles (Daykin et al., 2012). These studies imply that students who may be perceived as outcasts in most social settings now have a group of peers and friends with whom they can relate.

Acceptance has been another non-musical benefit of participating in wind band (Dagaz, 2012). Pitts (2016) found in her research that participants in musical groups were quick to embrace diversity, eccentricity, and social differences. Creating music becomes much more important than the clothes you wear or the latest fad. The act of making music together, rehearsing, is pleasurable (Pitts, 2016). Since students develop an identity within the confinements of shared musical interests, students typically are more accepting of others, regardless of their differences (Dagaz, 2012). Students who participate in wind band come from many different socio-economic backgrounds, are ethnically diverse, and have varying sexual preferences (Dagaz, 2012; Miranda, 2013). These students spend a great deal of time together, come to trust each other, form social bonds, and therefore become more accepting of others' differences (Dagaz, 2012). Hillier et al.'s (2011) study with adolescents on the autism spectrum showed their attitudes toward peer acceptance greatly increased after the musical interventions that were applied. An increased trust and acceptance also leads to an increase in self-esteem and self-confidence (Dagaz, 2012). "Collaborating within a community of music makers extends the knowledge, skills, and understandings needed to successfully negotiate cultural musical landscapes" (McCallum & Gwyer, 2014, p. 892).

Participating in wind band gives many adolescents the opportunity to excel at an activity and develop a higher self-esteem and self-confidence (Dagaz, 2012; Daykin et al., 2012; Hallam et al., 2017; Hillier et al., 2011; Lalama, 2014; Martin, 2012). Everyone will not be successful in sports or academics because everyone's abilities and intelligences are different (Gardner, 2011). Wind band participation allows everyone to work together to create success. Wind band also strengthens social bonds, trust, and acceptance within the members (Dagaz, 2012; Lalama, 2014). When these social bonds increase, along with the success the adolescent experiences

from playing an instrument, the student's self-esteem and self-confidence will increase (Dagaz, 2012; Martin, 2012). "Music promotes quality of life by contributing to positive self-esteem" (McCallum & Gwyer, 2014, p. 892). In a study by Martin (2012), middle school students' musical self-efficacy beliefs were measured. The study showed that students had higher self-efficacy when they had more successes than failures in wind band (Martin, 2012). Although there is a difference between self-efficacy and self-esteem, the two are closely related. Self-efficacy is what a person believes he or she can do with the appropriate skills (Druckman & Bjork, 1994). Self-esteem is one's personal belief about his or her own worth (Druckman & Bjork, 1994). Bandura (1977) explained that people avoid threatening situations and situations beyond their coping skills but seek activities in which they deem themselves capable. Children who have a strong sense of personal self-efficacy in wind band will tend to have more success. The two are not the same but are very closely connected. Increased positive experiences increases self-esteem; increased negative experiences decreases self-esteem (Druckman & Bjork, 1994). Increased positive experiences come from an increased self-efficacy (Druckman & Bjork, 1994). Increased self-efficacy increases self-esteem (Dagaz, 2012). Hillier et al.'s (2011) study showed an increase in self-esteem in adolescents on the autism spectrum that received the intervention. Seeing an increase in self-esteem from this demographic of students is a positive result and may be considered worthy of note.

Wind band as a class is different than core classes; however, participating in music and the importance of music in people's lives "cannot simply be explained by its differences from other activities" (Pitts, 2016, p. 44). Students must join band rather than take band (Morrison, 2001). With this differentiation between becoming a member of an ensemble and being a student in a class, students take ownership of the experience (Morrison, 2001). Ownership of the

band experience helps students to develop an identity with the group (Morrison, 2001). Research has found positive relationships between music participation and feelings of belonging (Rawlings, 2015). Music participation was also found to have a positive effect on the student's commitment to school (Rawlings, 2015). Wind band participation provides students an outlet for a safe environment for safe risk-taking (Green, 2017; Pitts, 2016). "Taking individual risks within a supportive framework seems to be at the heart of the pleasure that is to be found in musical participation" (Pitts, 2016, p. 66). Rehearsals require students to repeat musical ideas, trying to perfect the music. Students learn to understand that all students will not learn the music at the same rate. Rather than describing music participation as unique and different from other activities and classes, it may be more helpful to describe music participation as an irreplaceable activity in some people's lives (Pitts, 2016). For some, music participation is a means of life satisfaction through goal setting and achievement, individual work as well as group work, a sense of belonging, and personal development (Pitts, 2016). The emotional satisfaction and gratification music participants receive is also a necessity in their life (Pitts, 2016). Active music participants have designated music as a necessary activity in their life, thus defining their musical identity.

Musical Identity

The process of learning to be a musician is complex, time consuming, and set within one's culture and society (Olteteanu, 2012). Music making is considered "one of the few activities that offers lifelong enjoyment and that the continuation of this pleasurable activity throughout life may add to general wellbeing" (Sutherland, 2015, p. 162). "One of the primary social functions of music lies in establishing and developing an individual's sense of identity" (Olteteanu, 2012, p. 168). "Educational institutions, and schools in particular, exert a powerful

influence on the developing musical identities of children" (Hargreaves, MacDonald, & Miell, 2017, p. 15). Identity is considered in two aspects, through self-understanding and through how one relates to others (Hargreaves et al., 2002). It is also a disputed term, defined in terms of self-concept as well as social belonging (Pitts, 2016). People develop multiple identities that evolve and shift depending on interactions and social situations (Sutherland, 2015). Identity is formed through social interactions within the family, school, peer groups, and other social settings (Evans & McPherson, 2015; Põder & Kiilu, 2015). Two of these identities, personal and social, are closely related, yet are very distinct from each other (Põder & Kiilu, 2015; Sutherland, 2015). Because adolescents are still forming their personal identity, their social identity can be very different (Sutherland, 2015). Social identity begins to take shape and change during the adolescent years (Hargreaves et al., 2002). Music can help create self-awareness and help one form his or her identity (Schafer et al., 2013). "Musical identity work combines the personal with the collective space of cultural forms and social relations" (Olteteanu, 2012, p. 168). One definition of musical identity is the "perception of individual's musical self" (Põder & Kiilu, 2015, p. 1706) or to think like a musician (Mills, 2010). Hargreaves et al. (2017) defined musical identity in two dimensions. They described identities in music (IIM) and music in identities (MII) as two completely different ways of thinking about musical identity (Hargreaves et al., 2017). IIM is the way people are defined by established cultural roles such as conductor, composer, or performer (Hargreaves et al., 2017). MII is how people use music to define themselves (Hargreaves et al., 2017). Everyone has some form of IIM, whether it be playing a piano or the radio. Not everyone will identify with MII. They also suggest that musical identity is active; it is a social and performative activity (Hargreaves et al., 2017). Musical identity has been studied from the listener's point-of-view mostly rather than the participant's viewpoint

(Pitts, 2016). As a participant, the theory of musical identity is not as clearly defined. Many participants are unclear about what it means to be a musician, thus uncertain about their musical identity (Pitts, 2016). From the listener's viewpoint, musical identity is formed by a group of one's peers' musical preferences (Pitts, 2016). A shared musical preference would help with one's musical identity. As one's musical preference changes, the musical identity changes. Thus, one's musical identity is always changing (Põder & Kiilu, 2015). Adolescence can be seen as a pathway through a person's musical identity (O'Neill, 2017). Musical identity is derived partially from one's attempt to make sense of his life in relation to others' lives (O'Neill, 2017). Since relationships change over time, the musical identity will also change. Actively seeking music participation helps adolescents develop their music identity (O'Neill, 2017). Music helps people to develop and maintain their sense of identity (Hargreaves et al., 2002; Olteteanu, 2012; Põder & Kiilu, 2015). It is said that music helps "children to define themselves in relation to others, their friends, colleagues, social networks and to the cultures in which they live" (North, Hargreaves, & O'Neill, 2000, p. 256). When the musical identity is well established, people may stray from it, but often return to music at some point in life, emphasizing the role that music plays in identity development throughout life (Hallam, 2017; Hargreaves et al., 2017).

Musical identities begin forming before wind band participation. Infants display different tastes for music at an early age (Hargreaves et al., 2002, 2017). Musical identity in middle childhood focuses on peer groups, while in adolescence, the focus shifts to emotions and attitudes (Karkou & Joseph, 2017). People's musical likes and dislikes vary depending on their mood, situation, time of day, and many other circumstances (Hargreaves et al., 2002). Studies show that students who reported having a long-term identity with music reported parents listening to music in the car or home, while helping prepare a meal, watching television, or

observing a parent who played an instrument (Evans & McPherson, 2015). Their experiences with music early in life helped form their musical identity (Evans & McPherson, 2015). Musical identities can be heavily influenced by participation in a musical group at an early age (Hargreaves et al., 2002). As children move through childhood, the peer group will help influence a child's musical identity (Hargreaves et al., 2002). During adolescence, a child's feelings and attitudes towards music will be the dominant factor in shaping his or her musical identities (Hargreaves et al., 2002).

Figure 1 shows many of the influences on musical identities. One of the influences includes school experiences (Evans & McPherson, 2015; Hallam, 2017; Karkou & Joseph, 2017). Active music programs within the school have helped get students involved in the music program (Evans & McPherson, 2015). Hearing the school ensembles, having friends who participate in the ensembles, and seeing the ensemble as "special" entice children to want to be a part of the group (Evans & McPherson, 2015; Sutherland 2015). A study conducted in England showed that more girls than boys identified themselves as musicians (Lamont., 2002). As children moved through adolescence and changed schools, the interest waned, and less children reported having music lessons (Hargreaves et al., 2002). The difference was found to be participating in organized school music ensembles (Hargreaves et al., 2002). Students who identify as a musician cite many motivational factors for their active involvement, but most of the factors revolve around the enjoyment of musical activities and having a musical social life as the most frequent reasons (Hallam, 2017). Research shows that a positive school music experience helps adolescent children develop a positive musical identity (Lamont, 2002). For some students, music is not just something they do, but is part of their identity (Sutherland, 2015). Music performance is an outlet for students to not only discover themselves but also

reveal themselves to others (Pitts, 2016). It is a way that people can deepen their understanding of themselves.
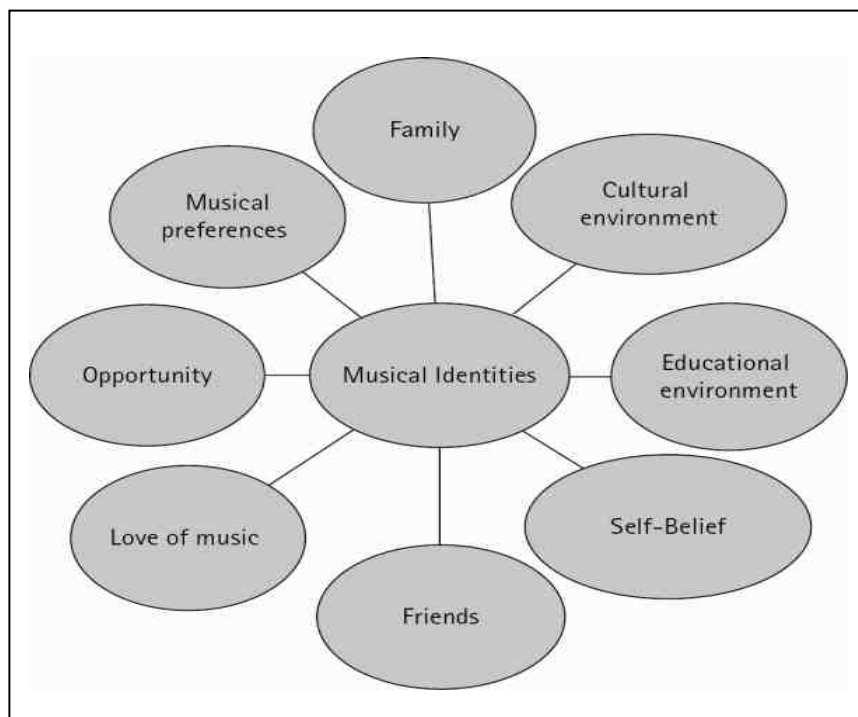
Figure 1. Influences on musical identities. This figure illustrates the influences on a person's musical identity development. Reprinted from "Musical Identity, Learning, and Teaching," by S. Hallam, 2017, in R. MacDonald, D. J. Hargreaves, and D. Miell (Eds.), *Handbook of Musical Identities*, 488. Copyright 2017 by Oxford University Press. Reproduced with permission (see Appendix C).

Musical self-socialization is a relatively new phenomenon that has developed because of new technology that makes music readily available at any time (Mills, 2010). Musical self-socialization has had a large influence on musical identity (Mills, 2010). As people make choices about their listening preferences or music participation, these choices contribute to their social identity (Mills, 2010). The association with a social group adds to their personal identity (Mills, 2010). Through the association of social groups with similar musical taste or music participation, students develop a musical identity (Mills, 2010). It is through this musical

identity and shared musical experiences that students build relationships within the music ensemble.

Relationships

One of the main functions of music is "to enhance in some way the quality of individual experience and human relationships" (Hargreaves et al., 2002, p. 21). People can communicate with each other through music (Hargreaves et al., 2002). Even without knowing formal elements of music, people can intuitively understand the meaning of a piece of music (Hargreaves et al., 2002). Studies show that from infancy, humans have musical tendencies (Hargreaves et al., 2002). Babies recognize the tone and inflection in their mothers' voices, are soothed by soothing music, express joy with familiar tunes, and even begin to imitate sounds and changing pitches (Hargreaves et al., 2002).

As children move into adolescence, their interactions with music becomes more important in the building of their relationships. Participating in music helps to build positive relationships with both other students and the adults who are involved in the program (Dagaz, 2012; McFerran & Shoemark, 2013; Põder & Kiilu, 2015; Schafer et al., 2013; Sutherland, 2015). Positive relationships have been identified as central for student well-being and resilience (McFerran & Shoemark, 2013). Often, relationships between students and band directors are built because of how much time they spend together in practice and in class (Carter, 2011; Lalama, 2014). This relationship is different than core classroom teachers' relationships with their students because the band director typically sees students for consecutive years, building a rapport with them (Carter, 2011). Positive, healthy relationships help students develop socially and emotionally (Lalama, 2014).

Students are also able to develop positive relationships with each other while participating in wind band (Dagaz, 2012; Lalama 2014; O'Neill, 2017). Band students work together towards the same performance goals, resulting in spending a lot of time with each other, the band director, and the music (Lalama, 2014; Sutherland, 2015). The bonds they form during this time together allow them to have greater acceptance of others, form an identity relating to the band, and join a social group for belonging (Dagaz, 2012; Lalama, 2014). A variety of activities in which the students work together outside of the school environment helps to create a cohesion within the environment (Sutherland, 2015).

The connections they make help students emotionally as well as socially. Students can develop empathy, patience, tolerance, and acceptance of others (Lalama, 2014). These skills extend well beyond band. Participating in wind band also helps students develop cooperation, collaboration, communication, responsibility, gratitude, dependability, and impulse control. These are social skills students will need throughout life (Lalama, 2014).

Identifying oneself with the band is part of what makes wind band participation different than other activities at school. Studies show that wind band participants reported having high self-esteem and personal identity (Hallam, 2010; Saunders, 2010). Identifying with others who participate in the same activity is necessary for adolescents' social development (Hallam, 2010; Hargreaves et al., 2002). Adolescents need to develop positive social relationships. Students develop their own identity through social relationships. Students also express identities through music (Hargreaves et al., 2002). Identity is always changing according to people's experiences, situations, and one's social group (Hargreaves et al., 2002). Adolescents' choice of music helps them to fit into a specific social group (Hargreaves et al., 2002). The non-musical effect of

belonging and identifying with a social group is one of the major reasons many students participate in wind band ensembles.

Effects of Music

Throughout history, it has been said that music expresses motion, tension, beauty, religious faith, and social conditions (Juslin, 2012, 2013). However, rather than music expressing human emotions, it is more accurate to say music evokes emotions (Chanda & Levitin, 2013; Juslin, 2012; Mak, n.d.). It is very rare for performers to express the emotions of the composer when performing a piece. Equally as rare is for the listener to experience the same emotion that the performer is experiencing during the presentation of the piece. All three, composer, performer, and listener, are equally important in the musical process and all three will experience the same music in different manners (Juslin, 2012). "Listeners perceive music as expressive of emotions" (Juslin, 2013. p. 596). The performer brings the music to life (Juslin, 2012).

Music is not just for emotional well-being. Music has been associated with improved health and well-being (Chanda & Levitin, 2013; Chin & Rickard, 2014; Clark, DeNora, & Vuoskoski, 2015). Dr. John Harvey Kellogg, a prominent American surgeon, stated, "Music must certainly take high rank as a psychic remedy, because of its power to inspire cheerful and hence healthful trains of thought. It thereby counteracts worry, apprehension, fear and other depressing emotions" (Hunter, 1999, p. 133). The term "music medicine" has been created to denote the systematic use of carefully selected music to facilitate medical benefits of music such as the reduction of pain and anxiety (Bonde & Robinson, 2017). The overall benefits of participating in a traditional musical ensemble are directly related to quality of life (McCallum & Gwyer, 2014). The Center for Disease Control and Prevention defines well-being as "the

presence of positive emotions and moods, the absence of negative emotions, satisfaction with life, fulfillment and positive functioning" (2016, para. 6). Music is touted for its impact on emotional regulation (Chin & Rickard, 2014; Kawakami et al., 2014; Lonsdale & North, 2011; Miranda, 2013; Nilsson, 2008; Saarikallio, 2008; Schafer et al., 2013). Emotional regulation is defined as processes individuals use to change or maintain their emotions (Chin & Rickard, 2014). With the technology developments we have today, adolescents are able to adjust their emotional state on the go (Lonsdale & North, 2011). Adolescents need a way to regulate their emotions easily and quickly. Adolescence, the ages between 13 and 18 years old, is a very emotional time (Papinczak et al., 2015). Adolescents spend time and money listening to music in their leisure time (Hargreaves et al., 2002; Miranda, 2013; Papinczak et al., 2015). Participating in meaningful leisure can help adolescents create positive emotions (Harmon & Adams, 2018). Biologically, music activates parts of the brain involved with pleasure, cortisol (stress hormone) regulation, and social bonding (Chin & Rickard, 2012; Miranda, 2013; Schafer et al., 2013). "Music satisfies processes that effect regulation of moving, feeling, and cognition" (Hargreaves et al., 2002, p. 26). When playing an instrument or singing, musicians work towards greater lung capacity (McCallum & Gwyer, 2014). More oxygen-rich blood flowing to the brain, increased lung capacity, increased muscle activity, and better posture, all results of traditional musical ensemble participation, contribute to better overall health and well-being (McCallum & Gwyer, 2014). Research also shows that music can have pain-killing effects (Miranda, 2013). Research is being conducted to explain how music induces emotions (Miranda, 2013). Music psychology continues to be studied and an area of interest, especially to those who work with adolescents.

How music affects the body and regulates emotions is still being studied (Heslet, 2003; Mak, n.d.; Schafer et al., 2013). Most research suggests that the musical elements have some effect on the human body (Fernandez-Sotos, Fernandez-Caballero, & Latorre, 2016; Mak, n.d). Elements of music that have been found to induce emotional responses include tempo, melody, and rhythm (Fernandez-Sotos et al., 2016; Hurst, 2018; Kemper & Danhauer, 2005). The brain is a fascinating organ. It divides music between the two hemispheres with the right hemisphere specializing in spatial musical elements such as pitch and harmony, while the left hemisphere attends to melody (Heslet, 2003). Music spans across both hemispheres of the brain. To get a full perception of the music, the two hemispheres connect and interact (Heslet, 2003). The acoustic nerve runs to the middle brain, the center for emotions (Heslet, 2003). The sound of consonance and dissonance is heard and interpreted into emotions in the middle brain (Heslet, 2003). Research also shows that music helps release chemicals in the brain (Heslet, 2003). Melatonin, oxytocin, and cortisol levels have been measured after studies involving music listening, all having effects on stress levels (Heslet, 2003).

Adolescents tend to join an ensemble because of their love of music, but they find that it helps with stress relief (McCallum & Gwyer, 2014). Adolescents choose music based on their mood (McFerran, 2012). They view the music as a reflection of their emotional state (McFerran, 2012). This use of music is considered healthy because it helps them to modify their emotions without any negative consequences (Chin & Rickard, 2014). "Music plays a vital role in stress reduction and emotional well-being through the action of the endocrine system" (McCallum & Gwyer, 2014, p. 892). Part of the beauty of music is that it transcends time and space. Music helps to distract thoughts, thus distracting people from the problems they are facing (Mak, n.d.). One of the goals music teachers have is to help expand adolescents' preferences of music (Droe,

2006). Active music participation, including participating in wind band, can help adolescents expand their musical preferences and potentially help adolescents with strategies to regulate emotions (Chin & Rickard, 2014). Ensemble participation can help alter the brain chemistry associated with well-being, stress reduction, and strengthening the immune system (McCallum & Gwyer, 2014).

Music is the second most commonly used mood regulation strategy for young people (Papinczak et al., 2015). In a study by Papinczak et al.(2015), music was shown to increase well-being by changing negative thoughts and helping adolescents think rationally. Breathing exercises and good posture help to create potential for stress management, asthma management, and relief of exhaustion (McCallum & Gwyer, 2014). Adolescents do not have full control over their emotions (Papinczak et al., 2015). Positive methods that help them control and regulate their emotions is a necessity for them to have a healthy well-being. Figure 2 shows many of the uses and effects of music. One can see that music effects the entire body, including the mind. Adolescents have the opportunity to use music making in a positive manner in many ways.
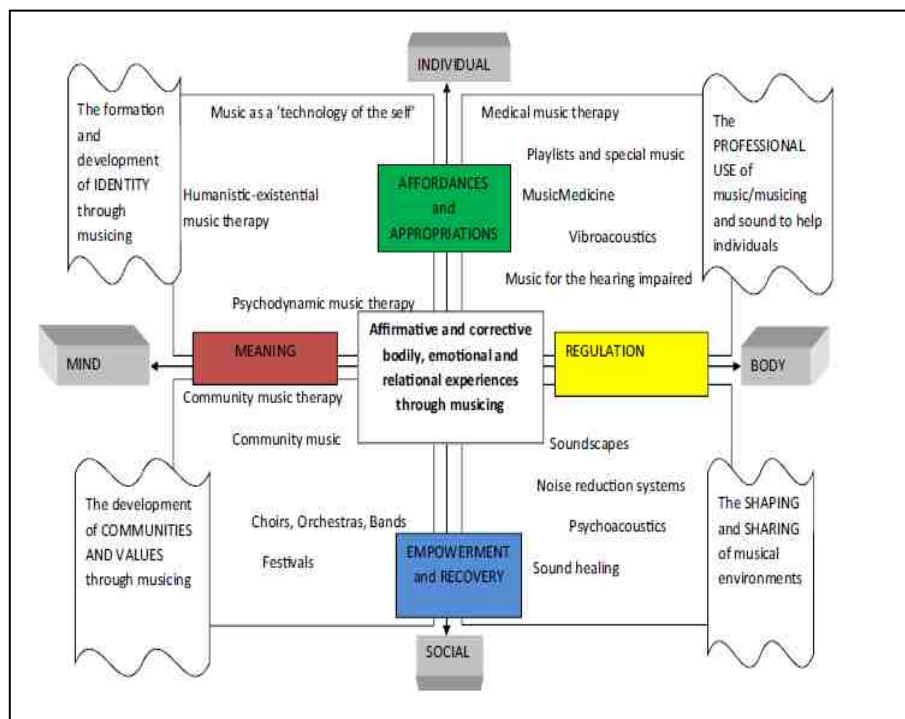
Figure 2. A descriptive model of health musicking. This figure illustrates the health effects of music on the entire person. Reprinted from "If Music Be the Food of Life – Play On?" by. L. O. Bonds and N. Robinson, 2017, *European Journal of Integrative Medicine, 9,* 42. Copyright 2017 by Elsevier. Reproduced with permission from Elsevier (see Appendix B).

"The meaning of music can be very personal" (Mak, n.d., p. 3). Not only can music help evoke emotions, music can also be associated with memories. "One of the strongest links to memory is music" (Howitt & Hamilton, 2014, p. 58). The role music plays in people's lives is often overlooked (Harmon & Adams, 2018). People frequently associate an event, object, or people in their lives with a song (Belfi, Karlan, & Tranel, 2016). These memories that are associated with specific music are often associated with strong emotions (Belfi et al., 2016). Research has shown that individuals with Alzheimer's disease recalled more personal details after listening to music than they did after listening to white noise or silence (Belfi et al., 2016. Most music tested in current research with musically evoked memories has been popular music during a person's lifetime (Belfi et al., 2016). Researchers have begun to see the advantages of using music as a resource in the classroom (Howitt & Hamilton, 2014). Music can help associate

memories in people's minds. Much of the music that has been found to be useful in aiding memory has been personally meaningful music (Kish, 2018). Familiar music is better to help evoke memories. It is the combination of non-musical and musical effects that can aid MC children during transitions to new schools.

Military-Connected Children

There are approximately 1.2 million children who have at least one parent serving on active duty for the military in the United States (De Pedro, Esqueda, et al., 2014; Garner et al., 2014; U.S. Department of Defense Education Activity, 2017). Of the 1.2 million children, about 73,000 attend a Carn School operated in one of 11 foreign countries, seven states, Guam, and Puerto Rico (U.S. Department of Defense Education Activity, 2017). The rest of the students attend a public school and are considered a minority in their school (De Pedro, Astor, et al., 2014). Few studies exist on the schooling experiences of MC children (De Pedro, Astor, et al., 2014).

The military is typically the instigator of change within the military family. People need not be passive victims of change (Hendry & Kloep, 2002). One of the many stressors unique to MC children is frequently having their military-family member deployed or not present (Astor, De Pedro, Gilreath, Esqueda, & Benbenishty, 2013; Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; De Pedro et al., 2011; Easterbrooks et al., 2013; Esqueda et al., 2012; Garner et al., 2014; Turner et al., 2017). Deployments present unique stressors and are exclusive to MC families (Astor et al., 2013; Brendel et al., 2013; De Pedro et al, 2011; Easterbrooks et al., 2013; Owen & Combs, 2017). Families experience different emotions during a deployment (Franklin & Rowles, 2017; Owen & Combs, 2017; Pincus, House, Christenson, & Adler, 2017; Turner et al., 2017).

Deployments can cause physical health problems, academic issues, behavior problems, emotional problems, and problems with home life for MC children (Franklin & Rowles, 2017; Guzman, 2014; Owen & Combs, 2017). There are some strategies, recommendations, and tools that the military community already have in place for MC families (Garcia et al., 2015; Guzman, 2014; Rossen & Carter, 2012). However, these resources are not enough to meet the vast needs of MC families (Aronson et al., 2011). Families OverComing Under Stress (FOCUS) is a program open to families with a deployed family member (Garcia et al., 2015; Guzman, 2014). This program helps them through the deployment by providing workshops and briefs on deployment issues as well as strategies for strengthening the family unit and communication (Garcia et al., 2015; Guzman, 2014). Other programs include Marine Corps Community Services, Navy Fleet and Family Support Center, and Air Force Airman and Family Support (Military.com, 2018).

MC children face many unique stressors as compared to civilian students (Aronson et al., 2011; Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; Easterbrooks et al., 2013; Esqueda, et al., 2012; Garner et al., 2014; Smith-Groves, 2016). School-aged children, between the ages of 6 and 13, were identified as the age range of being most impacted by transition or deployment (Smith-Groves, 2016). Some of the stressors they face are parental deployment, relocations, separation from friends and family, and transitioning schools (Aronson et al., 2011; Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; Esqueda et al., 2012; Franklin & Rowles, 2017; Owen & Combs, 2017). According to Bradshaw et al. (2010), moving was ranked as the seventh most stressful life event out of 43 stressful events among children. For MC children, relocation happens on average of

six to nine times during their school careers (Bradshaw et al., 2010; Garner et al., 2014; Jackson 2014). During a deployment, MC children may experience a shift in household roles, be required to do more chores, as well as continue with school (Astor et al., 2013; Garner et al., 2014). Studies from 2005 and 2006 show that behavior disorders, stress disorders, and mental and behavioral health visits for MC children all increased during a deployment (De Pedro, Astor, et al., 2014).

Relocating and transitioning come with many issues for adults as well as for children (Owen & Combs, 2017). MC children are three times more likely than civilian students to relocate and transition schools (Aronson et al., 2011; Bradshaw et al., 2010). Relocating and transitioning schools has negatively influenced areas such as academics, socio-emotional well-being, home life, and psychological well-being (Brendel et al., 2013; De Pedro, Atuel, et al., 2014; Owen & Combs, 2017). MC children report higher rates of many negative outcomes of changing schools more frequently than their civilian peers such as gang affiliation, substance abuse, violence, bullying, and mental health stress (Astor et al., 2013). Academics has been an area of much concern with MC children. It was of so much concern that the U.S. government developed the Interstate Compact on Educational Opportunity for Military Children (MIC3; Kitmitto et al., 2011; Aronson et al., 2011; Astor, et al., 2013; De Pedro et al., 2011; Esqueda et al., 2012; Garner et al., 2014; Jackson, 2014; Mispagel, 2016). The compact was created to help MC families with transitioning schools (Mispagel, 2016). All 50 states have adopted the compact (U.S. Department of Defense Education Activity, 2017). It helps to decrease some of the hardships families experience from transitioning schools such as gaps in curriculum, attendance issues, meeting graduation requirements, participation in extracurricular activities, and services for special education students (Kitmitto et al., 2011; Aronson et al., 2011; U.S.

Department of Defense Education Activity, 2017; De Pedro et al., 2011; Esqueda et al., 2012; Jackson, 2014).

Although the MIC3 is a great tool for academics for helping MC families' transition, there are still other areas that need more research. When an MC child relocates or transitions to a new school, the student must re-acclimate to the new school environment (Astor et al., 2013; Smith-Groves, 2016). Learning the layout of a new school is rather stressful to students who are already undergoing a lot of tension from the entire transition process (Bradshaw et al., 2010). Not only is the physical layout of the school an issue for new students, but new students must get to know teachers and staff, make new friends, and worry about increased or decreased academic standards and credit transfers (Astor et al., 2013; Bradshaw et al., 2010; Smith-Groves, 2016).

The increased stress can lead to negative outcomes. The United States Marine Corps (USMC) School Liaison Program is another program designed to help military families (Aronson et al., 2011). This program was designed to specifically help families with school transitions (Aronson et al., 2011). Although the program is highly rated, the school liaisons tend to be overworked, and have a high turnover rate and a high burnout rate (Aronson et al., 2011). With this information, the USMC school liaison program needs modification so that it can better help the MC families and community.

Another area of stress for MC children during a relocation is social and peer relationships (Aronson et al., 2011; Astor et al., 2013; Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; Easterbrooks et al., 2013; Esqueda et al., 2012; Garner et al., 2014; Guzman, 2014; Kitmitto et al., 2011; Mispagel, 2016). School is not just an academic setting. It is also a social experience for adolescents (Astor et al., 2013). When MC children relocate and transition schools, they leave

friends behind and must make new ones (Astor et al., 2013; Bradshaw et al., 2010; Garner et al., 2014). Relocating every two to three years makes keeping friends difficult (Bradshaw et al., 2010). It also makes it difficult to make new friends at the new school (Bradshaw et al., 2010). Peer relationships are especially important for adolescents (Bradshaw et al., 2010). Strong peer relationships help students create an identity for themselves and help adolescents relate to their ever-changing world. Studies show that MC-connected children prefer other MC children as their friends because of the shared understanding and connection they have (De Pedro, Astor, et al., 2014). Studies also show that supportive social environments help MC children with the unique stressors of being connected to the military (De Pedro et al., 2011). MC children report that they have difficulty making and sustaining peer relationships due to a lack of military life awareness from both teachers and civilian peers (Astor et al., 2013).

Summary

MC students are a demographic of students who are not always well taken care of, especially in the public school system. The Carn School system handles the unique stressors of this demographic of students better because it is the only demographic they deal with. Public school systems can learn from Carn School systems about the unique stressors that affect these students as well as strategies that can be implemented in order to help them. Carn School systems can learn from their own students about how specific stressors affect them and what strategies help them cope with the stressors. Music has been shown to be an effective tool for helping people cope with stress and regulate emotions. Participating in music allows students to engage in music and activities that help them regulate their emotions and cope with stress. Music has the potential to be a lifelong activity for MC students as well as aid them in adulthood with healthy emotional states. Music participation theory (Gates, 1991) describes how people

use music participation to enhance their lives. Social constructivist theory (Vygotsky, 1978) adds how people learn in a social setting. These theories set up the framework for the study of wind band students' participation and how they relate participating during a transition to a new school. This study gives a voice to former MC students to describe the effect participation in wind band had on them.

CHAPTER THREE: METHODS

Overview

The purpose of this transcendental phenomenological study was to describe the role of wind band for former MC children during a transition to a new school. Chapter Three of this study provides a detailed description of the research design, the participant selection process, and the research site. Also included are detailed processes of the study, the researcher's role, data collection process, analysis process, trustworthiness, and ethical considerations.

Design

This qualitative study will use the transcendental phenomenological research method to describe the role of wind band for former MC students during a transition to a new school. Transcendental science emerged due to the discontent with the philosophy that science was the study of material things and took no consideration for experiences (Moustakas, 1994). Transcendental phenomenology is the process of discovery of the essences of the experiences using a systemized method (Moustakas, 1994). It is the "scientific study of the appearance of things, of phenomena just as we see them and as they appear to us in consciousness" (Moustakas, 1994, p. 49). This study was designed to gain the point-of-view of former MC students. It was also designed to describe the phenomenon of the role of wind band for former MC children during a transition to a new school, so a qualitative research approach was appropriate (Creswell, 2013) as I described the essence of the role of wind band for former MC students.

Intuition is a key concept in phenomenological research (Moustakas, 1994). The researcher has worked with MC children for 15 years and her intuition has guided her teaching of this demographic of children. One of the first steps to conducting a transcendental phenomenological study is to use *epoche* because of the personal nature of the study (Moustakas,

1994). Because of the connection with the participants' background of being former military, it was necessary to employ *epoche,* or to stay away from or remove, my biases and preconceived ideas about MC students and wind band (Moustakas, 1994). Bracketing occurred with journaling (Moustakas, 1994); I kept a reflexive journal about the study beginning before any interviews have taken place until the end of the study (see Appendix J). Reflexive journaling helped me remove bias and views about the study to obtain the most relevant and impartial view of the phenomenon.

When conducting a transcendental phenomenological study, phenomenological reduction should be utilized (Moustakas, 1994). Phenomenological reduction is gaining a new perspective on a phenomenon and describing it in a completely new way (Moustakas, 1994). Few studies have focused on MC children from the perspective of former MC children, and few studies have explored the role that wind band played for MC children during transitions. This study offers new information from a new perspective.

"The beginning point in establishing the truth of things must be individual perception" (Moustakas, 1994, p. 57). One of this study's goals was to understand the phenomenon of MC children participating in wind band during a transition. Since little research existed in this area, this study offers a beginning point for knowledge. This study examined the experiences of MC children who participated in wind band during a transition. Transcendental phenomenology is more interested in experiences as meaning rather than objects as meaning (Moustakas, 1994). This study described the meaning that wind band holds for MC children when transitioning to a new school. With the smaller number of participants, phenomenology can add details, depth, and meaning to the experience (Patton, 2002). Moustakas (1994) said, "Meaning is at the heart of a transcendental phenomenology of science" (p. 56). This study serves as the first knowledge

of this phenomenon.

Research Questions

The following research questions guided this transcendental phenomenological study:

Central Research Question

How do former MC children describe their experiences in wind band during a transition to a new school?

Guiding Question One

How do the participants describe the role that wind band played on their stress levels during a transition?

Guiding Question Two

What were the participants' expectations of wind band when they transferred schools?

Guiding Question Three

To what extent do wind band attributes (band size, band success), band director attributes (gender, ethnicity, years of teaching experience, years of working with MC children), student attributes (gender, years of band participation, instrument, ethnicity, number of transitions), and school attributes (school size, location) affect former MC students' perceptions of transitioning to a new school?

Setting

There was not a specific setting for this study. However, all students attended and graduated from the Carn School System. The U. S. Department of Defense operates Carn schools' 168 accredited schools in eight districts across 11 foreign countries, seven states, Guam, and Puerto Rico (U.S. Department of Defense Education Activity, 2017). More than 73,100 children attend Carn Schools from prekindergarten through 12th grade (U.S. Department of

Defense Education Activity, 2017). The majority of the students that attend Carn school are military dependents. This school system was selected because of the connection the participants had with the school system. Carn is led by a main superintendent with area superintendents at the three zones that operate under Carn. Local superintendents are at each specific district site. All districts do not have high schools, so students may attend Carn Schools until eighth grade, but then attend public schools for high school. This study did not include students who graduated from a public schools for high school.

Participants

The participants in this study were former MC students who have graduated high school within the past five years. The participants attended Carn Schools while they were connected to the military. They participated in wind band for at least three years and experienced at least one relocation while participating in wind band.

Sampling for this study was a combination of purposeful and snowball sampling (Creswell, 2013). I contacted former students through social media to see if they might be interested in participating in the study. I also asked former students to recommend other people who fit the criteria for this study. Possible participants were contacted with a letter explaining the study and a demographics questionnaire (see Appendix D) to help determine eligibility. Eleven participants were chosen based on answers from the demographics questionnaire (Creswell, 2013). According to Polkinghorne (1989), there should be between five and 25 participants who have experienced the phenomenon.

Procedures

After research approval from the Institutional Review Board (IRB; see Appendix A), this study began. I first conducted a pilot study with the interview questions, MUSE questionnaire,

and focus groups. Pilot testing before conducting interviews allowed me to "refine and develop research instruments, assess the degrees of observer bias, frame questions, collect background information, and adapt research procedures" (Creswell, 2013, p. 165). Participants for the pilot study were former students. Pilot study participants did not necessarily graduate from a Carn School; however, they participated in band at least three years during a transition to a new school. Participants for the pilot study were not participants for the actual study. Once pilot testing was conducted, I used purposeful and snowball sampling to obtain participants. I contacted former students of my own for interest in participating in the study as well as to elicit recommendations for other potential participants and their contact information. After initial contact, potential participants were sent a demographics questionnaire regarding their participation in wind band and the number of times they transferred schools (see Appendix D). Once identified, potential participants were sent an invitation to participate, outlining the purpose and the process of the study (see Appendix E). Once participants elected to contribute to the study, they were sent an informed consent form to sign informing them of the risks of the study, expected benefits, their right to withdraw at any time, steps taken to protect their identity and information, data collection and analysis procedures which they were expected to participate, and my intent to provide them information upon completion of the research (see Appendix F; Creswell, 2013).

After consent is gained from the participants, interviews were conducted (see Appendix G), the MUSE questionnaire was administered (see Appendix H), and online focus groups were conducted (see Appendix I). Interviews were recorded and then all data were transcribed and analyzed, searching for common themes or patterns (Patton, 2002). The researcher bracketed herself to reduce bias (Moustakas, 1994).

The Researcher's Role

For this study, I employed the process of *epoche* to reduce prejudice and bias (see Appendix J; Moustakas, 1994). I have taught MC children and wind band for 15 years. Prior to teaching wind band, I taught seventh grade math and science in public schools. After reviewing the literature, I found a gap that needed to be explored. I received my undergraduate and master's degree in music education and hold a teaching certificate in middle school math.

I have taught with the Carn School System for 15 years and have seen students relocate frequently. I have also witnessed new students move in and come into band class and feel more at ease because they are playing music and are also surrounded by students who like and participate in the same activity. When new students come to band class, they appear to feel more at ease, relaxed, and accepted by the other students. Other students who do not participate in wind band do not seem to be as relaxed or as comfortable as the students who do participate in wind band. I wanted to explore this idea more to help find a strategy for other MC students.

Most participants were my own former students. All participants were either former students or recommended by my former students or participants. Due to the nature of MC children and because I only teach children of U.S. Marine Corps and U.S. Navy members, it is plausible that there are many MC children who participated in wind band whom I have not taught in my 15 years with Carn.

Data Collection

To better understand the phenomenon being studied, I collected data through interviews, the MUSE questionnaire, and online focus groups. Individual interviews were conducted first. Interview questions were reviewed by two experts. An author and contributor to scholarly music education journals currently serving as the Music Instruction Systems Specialist for DoDEA

Schools worldwide (personal communication, July 27, 2018) and the Fine Arts Coordinator and

Instruction System Specialist for DoDEA Schools worldwide both reviewed the demographic,

interview, and discussion group questions (personal communication, July 27, 2018). After

reviewing the initial interview questions, these experts proposed changes to make some of the

questions less biased or leading as well as for clarity. Each interview was recorded using an

Olympus digital voice recorder and a Zoom digital recorder. Interviews were conducted first to

gain the individual perspective of each participant. After interviews were conducted, I set up

online focus groups for participants to contribute their thoughts to the study. Focus groups were

chosen randomly. Google Hangouts was used for participants to discuss the questions.

Participants answered questions I asked and discussed them amongst the group. The MUSE

questionnaire was developed by Chin and Rickard (2012) to explore the benefits of music

engagement through both qualitative and quantitative scopes of music use. The questionnaire

was used to assess the musical engagement of participants in terms of the participants' use of

music and their level of music participation. Focus groups were conducted to gather more

information from the participants, but by using a group setting, participants utilized each other

for ideas and thoughts.

Interviews

I conducted interviews with 11 former MC students who participated in wind band for at

least three years and during at least one transition. The participants answered open-ended

questions about their experiences. Open-ended questions are carefully worded to invoke

responses beyond yes or no from the participants (Patton, 2002). Open-ended questions are the

best method of interviewing because they offer "maximum flexibility to pursue information in

whatever direction appears to be appropriate" (Patton, 2002, p. 342). Interviews were conducted

either via Skype, telephone, or in person in a place of the participant's choosing. Interviews were recorded using an Olympus digital voice recorder and a Zoom digital recorder, and I took notes during the interview regarding body movements, gestures, and nonverbal communication. A professional transcriptionist transcribed the recordings. Participants received a copy of their interview to verify its accuracy, thus participating in member checking (Creswell, 2013). Pseudonyms were used for the participants to protect confidentiality (Creswell, 2013). To control for bias, I utilized *epoche*, bracketing myself out of the study (Moustakas, 1994). I used a reflective journal during the study to put aside my thoughts and beliefs so that my beliefs did not alter the results of the study (Creswell, 2013). This journal began before interviews were conducted to get a reference point of my views of the phenomenon. During the data collection phase, I used this journal to help eliminate my own bias and opinions about the study.

Open-ended Interview Questions

1. Please tell me a little bit about yourself, where you have lived, how many times you have moved, and how many schools you have attended.

2. Tell me why you joined band.

3. What instrument did you play and why did you choose it?

4. Describe your memory of the first day of playing your instrument.

5. Please describe your experiences of participating in band while in school at Carn school.

6. What is one memorable piece of music that you played or remember from participating in band?

7. What made that piece memorable?

8. Why did you continue to enroll in band?

9. In general, how would you summarize your schooling experience?

10. Please tell me about life as a MC child.

11. What were your thoughts when you were told you were going to move again?

12. Please describe your experiences of transferring schools when you PCSed.

13. Describe your last day in band at the school you were leaving.

14. Describe your first day in band at your new school.

15. Describe some challenges in band you faced when you transferred schools.

16. How did you manage your emotions (i.e., stress/anxiety/fear) when you transferred schools? Why do you think this helped you manage your emotions?

17. Describe how you adjusted to your new school.

18. Describe what Carn band program stands out in your mind. Why?

19. Describe some of your own characteristics and how they affected your idea of the new school.

20. Reflecting on the Carn Schools you attended, describe the school characteristics that had a positive impact on you, outside of the band program. Why? Had a negative impact? Why?

21. Would you recommend other MC students participate in band? Why or why not?

22. Is there anything else related to participating in band or transferring schools that you want to add that we have not discussed?

23. If needed, would it be okay if we did a follow up interview to clarify answers?

Question 1 was an opening question and intended to build a rapport with the participants. Building a good rapport with participants helps them feel comfortable and more relaxed when talking to the interviewer. Developing a good rapport with participants helped to establish a

good relationship with the participants and let them know that I empathized and understood what they were saying (Patton, 2002).

Questions 2 through 9 were designed to engage the participants to think about their experiences in wind band. Gates' (1991) music participation theory is dedicated to the active participation of music making. These questions were designed to engage the participants with their original decision of joining band and their experiences while they were in band.

Questions 6 and 7 were designed to collect music data from the participants. Music was then used to elicit more memories from the participants since music has been shown to help participants with the recollection of memories (Allett, 2010).

Questions 10 through 18 asked the participants to describe transferring schools and ways that helped them reduce their stress levels when transferring schools. It is known that moving and transferring are stressful to MC children (Aronson et al., 2011; Bradshaw et al., 2010; Chandra & London, 2013; Cozza & Lerner, 2013; Easterbrooks et al., 2013), and MC children transfer schools every two to three years (Aronson et al., 2011). Transferring schools has been described from various perspectives except former students (Aronson et al., 2011; Bradshaw et al., 2010; Capp et al., 2017; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014). These questions were designed to gain formal MC students' perspectives.

Questions 19 through 21 were related to MC children's perspectives of their new school, particularly, the attributes of the band. These questions are situated in Gates' (1991) music participation theory regarding developing an identity with others participating in music ensembles. Gates' (1991) music participation theory bases its theory on the idea that in order to participate, one must gain knowledge, identify with the activity or with others who identify with the activity, perform activity-related behaviors, take a causal role in the activity's events, use

resources to participate, and pattern one's behaviors after the values that the group holds. Identifying with the activity and with the other people that also participate in the activity is a key component to music participation theory. These questions were situated to gain an understanding of what that looks like.

Questions 22 through 23 were related to MC children's perspectives of the benefits of band specifically to MC children. Most studies regarding MC children collect data and perspectives from other adults in their lives such as teachers, administrators, parents, and school liaisons (Aronson et al., 2011; Bradshaw et al., 2010; Brendel et al., 2013; Capp et al., 2017; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014). These questions were designed to elicit former MC children's perspectives to explain this phenomenon.

MUSE Questionnaire

The Music Use Questionnaire (MUSE) was developed by Chin and Rickard (2012) as a self-report questionnaire "to assess both quality and quantity of different forms of music use" (p. 429). Music can be both produced as well as received. Participants in this study were classified as both musicians, producing music, as well as receivers, listening to music. The MUSE questionnaire helped to determine music engagement, the functions of music in the participants' lives, as well as a measurement of musicianship (Chin & Rickard, 2012). The MUSE questionnaire is a self-reporting questionnaire that participants answered on their own. Its validity and reliability as a tool to measure participants' active engagement with music has been proven with extensive testing and trials (Chin & Rickard, 2012).

Online Focus Groups

Online focus groups were operated online using Google Hangouts due to the location of the participants. Focus groups took place after interviews and the completion of the MUSE

questionnaire. Participants were placed in focus groups by random selection. They used Google Hangouts as the platform for discussion. Participants were asked to participate in online focus groups of four to five people at a time. The interviewer set up a Google Hangout forum with each group. I asked students a question and gave them up to three days to discuss. Questions also included strategies that helped reduce the stress level in participants during a transition.

Online Discussion Forum Questions

1. Discuss your experiences in band in a Carn School as an MC child?

2. Discuss your experiences of participating in band when you transitioned to a new school?

3. Why did you continue to enroll in band after the first year?

4. What are some things you learned from band participation that have helped you with emotions?

5. How have music and your experiences in band affected you in your life?

6. Are there things about participating in band that you wished were different?

7. What was different about your band director from your other teachers?

8. What was different about band class than your other classes?

Questions 1 and 2 were designed to get participants to openly discuss their experiences in band during their time as MC children, especially during a transition to a new school. Participants may interact differently in a group setting than one-on-one. "The meaning of things arises out of the social interaction one has with one's fellows" (Patton, 2002, p. 112). Participants may have connected in some way along their paths as an MC child. It is plausible they may have experienced the same band program and band directors along the way. Regardless of the possibility of a shared path, the participants will have experienced the same phenomenon and will be able to discuss the meanings of these interactions (Patton, 2002).

Question 3 was designed to encourage participants to discuss the meaning and value music had in their lives. Music participation has the potential to be a source of validation and confidence, an opportunity to demonstrate or acquire skills, a way to perform, a way to belong to a group and socialize, a method to regulate emotions, and many more values (Pitts, 2016). This question was intended to create an atmosphere for participants to discuss the reasons they continuously participated and sought the activity.

Questions 4 and 5 were to specifically gain participants' insights of the effects of music participation. Music can serve as a resource for difficult times in life (Harmon & Adams, 2018). MC children are known to have difficult times due to the many deployments and separation of family members and relocations and the many factors that go along with relocations (Aronson et al., 2011; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; De Pedro et al., 2011; Franklin & Rowles, 2017; Guzman, 2014; Jackson 2014; Owen & Combs, 2017; Smith-Groves, 2016). Music also serves as a form of identity in life (Hargreaves et al., 2002, 2017). These questions allowed the participants to discuss the role that wind band participation played during this stressful time of life and helped to explain how music shaped the musical identity of the participants.

Question 6 was asked to gain the participants' perspectives on changes needed in wind band participation programs. Band programs are different, no matter the state or district in which it is situated. Understanding what participants liked and disliked about the program may help band directors and supervisors improve the program. Gaining the perspective of the participants is at the heart of qualitative inquiry (Patton, 2002). "A credible voice conveys authenticity and trustworthiness" (Patton, 2002, p. 41). Most supervisors are not well equipped

in music education. Gaining the insight of former band participants helps give supervisors as well as band directors awareness of their programs.

Questions 7 and 8 were to gain the understanding of specific band program and band director traits that affected how the participants experienced music participation. Their answers helped the researcher understand the specifics about band programs and directors that encourage or discourage participation. These questions were situated in Gates (1991) music participation theory. Gates (1991) theory is based on the idea that in order to participate, one must gain knowledge, identify with the activity or with others who identify with the activity, perform activity-related behaviors, take a causal role in the activity's events, use resources to participate, and pattern one's behaviors after the values that the group holds. Identifying with the activity and with the other people that also participate in the activity are key components to music participation theory. These questions were situated to gain an understanding of what that looks like.

Data Analysis

Because of my personal experiences with MC students and band, I bracketed myself from the research study by describing my background and experiences and by reflexive journaling during the research process (Moustakas, 1994). Reflexive journaling allowed me to suspend my own beliefs about MC children and band. Because of my close connection with MC children and band, I wanted to be able to gain a full understanding of this phenomenon without my personal bias. Journaling about my own experiences aided in keeping my personal bias out of the data.

Once data were collected, I used an open-coding data collection method. Interviews were transcribed and read for overall understanding. A professional transcriptionist transcribed the

data. After transcription, I used the horizonalization process to determine meanings of the phenomenon (Moustakas, 1994). Through the horizonalization process, I listed and grouped all statements relevant to the experience (Moustakas, 1994). During this process, I used NVivo 12 Pro to help develop a coding system to make the transcribed data more manageable (Patton, 2002; QSR, International, 2016). Coding data produces a framework for organizing and describing what has been collected (Patton, 2002).

Nonoverlapping statements were recorded, indicating the meaning units of the experience (Moustakas, 1994). Data were analyzed for both convergence and divergence (Patton, 2002). The nonoverlapping statements are how the data fit together. Through the process of extension, bridging, and surfacing, I was able to bring closure to the coding process (Patton, 2002). Once data saturation has been met, the coding process is complete (Patton, 2002). Meaning units were clustered into themes (Moustakas, 1994). Themes were analyzed and both textural and structural descriptions of the essences of the experiences were constructed (Moustakas, 1994). The textural description is the description with a context of experiencing (Moustakas, 1994). Structural descriptions involve analyzing the data from different perspectives and gaining an understanding of the phenomenon through imaginative variation (Moustakas, 1994). With both descriptions complete, I was able to synthesize the meanings and essences of the phenomenon (Moustakas, 1994).

Trustworthiness

To increase trustworthiness for the study, reliability and dependability were established through several techniques. Trustworthiness includes credibility, dependability, confirmability, and transferability (Lincoln & Guba, 1985). Qualitative research does not condone using the term *verification*, but rather to use the term *validation*. Verification has quantitative implications

(Creswell, 2013). Verification depends heavily on the instrument used to measure data (Patton, 2002). Validation is used in qualitative research because the researcher is the instrument (Patton, 2002). Since the data collected relies heavily on the researcher, the term *validation* is used in trustworthiness.

Credibility

Credibility, in qualitative studies, centers around the competence of the researcher (Patton, 2002). Credibility refers to the extent to which the findings accurately describe reality (Creswell, 2013). Credibility depends on the richness of the information gathered and on the analytical abilities of the researcher. Credibility was established through rich, thick descriptions of themes, member checks of interviews, the study site, the results, and through bracketing of the researcher (Creswell, 2013). The triangulation of data and developing a positive rapport with participants also aided in establishing credibility. Triangulation occurred with the three data collection methods: interviews, the MUSE Questionnaire, focus groups. Triangulation of data provided a rich and comprehensive account of the phenomenon (Creswell, 2013). Developing a positive rapport with the participants helped the researcher to gain their trust, thus helping the participants to give valid and credible information. Other methods to establish credibility included member-checking and peer debriefing (Lincoln & Guba, 1985). According to Lincoln and Guba (1985) member checks are considered the most important technique for establishing credibility. Member-checking allowed the participants the opportunity to validate and clarify information collected by the researcher, and peer debriefing offered the researcher the opportunity to uncover biases and other ideas not thought of initially. All methods of establishing credibility aimed to help give more reliability to the study.

Dependability and Confirmability

Dependability and confirmability are similar to reliability in quantitative studies and deal with consistency, which was addressed through the provision of rich detail about the context and setting of the study (Patton, 2002). To establish dependability and confirmability, an audit trail was created, reflexivity was practiced, and triangulation of data was utilized (Lincoln & Guba, 1985). An audit trail is the transparent description of the research steps from the beginning and the reporting of the findings (Lincoln & Guba, 1985). To provide an audit trail, I kept raw data, data reduction and analysis notes, data reconstruction and synthesis information, process notes, a reflective journal, and all instrument development information (Lincoln & Guba, 1985). This information helped to assure the accuracy of the findings and the possible recreation of the study. Reflexivity was practiced through the reflective journaling. Reflective journaling helped me attend to any bias I had about the study. Incorporating the *epoche* process helped me to carry the study as far as possible without interference of my own preconceived ideas, beliefs, and knowledge of the phenomenon (Moustakas, 1994). Maintaining a reflective journal allowed the participants' perspectives of the phenomenon to be heard rather than my own personal beliefs. Triangulation allowed a deeper understanding of the phenomenon being studied through multiple data collection methods (Lincoln & Guba, 1985). The dependability and credibility of the study were made stronger through triangulation.

Transferability

Transferability is the generalization of the findings from one situation to another (Creswell, 2013). Transferability was established through thick, rich descriptions and maximum variation of the sample (Patton, 2002). Due to the nature of qualitative research, external validity is not possible (Patton, 2002), but providing thick descriptions is a way of achieving external

validity in a qualitative study (Lincoln & Guba, 1985). Thick descriptions are the detailed accounts of the phenomenon made visible through the themes and patterns that emerge in the social and cultural context in which the researcher connects (Lincoln & Guba, 1985). The transferability in this study only applies to transitioning MC students attending Carn Schools that participate in band.

Ethical Considerations

Ethical considerations for this study include IRB approval, informed consent from participants, protection of participants' identity, protection of information, and researcher positioning. Before beginning the study, IRB approval was sought from the university to conduct the study. After identifying participants, the researcher gained their informed consent in writing. Participants' and site confidentiality were protected with the use of pseudonyms. Information was collected and kept in a locked container and on a password-protected computer for three years as per federal regulation (U.S. Department of Health & Human Services, 2016). Researcher positioning will ensure that none of the participants are former students of the researcher.

Summary

This transcendental phenomenological study sought to provide a description of the role of wind band for former MC children during a transition to a new school. This chapter gave a comprehensive description of the participants, setting, research questions, and procedures. Participants were selected using purposeful sampling because this method of sampling provides information-rich cases to yield the most data (Patton, 2002). Although no specific setting was used for this study, student participants all attended and graduated from Carn Schools. Research questions were designed to gather data to effectively describe the phenomenon in question.

Procedures for this study followed Moustakas (1994) recommended methods. Data collection and analysis were described, and trustworthiness was explained. Ethical considerations were also discussed. Protection to avoid ethical pitfalls were also conveyed.

CHAPTER FOUR: FINDINGS

Overview

The purpose of this transcendental phenomenological study was to understand the role

that wind band played on stress levels during a transition to a new school for former MC students

who attended Carn Schools and have graduated within the past five years. Chapter Four seeks to

provide the findings of this research. Data collection and analysis were previously explained in

Chapter Three. This chapter provides detailed information regarding participants and how

themes were developed. Chapter Four also describes the themes that were discovered by the

research. Three themes were revealed through the analysis of the data including:

1. Effects of Band Participation

2. Musical Identity

3. PCS'ing and Transferring Schools

These themes answer the research questions of this qualitative transcendental phenomenological

study:

Central question: How do former MC children describe their experiences in wind band

during a transition to a new school?

Guiding question 1: How do the participants describe the role that wind band played on

their stress levels during a transition?

Guiding question 2: What were the participants' expectations of wind band when they

transferred schools?

Guiding question 3: What are former MC students' perceptions of wind band attributes

(band size, band success), band director attributes (gender, ethnicity, years of teaching

experience, years of working with MC children, teaching styles/attributes), student attributes

(gender, years of band participation, instrument, ethnicity, number of transitions), and school attributes (school size, location) that affect transitioning to a new school?

Participants

Participants for this study were recruited by contacting my own former students via social media. Selection criteria for participating in this study included participating in band during a transition to a new school and graduating from a school within the Carn school system within the past five years. All participants are over 18 since they have graduated high school. The study included 11 participants who participated in band for at least three years, during at least one transition to a new school, and graduated from a Carn school. Participants included five females and six males. All participants are currently in college or have recently graduated college and are just beginning their new career.

Alicia

Alicia has graduated from a four-year university. She joined band in sixth grade because she wanted to try something new and her mom was in band, so Alicia was influenced to pursue music. Her first instrument was percussion because she liked the different percussion sounds. Alicia entered band not knowing anything about music, but very excited and anxious to learn. She participated in band from sixth through ninth grades, deciding to quit after her freshman year of high school. Alicia liked band so much she attended a summer band camp at a local college after her eighth-grade year. She mentioned not knowing the reason she quit because of how much she loved it.

Alicia was fortunate to only move three times while her dad was stationed in the military. She attended four different schools, kindergarten through 12th grades. Alicia claimed friends helped her manage her emotions when she transferred schools. If she stayed in contact with her

friends, she was able to cope with the emotions that come with moving and transferring schools. Alicia said participating in band helped her build those friendships and connections that helped her get through stressful times in her life. Band was also an activity that helped spark creativity that transferred to other aspects of her life. When asked if she would recommend other military-connected students to participate in band, Alicia steadfastly said yes!

Caleb

Caleb's band journey began in sixth grade in Virginia. Caleb thought band would be an easy class, a class for which he did not have to work hard. He quickly found out he was wrong! He originally thought he wanted to play drums, but after trying them, discovered he would not be good at drums. Caleb then tried the alto saxophone and was told that would be his instrument. Caleb moved after sixth grade to another Carn school where he continued playing alto saxophone in band. Caleb admitted that band became more relaxing and enjoyable during the second year and beyond, after the initial stress of learning the instrument. Caleb went on to high school and participated in concert band, marching band, and jazz band until his senior year. Caleb moved just before his senior year of high school. The new school, also a Carn school, did not have a baritone saxophone, which Caleb had switched to at his previous school. Caleb has not played an instrument since graduation; however, he did mention wanting to acquire a saxophone again.

Caleb used band to make friends as well as relax and have a class to go to in which he did not have to completely focus. Whenever Caleb would transition to a new school, Caleb would observe his surroundings and the people around him. Through observation, Caleb found others with similar interests with whom he could make friends. Caleb would encourage everyone to try band, at least for a year, if not for the musical aspects of participating in band, at the very least for the social aspects of participating.

Chase

Chase graduated from a Carn school and joined the military. Chase attended 10 schools from kindergarten through 12th grade. Chase claimed that he always loved music. As a child, he would attend parades and fell in love with the trumpet. Chase began band in sixth grade playing trumpet and continued for seven years. Chase could not initially produce a sound on the trumpet, but he was very persistent, which paid off. Chase exceled with playing the trumpet, participating in both concert and jazz band in high school, even acquiring a solo part. Chase did not continue playing trumpet after graduation but continues to love music.

Chase loved going to band class and playing trumpet. He claimed it was "almost therapeutic" (Chase, personal communication, December 16, 2018). If he had a bad day, he would pick up the trumpet and play for a while and clear his head. Chase made many friends when he joined band. He was very shy and introverted, but being a part of band helped him make friends and overcome some of his shyness. Friends helped Chase make the stressful life of being a military-connected child less stressful. During the transition to his new school, Chase was very nervous, apprehensive, and scared. The school was bigger, there were more choices for classes, and more autonomy for the students. Band helped Chase's adjustment to the new school easier. Summer activities with band and football helped Chase make friends before school started, so the start of school was not as nerve-wrecking.

When asked if other military-connected students should participate in band, Chase said he thought "everybody should at least try learning to play an instrument" (Chase, personal communication, December 16, 2018). Chase said that band helped him make friends and come out of his shell. It also gave him an outlet to help reduce stress.

Chrissy

Chrissy is a recent graduate from a four-year Division I college with a degree in psychology and a minor in music performance. Chrissy has a great passion for music and performing, as indicated by her MUSE questionnaire scores. Chrissy participated in band for seven years during her K12 schooling. Chrissy started band in sixth grade, playing percussion. She joined band because she had a love of music from an early age. Once she reached middle school, she was presented with the choice of art or music and she chose music. She chose percussion to annoy her parents, it was more convenient than other instruments, and she liked the thought of playing multiple instruments. Chrissy moved between her sixth- and seventh-grade years. For her seventh-grade year, she went to a state public school rather than a Carn school. After seventh grade, she moved back to a Carn school. Once Chrissy got to high school, she was asked to try new instruments and discovered she had a love for euphonium. Upon graduating from high school, Chrissy went to college with the intent to major in music. Chrissy eventually decided to change her major but kept music performance as a minor. She has been accepted into the Officer Training Program for the Marine Corps; she hopes to be placed in either music or military police upon graduating from the program.

When Chrissy attended the non Carn school during her seventh-grade year, she noticed that her learning, education, and the social aspects of school were different as a military-connected child than nonmilitary-connected children. Chrissy did not read the same books that the children at her new school had read. However, she was ahead in other subjects. Chrissy had to adapt to new teachers, new students, and new curriculum. She thought band would be a haven where even though the teacher and students would be new to her, the education and information would be similar or the same as her old school. Chrissy spent the first couple of weeks in her

new school reviewing material in band she learned her previous year. The teaching methods her new band director used were different than her previous director. Her new director did not teach percussion in sixth grade, so the seventh-grade percussionists were just learning information Chrissy already knew. Chrissy took this opportunity to hone her mallet skills rather than dwell on the fact that she already knew the information being taught. Chrissy said she felt "like a pro drummer compared to everyone else" (Chrissy, personal communication, November 10, 2018). Because of her knowledge and experience with drums, the other students resented her, causing tension in the percussion section of the class.

Chrissy experienced firsthand the stressors of being a military-connected child. She understands the importance of finding ways to help cope with high anxiety situations and manage emotions during stressful conditions. When asked if other military-connected students should participate in band, Chrissy emphatically said yes. Chrissy emphasized how much being a part of a group that shared values and experiences was important for military-connected children. She also stressed that music is a universal language that people can take with them anywhere in the world.

Edward

Edward is currently in graduate school. He participated in band from seventh grade through high school. Edward joined band because he had friends already a part of band as well as to satisfy the fine arts credit needed. He claimed it was one of the better class choices in middle school. Edward started band playing the clarinet but switched to trumpet because he thought it would be easier. He excelled at the trumpet, even going so far as to play the top parts in high school. He enjoyed band because it was a class he excelled in easily, not having to put forth much effort. It caused little stress in his life and created an outlet to relieve stress caused

by other areas of his life. Edward continued to enroll in band after the first year because he made

a connection with the music and people that participated. He felt band was something he could

take with him when he moved.

Edward had a mixture of emotions when told he was to move again. He was anxious as

well as excited. Edward was an introvert, not making friends easily, so he needed an activity or

an outlet to help him adjust when he transferred schools. Band gave him that automatic group in

which to belong and friends to help him adjust to his new school. Edward would eventually

branch out and participate in sports, which also helped him gain more friends and shape his

character.

Edward feels that military-connected students should participate in band to experience

something different, to explore creativity, and to gain an appreciate of different genres of music.

It is also a great way to meet new people and make friends with similar interests. Edward also

recommends band to help shape character and give students a healthy activity in which to

participate to stay out of trouble. Any activity that can have a positive impact on a student's

character and well-being is worth trying.

Kai

Kai is a freshman at a four-year university. Like many of the participants, Kai joined

band in sixth grade. He was interested in music and his sister participated in band, so Kai

decided to join band. Kai's first instrument was trumpet, but he switched to percussion when it

became available. Kai played all through middle school and one year of high school but quit

after his freshman year. It was during his freshman year that Kai transferred school due to a PCS

move. After transferring schools, Kai felt like he was falling behind in band and not enjoying it

as much. At his new school, Kai felt like band was more work than at his previous school and did not want to put forth the effort it would take for him to catch up to the other students.

Like many of the participants, Kai made many friends while he was in band. Band helped Kai during a move with making friends and giving him a group to associate with at his new school. Band also gave him a common interest with other students at the new school. Band was also something he and his family could bond over. Concerts were an opportunity for his family to come together through music.

Kai, like all the other participants, recommended that other military-connected students participate in band. Military-connected students are going to move as long as their family member is in the military. Friends are very important to military-connected students, especially because they move so frequently. According to Kai, band gives students something to talk about and a common interest to help make the transition easier (Kai, personal communication, January 2, 2019).

Mia

Mia is currently attending a four-year university. She attended nine or ten different schools between kindergarten through 12th grade. Mia took an unusual path when she started band, joining in eighth grade, rather than sixth or seventh grades like most of the other participants. Mia joined band because of parental influence. Both of her parents were in band when they were younger, so Mia was inspired by them and decided to join. Mia's first band instrument was the flute, also like both parents. Mia claims that she always loved music, also taking piano lessons and participating in choir.

Mia's passion for music was evident in her interview. She commented that music was a major influence in her life, being "a place where I could go" when military life was stressful

(Mia, personal communication, January 3, 2019). Band was where her friends were. Friends were important to Mia, especially during a move to another school. Mia claims that she was not very emotional during a move. Rather than expressing her emotions, she would stuff and try to hide them as much as possible. She would get irritated and take her anger out on her family, but she claims that she would not cry or make a scene.

Mia highly recommends other military-connected students to participate in band for the many positive impacts it has on lives. She cites the closeness of the group, shared goals, and the safe environment that band creates are all beneficial to military-connected students. She also says the friendships and relationships people build while participating in band are unrivaled by any other activity.

Michael

Michael is a recent graduate from a four-year university. He joined band in sixth grade when he chose to pursue the trumpet. Michael chose to participate in band as an interesting activity. He was also interested in band because his father participated in band, too. He chose trumpet because he thought it would be easy, and upon first trial, it was the only instrument at which he was successful. Michael participated in band all through middle school and one year of high school. After freshmen year, Michael decided he did not care for the high school director and chose to drop band.

Michael claimed to have no problems emotionally when he transferred schools. When he needed an outlet for emotions, he used sports as his channel. Participating in band did help Michael make friends. Michael did not have much of an adjustment period when he transferred schools. He is an outgoing person and did not find transferring schools to be difficult or challenging.

Michael recommends other military-connected students to participate in band for them to find others with similar interests and possibly find something at which they are successful. Michael had many things at which he was successful, including sports. He found success in band, but due to personality conflicts with the high school director, did not continue to pursue band beyond freshmen year.

Michelle

Michelle attended eight different schools from kindergarten through 12th grade. She first joined band in sixth grade, wanting to do something other than sports. She wanted to play an instrument and worked with the band director to determine with which instrument she could excel. Michelle participated in band all through middle school and through two years of high school. Upon a last move to a new school, Michelle decided that she did not want to try band at her new school without her close group of friends she developed at her previous school. Michelle saw her band friends more as a family; she did not want to get involved with another group that was already well established and risk being emotionally vulnerable.

When Michelle was told she was going to move the last time, she was devastated. She was leaving her friends that had become her family. She was transferring schools at such a late stage in her school career that it was more stressful to her. Michelle had a hard time making new friends; however, she eventually did make new friends and embraced the change and challenges she faced.

Michelle recommends military-connected students to take band as an activity and emotional outlet. Michelle was able to use band and music in a way to help stabilize her during emotional times. Participating in band gave Michelle a family that understood her and could empathize with her. Participating in band also gave Michelle a healthy way to help her express

her emotions. Michelle thinks that providing this opportunity to all military-connected students would be beneficial to them emotionally.

Nia

Nia's band membership began in seventh grade, unlike most students who begin in sixth grade. Nia's parents encouraged her to join an organization and because of her friends already in band, she decided to join band as well. Nia admitted that she goofed off in middle school and did not take band very seriously. However, once in high school, Nia's view changed. She began taking her music more seriously and really immersed herself in marching band. Band played a major factor in her life as Nia transferred schools partway through the year in high school. Since Nia transferred schools in the middle of marching band season, she was not able to participate in marching band at her new school the first year. Rather than not participating in band, she focused on concert band and found herself the second-best flute player in her new school. Nia graduated high school with a music scholarship to a four-year university. After a year of being a music education major, Nia changed her major to special education and eventually to public relations. Nia is very passionate about music; she eventually moved out of the country, but says she still plays her flute regularly.

Nia moved six times from her kindergarten through 12th grade. Nia always had a positive perspective of moving, viewing the move as a fresh start. With each move, her flute traveled very closely with her. Nia stated that participating in band helped her make friends, especially during a transition to a new school. Nia said that managing emotions during a PCS was not an issue for her as each new move was easier than the previous due to the frequency of moving. Like many of the participants, Nia mentioned how important friends were in her band

participation as well as PCS'ing. Being able to make friends easily in a new school setting was an important factor to adjusting to the new school.

Samuel

Samuel is one of the youngest of the participants. He is currently in his freshman year at a four-year college. Samuel began band in sixth grade, playing the alto saxophone. Samuel wanted to join band because his older sister was in band and he needed a fine arts class. He chose saxophone because his father played when he was younger, and Samuel looks up to and admires his father. Midway through the year, Samuel switched instruments to percussion. Samuel used band as an outlet. Band was one of his "favorite classes" (Samuel, personal communication, November 23, 2018). Samuel moved after eighth grade and was faced with the stress of being placed in the wrong band class at his new school. Samuel got his class schedule straightened out and had no other major challenges with his new school. To help manage emotions and stress during and after the move, Samuel communicated with friends. Samuel is also very close with his family, citing his sister as his best friend. Since they moved as a family unit, the closeness with his family helped him manage his emotions as well.

Samuel adamantly recommends military-connected students to participate in band "because music is a general part of everybody's life" (Samuel, personal communication, November 23, 2018). He stated that actively making and producing music is very different than passively listening to music. It gives people a feeling of accomplishment and achievement when they produce music that listening to music cannot grant. Military-connected students can use the skills learned in band and carry them anywhere in the world and even beyond school.

Results

The purpose of this transcendental phenomenological study was to understand the role that wind band played on stress levels during a transition to a new school for former MC students who attended Carn Schools and have graduated within the past five years. Participants for this study were selected through both purposeful and snowball sampling based on the participants' relationship with the phenomenon being studied. Approximately 25 participants were contacted. Respondents willing to participate were given the demographic questionnaire to determine full eligibility for the study, and interviews were scheduled. Participants also signed the informed consent form before the interview took place. Data saturation was reached after 11 interviews and no further recruitment was needed. The final participants for this study included 11 graduates of Carn system schools who participated in band for at least three years during at least one transfer to a new school. There were five female participants and six male participants.

Data were gathered through semi-structured interviews, online discussion forums, and answers from the MUSE questionnaire. Interviews took place via phone interview due to the distance between the participants and myself. Online discussion boards took place via Google Hangouts due to the distance between participants. Participants were given the opportunity to review their transcripts for corrections or changes, and none were needed. After the initial interview, participants were sent the MUSE questionnaire via email for them to complete and return to me. Data analysis was then conducted, revealing several themes, some consistent with the relevant literature.

Theme Development

This research was conducted to determine how former MC students describe the role of wind band during a transition to a new school. To collect data, participants were asked to

participate in semi-structured interviews, online discussion forums, and complete the MUSE questionnaire. Using the modified Stevick-Colaizzi-Keen Method of analysis (Moustakas, 1994), I started my data collection with the process of *epoche*, bracketing my own preconceived ideas of the study. Months before conducting interviews, I began journaling personal thoughts and questions about the study. This process helped me to set aside any biases I had about the study (Moustakas, 1994). Reviewing my thoughts during the analyzation process helped me to understand the participants' views without inserting my own opinions of their thoughts.

After interviews were transcribed, I read the transcripts multiple times to discover codes and common ideas. Interviews were uploaded into NVivo 12 Pro (QSR International, 2016) and I began to code the interviews into nodes and common themes and keep information organized. After transcendental phenomenological reduction was completed on interviews, online focus discussions, and MUSE questionnaire answers, horizons were discovered and examined. Through structural description, consistent horizons were organized into themes. Three main themes emerged, including the effects of band participation, PCS'ing and transferring schools, and musical identity. There were multiple subthemes identified within the main themes. Table 1 displays the themes and subthemes and frequencies as identified in the data analysis process.

Table 1

Theme and Subtheme Frequency from All Data Collection Methods

Theme	Subtheme	Frequency
Effects of Band Participation	Emotional	45
	Powerful Musical Experiences	14
	Relationships	58
Musical Identity	Educational Environments	2
	Opportunity	24
	Participation	49
	Self-Belief	32
PCS'ing/Transferring Schools	Emotional Aspects	38
	Friendships	35
	Schools	43

Effects of band participation. Early in the interview process, I noticed that band participation had multiple effects on the participants. During the analysis process, the effects of band participation was the first theme to emerge. Effects of band participation encompassed three subthemes: a) emotional, b) powerful musical experiences, and c) relationships. I noticed that all the participants mentioned friendships as an effect of participating in band. The social connection aspect of the MUSE questionnaire mean score was 12.25 out of a possible 15 point (Table 2). The range of scores was from 9-15 between all the participants. Chase commented, "And then on top of that too, you meet a lot of interesting people. You make some great friends, and everybody shares that common ground. They're all there 'cause they love music" (Chase, personal communication, December 16, 2018). Edward mentioned that friendships could be a making or breaking point at a new school. He shared,

> Especially first coming into a school, it's one of those things I could honestly say that
>
> could make or break your experience. If you don't have any friends, and you get in there

you're going to make some friends, at least one that you can relate to. So I would say

definitely for that experience. (Edward, personal communication, December 16, 2018)

He also shared that band was the first outlet where he was able to talk to people. Kai shared that

he met a lot of fun people that became long-time friends.

Students were able to form close bonds just from the shared experience of band

participation. It gave them a shared connection they could immediately talk about rather than the

awkward first encounters that usually exist when meeting new people. Chrissy shared,

I'd have to say the inclusiveness really I mean the band is kind of like a sport and you

know you find someone else who's in the band instantly they can knock some stories

right then and there, just like Oh you play football too well I play football and you're like

best friends and you're talking about you know your time on a football field or what. You

know I met, I met one of my best friends you know she was in the band at White Oak or

what not. Like I mean we were just at Wendy's together or what not and I was just sitting

there. I was talking shit about White Oak, talking about how they're only so good, that

was only one band in their division and whatnot. She shot me down real quick. I mean

she's like I'm the drum major. I was like oh! Or what not. And like pretty much the first

early like months of our friendship were just kind of like bouncing off fan stories or

whatnot and then we decided we'd eventually develop like a really strong bond or

whatnot. I mean I never met this woman ever in my life. I mean we literally just bonded

over just marching band. I mean granted she tore me a new one because I was talking shit

about her band. (Chrissy, personal communication, November 10, 2018).

Chrissy's love of music and band helped her to begin and develop a long-lasting friendship.

Alicia mentioned that band participation was a great way to meet new people and step outside of

your comfort zone, especially if you are introverted or shy. Chase mentioned that band helped

him come out of his shell, especially in middle school. This idea was confirmed by many of the

self-proclaimed introverted participants.

Another commonality amongst the participants was the feeling of community and family

that participating in band provided. Mia commented that her friends were in band and they

formed a community. Michelle mentioned that her friends became her family in band. Although

the participants had family at home, they felt they had family at school. The commonalities they

shared with the other band students helped them to forge close relationships with each other that

lasted beyond their school years. Mia said, "When people give their best and really put effort

into making the group great, it's great, and it's wonderful, and people make lifelong friends"

(Mia, personal communication, January 11, 2019).

Table 2

MUSE Questionnaire Scores

	IML	IMIP	IMT (15)	Cognitive/ Emotional (35)	Engaged Production (50)	Social Connection (15)	Physical Exercise (15)	Dance (10)
Range	12-25	.125-32	2-7	27-34	0-41	9-15	10-15	0-10
Mean	17.75	.77	4.5	29.375	20.25	12.25	13.5	0

Note. IML=Index of Music Listening; IMIP=Index of Music Instrument Playing; IMT=Index of Music Training

Emotional effects. The emotional effects of band participation were another subtheme

that emerged from the data analysis. Many of the participants mentioned different emotions that

they felt throughout their participation. The MUSE questionnaire mean score for the

Cognitive/Emotional aspect was 29.375 out of a possible 35 points (see Table 2). The scores

ranged from 27 to 34 (Table 2). Simply put, two of the emotions most commonly mentioned

were a calming feeling and a feeling of happiness. Mia's comment in the group discussion was,

"I loved it! I felt like music was something I was good at and it made me feel happy to do

something I loved everyday" (Mia, personal communication, January 11, 2019). She also

mentioned loving music and discussed how it brings her to a sense of peace and calm. Caleb

said, "Simply put, I enjoy a challenge. Band was fun to me, and I enjoyed the challenge of

learning new music, techniques, etc." (Caleb, personal communication, December 16, 2018).

Chase stated,

> Music has always been calming for me, whenever I would get stressed, I would go play
>
> my trumpet and just being able to focus on the music and experiment with new sounds
>
> would relax me and help me clear my head. Playing in band was always calming and
>
> helped me clear my head and just relax with a group of good people. (Chase, personal
>
> communication, December 16, 2018).

Edward echoed the sentiments of Chase, Caleb, and Mia. He said that he enjoyed having a

class that allowed him to get away for a while, not having to stress about anything else. He also

mentioned the peace of listening to music in class. Samuel and Kai reiterated the stress

reduction from band participation and listening to music.

Powerful musical experiences. During their participation in band, many of the

participants mentioned having at least one powerful musical experience. Alicia noted that her

most memorable experience was going to band camp where she learned a substantial amount and

helped her understand that her thoughts and feelings were normal. Chrissy remembered having a

powerful musical experience at a very young age, when she would "bang on pots and pans, listen

to good old classical music, some good old Bach" (Chrissy, personal communication, November

10, 2018). She had another powerful musical experience during sixth grade band. The very first day of playing instruments she remembers,

> The day and your face? Awesome. Well, the day was just, it was probably about . . . It was your first day like actually like we all had our instruments and we were past the whole like you know pass the mouthpiece around see which you can play. It was that first day of band class. Everybody had their instruments. They were like ready to go. It just kind of blowing a make noise or whatnot. You made us get out the drums. Or whatnot. You just told us to just sit there and play straight quarter notes keep a beat. Your face was priceless because me and Josie and Victoria we were all like bang, bang, bang, bang, bang, bang, bang just like continuous like our own little tempo was kind of like OK let's go to our mallets. Whenever we lost it seemed like we lost drum privileges for like a week or two because you just put us on bells. I don't know if that was your actual thought process or if we just really did not like the fact of us on drums. (Chrissy, personal communication, November 10, 2018).

In her reminiscing of the event, Chrissy was very fond of the whole event and went on to explain some more memories from the year.

Caleb also had a powerful musical experience during high school. He explained that for a jazz band competition, the band director was sick, so a parent volunteer with no musical background chaperoned the group. He ended up leading the group, playing an Earth, Wind, and Fire song during the competition. The experience left him feeling proud, satisfied, and exhilarated. Like Caleb, some of the other participants' powerful musical experiences revolved around specific songs. Michelle's memory of a specific piece of music she played was her powerful musical experience. She described the piece:

It celebrated something. We played it during celebration. That was very dear to my family, because we're in the military, but I also just love the beginning part. I think I still have the sheet music. I love the flute part that Krissy and I did. We were synchronized so . . . ugh, ugh, it gave me chills, but I loved going up to that high B flat. That was my favorite note going up in there, but yeah. That was my favorite piece. Oh, and "Popcorn Prelude." That was fun too, but yeah. "Valor and Honor" was my favorite. (Michelle, personal communication, November 23, 2018)

Edward's powerful musical experience came when one of his band directors put confidence in Edward's musical abilities that Edward did not even have in himself:

So I think he kind of bet on me a little bit, that I would figure out how to play. That was the first time I was impressed with my abilities more and any other piece that we've played, just because I was practicing the third string. It was a personal action that play the part, and I had to keep up with it. (Edward, personal communication, December 16, 2018)

The powerful musical experiences that each participant described helped to create positive life experiences, a benefit of active music making (Pitts et al., 2015).

Musical identity. A second major theme that developed was musical identity. Several subthemes developed under this theme including a) educational setting, b) opportunities, c) participation, and d) self-belief, all influences on one's musical identity development (Hallam, 2017).

Educational setting. The educational setting plays a key role in a person's musical identity. Mia explained that in her school, due to the small size, talent was easily "maxed out" and students were inhibited from reaching their full potential. However, also due to the small

size, students were able to build a strong community and they were able to try new instruments, sometimes out of necessity, and become better musicians. Chase agreed with Mia, citing the small school inhibited them in ways but also created a close-knit community of students with a passion for music. Chrissy also echoed the sentiments of having the opportunity to try new instruments out of necessity. She recalled going to high school and being one of 20 drummers, her original instrument.

> When I got in high school there was like 20 drummers and like there were two brass players so I got conned into it by Mr. Tyson to just try it out see if I liked it. Or what not. So I tried trumpet for a while; figured out I could not get anywhere above a C on the trumpet. So I was like well this isn't working out too well so then he gave me a baritone. And it just kind of stuck or what not. But I started out playing baritone so then he got a euphonium or a it just kind of. I like the idea of reading. And I like the idea of playing an instrument that can be either a baseline or a melodic line. And it just kind of stuck because there's not that many euphonium players. Trying to be different. (Chrissy, personal communication, November, 10, 2018)

Chrissy also noted that her exposure to different performing ensembles such as marching band, different genres of music, music history, and music theory through her school helped shape her musical identity.

Some students had the experience of participating in a larger band at some point in their schooling. The experience was not always a positive one. Mia mentioned that she did not want to "deal with the hierarchy" or "fight to be the big fish again" (Mia, personal communication, January 11, 2019). Kai noticed that a bigger band caused him more stress as he felt he was behind in skills and technique. However, he did credit band for helping him acclimate to his new

school, giving him a group to belong to and similar interests to talk about. The educational

setting had a direct relationship with the opportunities these students were allowed.

Opportunity. All the students attended small schools within the Carn school system.

Because of the small size of the school and the band, the participants had different opportunities

in band than they would have had in a larger school and band. According to the MUSE

questionnaire (see Table 2), the Index of Music Training had a maximum score of 15 points and

the range of scores was from 2–7 with a mean of 4.5. Mia and Chrissy both noted how they had

the opportunity to try different instruments, mostly out of necessity for the band. However, Nia

and Alicia both noted they wished they had the opportunity to try different instruments. Mia and

Chrissy both attended smaller schools whereas Nia and Alicia both attended larger schools.

Caleb noted the same sentiments with one exception. He had the opportunity to try new

instruments; however, with his last move to a new school, the small school did not have the

instrument he preferred to play. Therefore, he elected to not participate in band.

Mia mentioned another opportunity she had because of her educational setting. In high

school, Mia borrowed a school-owned flute rather than purchasing or renting her own. The

instrument was a professional instrument rather than a lower-quality student-level instrument.

The local base band donated the instrument, along with many more, to the school for students to

use. These opportunities helped shape the musical identities of the participants, whether

positively or negatively.

Participation. All the participants had different reasons for participating in band. They

joined band at different times of their lives, too. Some of them joined in sixth grade, a couple in

seventh grade, and even one in eighth grade. The age at which they joined is directly related to

the educational setting and opportunities they were given. Samuel and Kai both cited older

siblings for participating in band. Alicia, Chase, and Michael all mentioned wanting to participate because of parents participating when they were younger. Once they decided to participate, the participants had different reasons for continuing after the first year when the initial interest and newness of the instruments had worn off. A major reason for continued participation was the strong friendships they built. Participants also shared the ease of the class, the added benefit of emotional release when playing their instruments, and simply the love of music for continued participation. Chase expressed it best with this statement:

> I loved it, I was hooked from the very beginning honestly. Always learning how to play different things, and then I don't know, it was just fun to mess around with it. The people were awesome, and I would always notice myself getting better, like I would hit notes that I couldn't hit before, or I was playing longer without my lips hurting and not being able to make noise anymore. And I don't know, it was awesome. I couldn't think of anything else I'd really want to . . . If I could've [taken] two band classes, I probably would've, to be honest with you. (Chase, personal communication, December 16, 2018)

Participants discussed the emotional benefits of band participation. For some, it was the emotional release when they performed or practiced. Mia discussed a time when her father was deployed, and she became depressed and developed anxiety. She remarked that practicing her instrument, something she was good at, would help ease the anxiety and other emotions to the point of helping her feel better, less stressed, depressed, and anxious. Chase also discussed how playing his instrument helped relieve stress. "Like I would be having a rough day at school, or I was getting stressed out, I would just put everything down to play the trumpet for a little bit, clear my head" (Chase, personal communication, December 16, 2018). The results of this study show that the participants had many reasons for joining band as well as continued participation

past the first year (see Figure 3). There is not one reason for joining or continued participation, but it is a very personal idea that helps create the participant's musical identity.
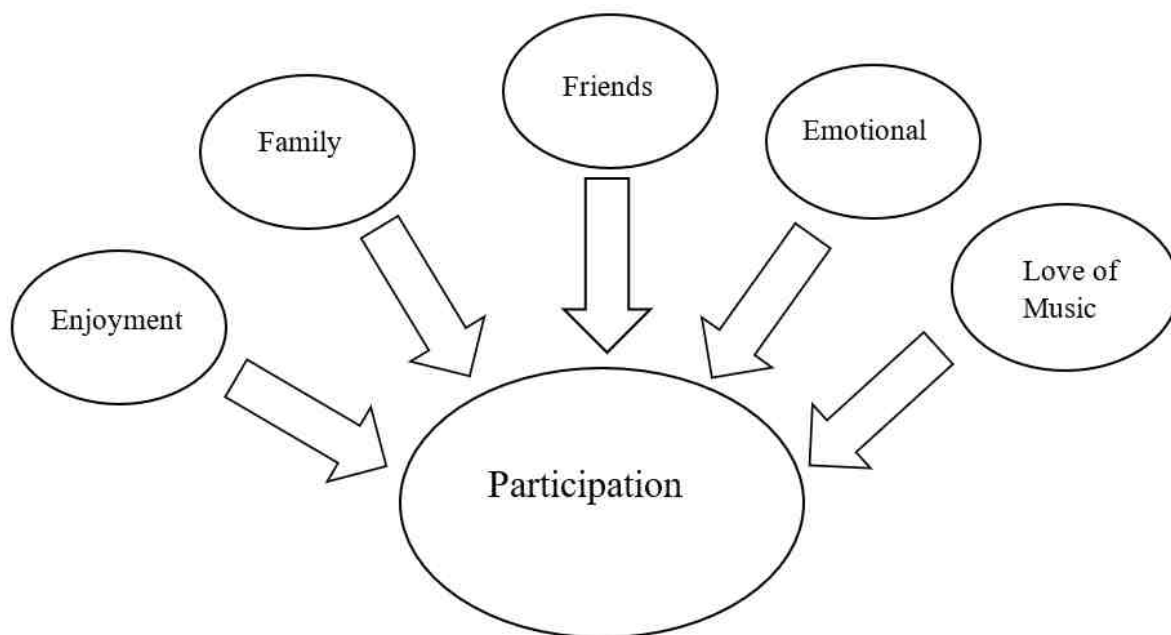

Figure 3. The five factors that influence participation leading to musical identity as illustrated in Theme Two.

Self-belief. One of the added benefits of band participation that showed in this study was the participants' self-belief. With the opportunities available, the close relationships built between participants, and the educational settings, the participants gained self-belief. Caleb realized that band participation taught him perseverance: "There was nothing more satisfying than getting a difficult piece of music and finally perfecting it" (Caleb personal communication, November 10, 2018). Alicia commented that "band also sparks creativity which can transfer into different aspects of life and things you like to do. It allows you to explore yourself" (Alicia, personal communication, November 26, 2018). Chase was so determined at the beginning of his band career, that he sat in his room for approximately an hour trying to produce a sound on his new instrument. He also remembered getting a solo his senior year, an honor to any band

member. Chase even mentioned, "My demeanor changed, and my confidence rose, doing things in public and performing" (Chase, personal communication, December 16, 2018).

Edward mentioned how his self-belief and self-confidence increased through band participation as well:

That was the first time I was impressed with my abilities more than any other piece that we've played, just because I was practicing the third string. It was a personal action that play the part, and I had to keep up with it. (Edward, personal communication, December 16, 2018)

Alicia also summed up the participants' reflections best by saying, "That class allowed me to be myself, not having to meet somebody's standard of either being smart or portraying myself a certain way. I was able to come to that class and let loose" (Alicia, personal communication, November 26, 2018).

PCS'ing and transferring schools. The participants of this study were all former MC students, all having transferred schools at least once. They all had recollections and stories of moving and transferring schools. The emotions they experienced during each move were different, depending on their age at the time of the move and how their parents reacted and handled the situation. Three subthemes appeared including: a) emotional aspects, b) friendships, and c) schools.

Emotional aspects. The emotions these former MC students experienced during a school transfer or PCS varied greatly, depending on the participants' age of transfer and the way their parents handled the transfer. Words such as *excited, shock, ready, stressful, relieved, anxiousness, isolated, hard, distraught*, and *scared* were used to describe transferring schools. All the participants mentioned a sense of excitement for at least one transfer. Most of the

participants were young when they experienced excitement for a PCS. Chrissy mentioned excitement over attending a non-Carn school. Alicia commented about being excited over moving away from New Jersey because she did not really like it. Chase said, "I was always super excited about it, because we were gonna get to go to a new place" (Chase, personal communication, December 16, 2018).

As the participants reached adolescence, the excitement of transferring schools wore off and other emotions became prevalent. Chase commented, "The older I got, the more stressed it would make me, 'cause we moved to Camp Lejeune in 2005, and at that point we had pretty much moved every two school years or so" (Chase, personal communication, December 16, 2018). Edward was excited but mentioned the anxiousness of leaving friends, making new friends, and moving late into his high school career. Kai said it best when he described moving in middle school and going into high school: "I think those ones were a little more difficult, because that time I had usually made friends at each of these schools, so leaving them was kind of hard" (Kai, personal communication, January 2, 2019). Kai also discussed the anxiousness of the unknown, not knowing if he would like the new house, making new friends, unpacking, and starting a new school, all common emotions experienced by many of the participants.

The participants had a variety of approaches they used to manage their emotions. Common words for managing emotions were *parents, music, sports, nothing*, and *friends*. The participants did not really share a method for managing emotions. Chrissy discussed completely shoving her emotions down during a transfer to a new school. Samuel, Chase, and Caleb all cited their parents as being the best at helping them manage their emotions during difficult times such as PCS'ing or transferring schools. Michael asserted that his stress was relieved through sports. Michelle and Nia both said music and friends were their emotional escape during

transitions to new schools. Alicia and Mia said they were self-confessed stuffers of their emotions. Kai was the only one to admit he had nothing to help him manage his emotions during a PCS or school transfer. Because each participant had such a different experience with managing emotions during a PCS or school transfer, no theme emerged. However, it is important to have some possible strategies for this student demographic.

Friendships. Friendships were a dominant theme when discussing PCS'ing and transferring schools. All the participants confirmed that friends were the worst and best part about PCS'ing and transferring schools. Michelle commented, "I did not want to move away from my friends" (Michelle, personal communication, November 23, 2018). Edward said losing one's best friend was inevitable as an MC child because of moves. Michelle remembered crying in middle school when told she was moving again because of losing her best friend.

The participants also discussed making new friends at their new home and school after moving. There was always the possibility of coming across other MC students they had formerly connected with at previous duty stations. Chrissy confirmed this statement when she said, "I mean, everyone is kind of like knew each other because you bumped into someone you went to kindergarten with" (Chrissy, personal communication, November, 10, 2018). Running into people that the MC students already knew usually only happens at base schools. Some of the participants attended a public school for some of their schooling and talked about the differences with the other students. Chrissy, Michelle, Samuel, and Nia revealed how close the students at the public school were and how hard it was for them to fit in. Mostly, the participants were excited to meet new people and make new friends. They were confident they would make new friends. Transferring to a Carn system school helped the participants make friends easier than transferring to a public school system. Kai revealed,

I think the people, the other kids that grew up as military children, it kind of helped me whenever I moved, because everyone was kind of getting into it. Everyone's a lot more open when they're getting into a new place or haven't been to a place that long, so they try to make friends, all of us try to make friends. So it was easier to get to know other people. (Kai, personal communication, January 2, 2019)

Moving to a state school, the participants sometimes felt isolated, at least for a short period of time. Michelle even mentioned eating lunch in the bathroom for a short period of time because of not having friends. Chrissy talked about keeping her head down as she walked through the halls of the state school. Even though they may have felt isolated and alone for a brief time, they eventually made friends, usually with another MC student. They discovered how secluded being an MC student can be, especially going to school in the Carn school system. Chase discussed being secluded on base.

I mean being secluded 'cause you're on base, it probably wasn't until my junior year when I was able to drive and go off base and do stuff, that I really started to notice that, 'cause you definitely feel the isolation. (Chase, personal communication, December 16, 2018)

Technology helped the participants keep in touch with old friends, which in turn, helped combat feelings of seclusion and isolation. A few of the participants discussed keeping in contact with friends via social media and phones. Samuel discussed keeping in touch with old friends and communicating with them to help fill the void at his new school. Michelle mentioned calling her best friend every day after she moved.

Schools. The schools in the Carn school system were the final theme that developed as I talked with the participants. The participants spoke highly of the Carn school system and how it

helped MC children and their families. The participants spoke of how the school system helped the MC children and families feel wanted and involved. Chrissy specifically mentioned how the school system worked with the students during difficult times such as deployments, allowing extra time for assignments when her father was deployed, whereas non-Carn school systems and colleges do not allow for any reprieve:

> It was definitely night and day. I mean the [Carn] schools they work with you, you know. They understand the additional pressure, "pressures," our military kids are going through. So if you don't turn in assignments on time, it's like yeah, we'll give you another day or two because your [dad] came home or what not, but you go off base to a normal school or to a college or university just kind of like sorry, take the 0. (Chrissy, personal communication, November 10, 2018)

> Some of the participants discussed how the teachers were good and understanding.

Michael commented, "I feel like you know since our classes weren't as big or you know it all worked out so we got a little more attention from our teachers. And you know there's more eyes on our grades if they're slipping or something's going on" (Michael, personal communication, December 16, 2018). Nia, however, was not as appreciative as Michael with the number of teachers watching out for her: "If anything, you were irritated because there were too many people looking at you" (Nia, personal communication, January 1, 2019). Others discussed how the counselors actually got to be counselors, having counseling sessions for specific groups of students, like students with a deployed parent. Kai mentioned, "They had the counseling sessions if your dad's deployed. Because they knew the kids started acting out whenever their parents were deployed. So having those systems set up usually helped" (Kai, personal communication, January 2, 2019). Counselors at non-Carn schools rarely had time to advise,

rather spending their time with schedules, discipline, and testing. All-in-all, the adults at Carn schools were described as more supportive of the MC lifestyle than non-Carn schools. Nia explained,

> The counselors were very different. Yeah. [Middle] and [high school], the counselors, were actual counselors and they helped with conflict resolution and things of that sort. . . . Not at this school. You go in there and you're just like, "Hey, I have a problem with this," and they're like, "If it's not your schedule and we don't have to call the cops, go away." (Nia, personal communication, January 1, 2019)

When describing the adults at Carn schools, they were described mostly as helpful and understanding of the military lifestyle and many of the difficulties that go along with it.

Research Question Responses

The purpose of this transcendental phenomenological study was to describe the experiences of former MC students who participated in band and transferred schools.

Central research question. The central research question guiding this study was, "How do former MC children describe their experiences in wind band during a transition to a new school?" The participants' descriptions of their experiences, although varied in extremes, were very positive. The participants described their band experiences as fun, enjoyable, and meaningful. They also described their band participation experiences as helpful and reassuring during a transition to a new school. The overall experiences of the participants can fully be explained through the descriptions in the answers to the generated guiding questions.

Guiding question one. The first guiding question for this study was, "How do the participants describe the role that wind band played on their stress levels during a transition?" This question was primarily answered by the first theme to develop, effects of band participation.

The participants' descriptions of the emotional effects, the powerful musical experiences, and the relationships that develop from their involvement with the group help to describe the phenomenon. Not all the participants said that wind band had any effect on their stress levels during a transition to a new school. Michael said that he never used band during a transfer. Rather, he had sports to help channel his emotions during a school transition. However, Nia's response in the group discussion summed up most of the participants' views about band participation during a transfer: "I believe it gave me a common interest with others and made my transition smoother." Most of the participants' descriptions of their participation in band and how their emotions were affected by it were very similar. Mia's sentiments from the online discussion forum were very similar. She said she "loved it" and she "felt like music was something I was good at and it made me feel happy to do something I loved every day." She described music as an escape and helped her forget the stress of the outside world. Edward's and Chase's descriptions were that band and music were an escape for them: "Music is an escape for me and it was nice having a period of time set aside everyday to hangout with my friends and play music."

Another expressive word used for the effect that band had on stress during a transition was *calming*. Chase noted the following:

> Music has always been calming for me, whenever I would get stressed I would go play my trumpet and just being able to focus on the music and experiment with new sounds would relax me and help me clear my head.

Alicia noted that she uses music for just about anything in her life. "I love music and it brings me peace and calm." The participants discussed the calming and escape feeling that band had in group discussions rather than interviews.

The participants described a powerful musical experience that affected their participation. A powerful musical experience occurs when a person relates a song to a memory, experience, or other important event in their life (Green, 2017). Many of the participants described a musical event in their lives that had a major effect on them. The powerful musical experience helped the participants gain a deeper relationship with music. Caleb's experience came his junior year of high school when he was asked to lead the jazz band in a competition because the band director fell ill. This experience deepened his love of music. Edward's experience happened in high school as well. His powerful musical experience happened when the band director had confidence in his abilities as a lead trumpet player, more confidence than Edward had in himself. His experience helped increase his confidence which helped when he transferred schools. Each experience the participants underwent influenced them and, in turn, affected their lives greatly.

Relationships were the final effect of wind band participation for the participants and may have been the greatest effect for them in regard to their stress levels when transferring schools. All the participants discussed how being a part of band helped them to build relationships with their peers, which helped them during a transition to a new school. In the group discussion, Caleb expressed,

> Band within the [Carn school system] allowed me to connect with new friends any time my family relocated. I was able to do something I enjoyed with others who also enjoyed it, and from there meet new people. . . . It allowed me to network and adjust to wherever the military brought me.

Mia acknowledged that band gave her an immediate support group, and that it was easier to make friends with people who shared interests with her. Nia agreed with Mia, saying, "It gave me a place in my new school, most of the schools I went to were a lot smaller so being in band

prevented me from getting lost in the crowd. Because of band I had an automatic pool of peers and more teacher supervision." The participants acknowledged that friends and relationships helped make the transition to a new school easier. Participating in band gave the participants a group of students they had commonalities with and class where they could feel immediately comfortable and safe.

In summation, participants described the role that wind band played on their stress levels during a transition as helpful and a major contributing factor to the success and ease of their transition. The friends and relationships that they formed while participating were priceless. Having a class and group of people they could immediately connect with at their new school make the transition much easier than going to a new school without that safety net. Wind band participation also helped provide emotional outlets to aid with the stress of transitioning schools. Participating in band either allowed the participants a physical outlet, playing an instrument, to help them emotionally, or it provided music to help stabilize their mood. Wind band participation also helped provide powerful music experiences which, in turn, helped with the participants' emotional state. A positive emotional state thus helped them with transitioning to a new school. All the participants agreed that participating in band was a positive experience that they would recommend to all MC students.

Guiding question two. The second question guiding this study was, "What were the participants' expectations of wind band when they transferred schools?" Many of the schools the participants attended were small. They liked their small schools; however, they felt the pool of talent was easily exhausted. The participants' self-belief and self-confidence increased because of the small school and the exhausted pool of talent. Chase mentioned, "My demeanor changed, and my confidence rose, doing things in public and performing" (Chase, personal

communication, December 16, 2018). Because of the lack of numbers in a small school band, instrumentation was not always ideal. Students were able to try new instruments regularly rather than playing the same instrument for many years. In a larger school, students would not typically be able to try new instruments because of desire or necessity. In the online discussion, Mia mentioned, "I was able to try new instruments and play different things, sometimes out of necessity, which helped me become a better musician." Chrissy mentioned that she "liked the idea of . . . playing multiple instruments and I don't want to get bored playing just one instrument for my entire career" (Chrissy, personal communication, November 10, 2018). When Chrissy got to high school, there were too many drummers, so she was given the opportunity to try other instruments, out of necessity and desire. Nia mentioned she would have had more time to learn a different instrument, confirming the idea that at larger schools, the opportunity does not exist.

The participants were excited to continue band after transferring schools. They found joy in playing their instruments and making music with other students. Alicia explained, "I was really interested in continuing with it. I was excited to keep playing" (Alicia, personal communication, November 26, 2018). She also told me how the class allowed her to be herself, not having to meet anyone's standard of how she should act, thus helping to ease the stress of transferring schools. Chase described his participation after transferring schools as making the transition easier:

> So it was a little nerve-wracking . . . but having football and even band when it first
> started, you met some of the upperclassmen . . . that kind of took you under their wing
> and showed you around and made sure it wasn't a big deal as it could've been. (Chase,
> personal communication, December 16, 2018)

Kai explained the participants' views about band participation best: "It just helps acclimate people to a new school whenever they get there, because you have similar things you do, because everyone's into talking about their instrument, or talking about songs they played, or songs they're learning" (Kai, personal communication, December 16, 2018). It was through their participation in wind band that participants formed their musical identity.

Without the opportunity to participate and try new instruments, the participants would not have joined band. The opportunity to participate and play different instruments was also part of the participants' musical identity. The participants explained that music was part of their lives from a very young age, either listening to different genres, having a family member play in the band, or playing homemade instruments. They also had different visions of themselves playing specific instruments when the opportunity to join band arose. Forty-five percent of the participants played a different instrument when they graduated than the one they started playing. They credited the opportunity to try new instruments to their small high school. Chrissy stated,

> When I got to high school, there were like 20 drummers and like there were few brass
> players, so I got conned into it by the [band director] to just try it out, see if I liked it. So
> I tried trumpet for a while, figured out I could not get anywhere above a C on the
> trumpet. So I was like well, this isn't working out too well, so then he gave me a
> baritone. (Chrissy, personal communication, November 10, 2018)

The opportunity led her on a path to eventually obtain her minor in euphonium performance, a very different path from where she started with percussion. The opportunity helped shape her musical identity, helping her confidence and shaping her as a person.

The educational environment was also a prominent factor in helping the participants to establish their musical identity, thus helping them in their transfer to a new school. All the

students attended a small high school for some time. Some of them discussed how the talent was easily exhausted due to the small band; however, they also discussed how the opportunities to play different instruments were only offered because the band was small and there was a need. Even though the school was small, the musical opportunities were not. The high schools they attended had jazz band, concert band, marching band, chorus, and guitar. Most of the participants joined multiple ensembles, trying to get the most out of the available opportunities. Chase noted, "If I could've taken two band classes I probably would've, to be honest with you" (Chase, personal communication, December 16, 2018). As noted by Mia, who attended a larger high school for her senior year, the larger band was overwhelming. She did not like dealing with the hierarchy of the big band nor did she like having to fight and prove herself again. One of her biggest problems with the transfer was the instrument. At the small high school, she borrowed a school-owned flute, donated to the school by the local base band. At the new school, she had to provide her own instrument. The borrowed instrument was a professional quality; however, she would not be able to provide the same quality instrument at the new school, thus deterring her from participating. Some of the participants discussed the unequal resources and funding further. Caleb also commented on the unequal funding and differences in resources between schools. At the small school, he also used a school-owned instrument, since it was too expensive for his parents to afford. After his last transfer, the new school did not own the instrument. He would have had to provide the instrument. Since it was expensive, his family refused and he had to drop band, to his irritation. The educational environment helped shape part of the participants' musical identity.

What were the participants' expectations of wind band when they transferred schools? The participants expected a program that was equal to the one they left. Going to a large

program from a small program was very intimidating and somewhat of a shock. Some of the participants did not react well to that shock, avoiding the band program at the new, larger school. They wanted to be able to play the same instrument as their previous school if it was a school-owned instrument. They wanted the same opportunities available. They wanted to have the same type of relationships with their peers and band director as they did in their previous school. Their expectations and their realities were very different.

      Guiding question three. The final question guiding this study was, "To what extent do wind band attributes, band director attributes, student attributes, and school attributes affect former MC students' perceptions of transitioning to a new school?" Most of the schools that the participants attended were located in North Carolina. However, a few of the participants also attended schools in other states as well as Japan. As discussed above, the participants preferred a small school band verses a large school band. Although talent was easily exhausted because of the small size, the opportunities to try new instruments and the relationships built far exceeded the downside of a small band.

      Band director attributes were easily discussed by the participants. Most high school band directors were male, older in age, and had many years of experience teaching MC students. Some band directors, mostly middle school, were female. Age varied among the middle school band directors as did years of experience. Common words used to describe band directors were *caring, passionate, supporting, mentor*, and *understanding*. The participants had a different relationship with their band directors than with core teachers. Caleb commented in the online discussion form,

      It was always a different atmosphere with my band directors. There were no deadlines or

      assignments, just work that needed to be done that they were happy to help you with.

They seemed more invested in the group coming together, which meant one-on-one time

if necessary.

Chase noted, "The band directors always seemed more invested in the classes they taught." Nia

also commented, "My band directors were definitely more invested in me." The relationship

between the participants and the band directors was closer and more personable than what they

seemed to have with core teachers.

Personal attributes varied widely amongst the participants also. Table 3 displays the

personal attributes of the participants. Fifty-five percent were male; 45% were female. Ethnicity

varied, also, with 55% of the participants Caucasian, 18% African-American, and 27% mixed

race or other. Number of years of participating in band ranged from four to beyond high school,

more than seven. Instrument played is unusual because five of the 11 participants started on one

instrument and switched instruments at some point in their band career. Out of the 11

participants, 55% played a woodwind instrument (flute, clarinet, or saxophone), 36% played a

brass instrument (trumpet or baritone), and 36% played percussion. The percentages reflect the

instrument they started on and the instrument they ended up playing. The number of transitions

each participant experienced also varies. School transitions ranged from three to 10. Other

personal attributes the participants discussed were optimistic, mature, adaptable, outgoing, shy,

and organized. Since all the personal attributes varied, it seems none of them influenced the

participants' views of transferring schools.

Table 3

Personal Attributes of Participants

Attribute	Percentage
Male	55%
Female	45%
Caucasian	55%
African-American	18%
Mixed/Other	27%
Woodwind	55%
Brass	36%
Percussion	36%

In summary, how do wind band attributes, band director attributes, student attributes, and school attributes affect former MC students' perceptions of transitioning to a new school? Former MC students liked and appreciated a small band size more so than a larger band. Band success was of no consequence. Band directors were reflected on fondly no matter the gender, ethnicity, years of teaching experience, or years of working with MC children. Student attributes did not seem to affect their perceptions of transitioning to a new school. The school attribute that affected their perception of transferring schools was school size as a smaller school was preferred over a larger school. Location was of no consequence. All the participants reflected on their band participation in a positive light, preferring a small school and small band over larger ones. The relationships built with peers and band directors were far more important than school location and band success. The participants had a better perception of transferring schools if the school was small, had a small band program, and was more of a community school. Alicia commented, "Yes, I like the closeness of the schools. Yes. At first, I hated it

because everybody knew your business but leaving that sort of school. I definitely missed how it felt like family" (Alicia, personal communication, November 26, 2018).

Summary

Former MC band students described their experiences in band during a transition to a new school very similarly. This transcendental phenomenological study investigated 11 participants' views on the phenomenon. The participants consisted of six males and five females who graduated from a school within the Carn school system within the past five years. The participants participated in band between four and more than seven years. All the participants were enrolled in band during at least one transition to a new school.

The study included three forms of data collection: semi-structured interviews, online discussion forums, and the MUSE questionnaire. Each interview was digitally recorded and transcribed. Participants independently completed the online focus group and MUSE questionnaire. Interviews and online discussion forum data were analyzed according to the Stevick-Colaizzi-Keen method of analysis (Moustakas, 1994). The MUSE questionnaire was scored according to the scoring rubric. Transcriptions of interviews and online focus groups were read multiple times and coded. Each code was examined and clustered into themes.

Chapter Four presented the results of this study by answering the research questions with the three themes that emerged from the data analysis. The three themes that emerged were (a) effects of band participation, (b) musical identity, and (c) PCS'ing/transferring schools. Within each theme, several subthemes developed. In general, participants described their experiences of participating in wind band during a transition to a new school as helpful and positive.

CHAPTER FIVE: CONCLUSION

Overview

The purpose of this transcendental phenomenological study was to understand the role that wind band played on stress levels during a transition to a new school for former MC students who attended Carn Schools and have graduated within the past five years. This chapter summarizes the findings of the research and provides a discussion regarding the findings from the research. It also provides an explanation of the implications related to the observed, theoretical, and practical significance of the research. Finally, this chapter provides delimitations, limitations, and recommendations for future research.

Summary of Findings

This study was conducted to gain an understanding of a phenomenon as described by a specific group of people. Former MC students are a varied group of people who have different perspectives about their experiences with wind band participation and transitioning schools. Because of these varying experiences, a qualitative design using the transcendental phenomenological methodology was best suited for this study (Creswell, 2013; Moustakas, 1994). Participants were recruited through connections with my own former band students. There was a total of 11 participants, all having participated in band for at three years while in school and participating during a transition to a new school. All participants graduated from a Carn school system high school. Triangulation of data was achieved by collecting three different types of data from the participants (Creswell, 2013; Patton, 2002). Data collection methods included semi-structured interviews, online discussion forums, and the MUSE questionnaire.

Data analysis was conducted with the ontological and epistemological assumptions guiding the analysis process. The axiological assumptions were also present due to the nature of

qualitative studies (Creswell, 2013). Each interview was digitally recorded and transcribed.

Each online focus discussion was transcribed by the participants. Participants also completed the

MUSE questionnaire on their own. Data analysis began by repeatedly reviewing the transcripts

of the interviews and online discussion forum responses. Transcripts and discussion forum

responses were uploaded into NVivo 12, and codes were created based on the similarity of

responses. The MUSE questionnaire was scored using the scoring rubric created by the authors

(Chin & Rickard, 2012). Codes were then analyzed and clustered into themes. Three themes

emerged from the data analysis. The three themes were (a) effects of band participation, (b)

musical identity, and (c) PCS'ing or transferring schools.

The first guiding question for this study asked participants to describe the role that wind

band played on their stress levels during a transition to a new school. The effects of band

participation answered this question thoroughly. Participants discussed the relationships formed

while participating in band, the emotional effects of band participation, and the powerful musical

experiences. Many of the friendships the participants formed while participating in band were

generally described as family. Other relationships were described as best friends, close friends,

or lifelong friends. Emotional effects included stress relief, calming, happiness, and peace. The

participants also discussed the powerful musical experiences, many of them remembering an

experience they had with music that affected their lives. According to this study, band

participation helped relieve some of the stress in the participants' lives due to the stability of

friendships and relationships formed, the emotional effects of participating, and the powerful

musical experiences they experienced.

The second guiding question asked about the participants' expectations of wind band

when they transferred schools. The theme of musical identity best answered this question.

Several influences on musical identity developed as subthemes. Educational environment, self-belief, participation, and opportunity were identified as subthemes. The educational setting helps one form their musical identity. The participants described the educational settings under which they participated as small with a strong community feeling. Some of the participants felt the small school was inhibiting in ways, yet overall, it gave them a positive experience with band, especially during a transfer to a new school. The opportunities the participants described as having in these small bands were numerable and good. Even though the school was small, the musical offerings were not limited to just one experience. Participants had many opportunities to play in different bands such as concert band, marching band, and jazz band. They also had opportunities to try different instruments other than their main instrument.

Participating was another subtheme that developed during the data analysis process. Having the initial chance to join band and then continue to participate is a great opportunity that helped build their musical identity. The participants had the initial opportunity to join band, continued desire to participate, and a supportive educational setting which all helped increased their self-belief. Some of the experiences had by the participants led to higher self-esteem, self-confidence, and self-belief. This study found that expectations for band participation when transferring schools were positive. Participants had already formed a strong musical identity through their school environment, opportunities in band while they were at Carn schools, increased self-belief, and opportunities to participate. These factors helped create their positive expectations of the new band program.

The third guiding question asked the participants to define band attributes, band director attributes, personal attributes, and school attributes that affected their perceptions of transitioning to a new school. The theme of PCS'ing and transferring schools best answers this question. The

attributes the participants discussed were educational environment and personal attributes. Band attributes had no implications in this study. Band directors were generally discussed fondly, no matter the attribute. Personal attributes such as gender, ethnicity, instrument, years of band participation, and number of transitions had no effect on the participants' perceptions of transitioning. Personal attributes that were discussed included being optimistic, mature, adaptable, outgoing, shy, and organized. These were the common attributes that formed the subtheme. The participants also discussed the size of the school and the teachers and adults in the schools, which formed the subtheme of educational environment. The participants preferred a small school to the larger schools that some attended. Discussion included a small community feeling, a feeling of family, more adult help, and better equipped to work with the MC community. The participants discussed how they preferred a smaller school where the teachers, employees, and students felt more like family than at a larger school. The participants also discussed that the schools in the Carn school system were better equipped to work with MC children and their families. They were more understanding of the military lifestyle and the stressors that accompanied it. School location had no effect on the participants' perceptions of transitioning. According to the data presented, the size of the band and school affected participants' perceptions of transferring schools. Smaller bands allowed the participants to form closer, more personal relationships with peers as well as with the band director, to try new instruments either because of personal desire or to help the band director, and to step into leadership roles such as leading the band during competitions. Smaller bands did not provide much competition amongst individual sections. The lack of competition was viewed as both positive and negative, depending on the personal attributes of the participant. Larger bands provided more competition amongst individual instrument sections, which was viewed as both

positive and negative, depending on the participant. Competitive participants wanted more competition amongst instrument sections to help drive them to become better. Less competitive participants shied away from the competition and eventually dropped out of band, partially due to the larger number of students involved in the activity. Personal attributes also helped with perceptions of transitioning to a new school. Positive personal attributes helped participants to transition smoother. This study found that band director attributes had no effect on participants perceptions of transferring to a new school.

The final description of the phenomenon, former MC children's experiences in wind band during a transition to a new school, is a consolidation of the themes that developed during the data collection process. The shared experiences of the participants are best described by the themes of effects of band participation, musical identity, attributes, and PCS'ing and transferring schools. Overall, the experience of participating in band during a transition to a new school was described as helpful and positive. The participants formed relationships and friendships through band participation that lasted well past their schooling career. Participating gave them an activity to immediately feel secure and form relationships in their new school. Music also gave many of the participants a way to relieve stress or help regulate emotions during stressful times in their lives.

Discussion

The purpose of this transcendental phenomenological study was to understand the role that wind band played on stress levels during a transition to a new school for former MC students. Music participation theory and social constructivist theory guided this research. This study filled a gap in the literature by examining band participation and how it helped MC

students during a transition to a new school. The findings of this study were consistent with previous research.

Theoretical

Music participation theory defined specific benefits that make musical activity attractive to young people (Gates, 1991). Music participation theory requires that active participants of music are gaining knowledge and skills of music, identifying with the activity, using resources to participate, are taking an active role in the activity, identifying with other participants, and working towards the same musical goals of producing music (Gates, 1991). This study helps to fill the recommendation of discovering why students choose to stay in band rather than why they drop out of music participation activities (Fredrickson, 1997; Gates, 1991).

Throughout this study, participants described why they chose to enroll in band initially and reasons for their continued participation. All described initial enrollment from a desire to learn more about music and an interest in music. Many also described initial enrollment stemming from parental or family influence. Continued enrollment stemmed from the relationships and friendships the participants developed as well as the enjoyment of the activity and music produced, as identified in previous research (Kennedy, 2002; Sichivitsa, 2003; Siebenaler, 2006). The relationships formed through band participation are the main benefit that kept students returning to the activity. These findings confirm previous research that music participation is a social experience (Albril, 2013). The social benefits of participating were an important factor with helping these students through stressful situations such as transferring schools.

The participants also described their identifying with the activity, using resources to participate, and taking an active role in the activity. Many of the participants fondly described

band as a family and a safe place. They looked forward to the rehearsals and performances.

Some even tried to help in the music selection process. Participants were often given leadership

roles in the group such as leading during a performance and soloing. All these opportunities

aligned with music participation theory—taking an active role, using resources, and identifying

with the activity.

Social constructivist theory was also a theory used to guide this study. Vygotsky (1978)

claimed that learning takes place in a social context, in relationship and interactions with people

around them and with tools of the culture. Band participation, although partially individual

(Small, 1998), is a social activity. In band, the participants were actively engaged in producing

music rather than passively learning about music theory, music history or listening, keeping with

a constructivist approach in the music classroom (Shively, 2015). The participants were also

given the opportunity to generate their own knowledge and problem solve through participating

in band (Shively, 2015). In keeping with the constructivist approach, many of the participants

were put into situations while in band where they had to problem solve to gain the knowledge for

how to efficiently and effectively rectify the situation.

This study contributes to music participation theory and social constructivist theory by

adding information about an underrepresented demographic of people involved in music

participation. Specifically, this study focused on adding research to help explain why

participants continued to enroll and participate in band rather than drop out. It also adds

information regarding social constructivism in the band classroom.

Empirical

Previous research with music participation has been conducted from the viewpoint of

why participants dropped out of performance ensembles (Fredrickson, 1997; Gates, 1991). This

study allowed me to gain insight as to why participants chose to continue to participate.

Previous research regarding MC children has come from the perspective of adults who work with

MC children such as school liaisons, teachers, and parents (Aronson et al., 2011; Garcia et al.,

2015; Guzman, 2014; Rossen & Carter, 2012). Little research has been conducted from the

viewpoint of former MC children (Hunt, 2018). Even less research has been done that

specifically addresses this demographic of people regarding tools that help them during stressful

times in their lives. This study allowed me to examine a group of people that had previously

been omitted in available literature. Many of the topics from the related literature found in

Chapter Two were confirmed in this study. The participants corroborated many of the findings

of the previous research.

Prior research involving band participation examined why students dropped out of band

(Fredrickson, 1997; Gates, 1991). It also examined music from a listener's perspective rather

than active music making (Chanda & Levitin, 2013; Chin & Rickard, 2014; Garrido & Schubert,

2012; Krout, 2007; Lonsdale & North, 2011; Miranda, 2013; Papinczak et al., 2015; Pitts, 2016;

Saarikallio, 2010; Schafer et al., 2014). The participants in this study were guided to examine

band participation from the perspective of why they continued to enroll in band. All the

participants claimed the relationships and friendships formed through band participation were the

biggest factor that encouraged their continued enrollment. Previous research suggested that

ensemble participation helps to create a sense of unity and trust amongst participants (Weren et

al., 2017). It also suggested music participation helps students develop and sustain friendships

(Harmon & Adams, 2018). This idea was confirmed by all the participants and from all data

collection methods, helping them to continue their enrollment in the ensemble. Some of the

participants even went as far as to describe the relationships as a family, suggesting the depth of the relationships formed.

Another idea found in previous research and confirmed in the present study was the use of music for emotional regulation. Prior research found that adolescents use music to help with stress relief (McCallum & Gwyer, 2014) and to help alter their mood (McFerran, 2012). All data methods confirmed this idea from the participants. Participants discussed how band participation helped relieve stress as well as expand their listening preferences. Emotional regulation is one of the benefits of ensemble participation for adolescents as shown by prior research (McCallum & Gwyer, 2014; Papinczak, 2015).

Participants in this study shared their concerns and experiences of PCS'ing and transferring schools. Throughout each of the interviews and focus group questions, participants discussed how moving and transferring schools as an MC child was stressful, corroborating previous research (Astor et al., 2013; Brendel et al., 2013; De Pedro et al., 2011; Easterbrooks et al., 2013; Owen & Combs, 2017). A key finding in this study was how important friends were to the participants during a move or transfer of schools. All the participants discussed the complications of making new friends at their new schools and the difficulty of leaving friends behind as they moved. Some even discussed the benefits of technology with helping them keep in touch with friends. Research shows that a strong social environment helps MC children with the unique stressors of the military lifestyle (De Pedro et al., 2011). This study verified the findings from previous research.

Participants also discussed the schools themselves in relationship to PCS'ing. There are programs, tools, and strategies in place that have been designed to help MC families with relocations (Garcia et al., 2015; Guzman, 2014; Rossen & Carter, 2012). The participants

discussed how adjusting to new schools was stressful. Not only did they have to adjust to new buildings but also to new friends, teachers, and curriculum. These findings support previous research findings (Astor et al., 22013; Bradshaw et al., 2010; Smith-Groves, 2016). The participants expressed that teachers and staff at Carn schools were very supportive and knowledgeable about MC children, making the transition a little easier. Prior research shows that MC children found transitioning to new schools harder due to a lack of awareness of the military lifestyle from teachers, supporting the findings of this study (Astor et al., 2013).

Empirically, this study was consistent with many of the findings from previous research regarding wind band participation and MC children. The participants corroborated many of the findings from previous research. This study added to the available literature by adding to deficit areas. Few studies address the benefits of band participation for MC children, especially during a transition to a new school. This study begins to fill that gap.

Implications

During this study, I examined the perceptions of former MC children who participated in band during a transition to a new school. Eleven participants shared their stories and experiences through interviews, online focus groups, and answering questions from the MUSE questionnaire. I then analyzed the data to reveal themes that provided the descriptions of these experiences. Upon analyzation, I discovered that the findings of this study were consistent with previous studies and add to the existing literature by including an underrepresented group of people in an area that needs more research as well as including information regarding continued music participation rather than reasons for stopping participation. This study found that people participate in band mostly for the social aspect, confirming previous research (Hargreaves et al., 2002; Kennedy, 2002; Sichivitsa, 2003; Siebenaler, 2006). This study also confirmed prior

studies showing that active music making helps reduce stress levels (Bittman et al., 2013; Daykin et al., 2012; Hallam et al., 2017; Saarikallio, 2008; Schafer et al., 2014). Participants also confirmed the emotional regulatory nature of music making (Chin & Rickard, 2014; Kawakami et al., 2014; Lonsdale & North, 2011; Miranda, 2013; Nilsson, 2008; Saarikallio, 2008; Schafer et al., 2013). The findings included theoretical, empirical, and practical implications.

Theoretical Implications

Music participation theory was originally introduced to help define specific benefits that make musical activities appealing to young people (Gates, 1991). Gates (1991) also suggested a change in paradigm to study why students choose to stay in ensemble classes in school. The benefits of music participation are different from music listening (Gates, 1991). The theory is only situated in music participation and is not extended to music listening (Gates, 1991). Music participation theory is situated in theories of sociology of leisure (Gates, 1991; Stebbins, 2013). According to Stebbins (1982), serious leisure produces durable benefits. Durable benefits can include belonging, social interaction, and emotional benefits (Hallam et al., 2017; Mantie, 2012). It is mostly because of the non-musical benefits that adolescents choose to continue their participation in music ensembles. By using music participation theory as a guiding framework, this study was designed to help me understand how former MC children who participated in band during a transition to a new school described their experiences and how their experiences could assist other MC children. Through this study, I determined that band is a great experience for MC students to aid them in making friends and emotional regulation, important factors when transitioning schools. These findings are key to helping MC children with the stressful life they live.

This study also used social constructivism as a second guiding framework. Vygotsky (1978) claimed that learning takes place is a social setting, during interactions with others. Learning is a social activity (Shively, 2015). Since learning and music participation are both social activities, social constructivism was a strong framework to guide this study. Vygotsky (1978) suggests that play is an important part of development and learning. Since participating in a performance ensemble is an opportunity to play, participating in a performance ensemble is a great opportunity for students to gain knowledge using Vygotsky's social constructivist theory. Shively (2015) suggests that learners should participate in real-life experiences that enable them to gain information on their own. Music participation allows students the opportunity to actively participate in music making, a real-life experience.

Few studies have been conducted using music participation theory. Most studies investigating ensemble participation examine it from a lens of why participants choose to drop out rather than why they choose to continue participation (Fredrickson, 1997; Gates, 1991). This study was designed to add to the paradigm shift and investigate why participants choose to continue ensemble participation. Rather than looking at why former participants chose to quit, this study looked at why participants chose to continue in their music education through band participation. It also added another perspective of using social constructivism in the music classroom as another guiding framework. Social constructivism has been studied in the music classroom (Shively, 2015; Wiggins, 2016), but more information is needed. This study was designed to add information for music educators to use social constructivism more effectively in their classrooms.

The findings of this study confirmed Gates' (1991) music participation theory, indicated by the former MC children's enjoyment of their experiences in band during school.

They found band to be extremely helpful during a transition to a new school. It gave them a sense of security, of something familiar, when going to a new school. Band was a class the participants could attend at their new school where they could go and forget their stress. Making music with other students was a stress relief and a sense of refuge for them. They looked forward to band class, learning new music, and playing instruments with friends. Band also enabled them to create friendships both at the old school as well as the new school. The developed relationships helped the participants through many stressful situations, not just transitioning to a new school. Many of the friendships formed lasted beyond high school. This information added to music participation theory by confirming that active participation is a different experience than listening to music. Participants gained knowledge and skills of music, identified with the activity, used resources to participate, took an active role in the activity, identified with other participants, and worked towards the same musical goal of producing music.

This study added to the different theories in several ways. First, it contributed to music participation theory by adding information about why students choose to continue in band rather than drop out of band. Few studies have looked at music participation from the viewpoint of continued participation rather than dropping out (Fredrickson, 1997; Gates, 1991). This study confirmed that many students chose to continue band participation for the non-musical benefits. The relationships formed and the emotional benefits of group participation kept students involved in the activity. The study also showed that students must actively participate to gain the benefits. Second, it adds to social constructivist theory by confirming the social nature of learning, especially in a music ensemble setting. All the participants were a part of a band or performance group. In middle and high school, they did not take private lessons, so all of their

music learning took place in a group setting. It is through this group setting and the scaffolding of information and knowledge that participants grew in knowledge and as musicians. The participants were often given the opportunity to lead in some capacity, thus allowing them the chance to peer teach. More often in high school rather than middle school, the participants were given leadership roles in the band, thus affording them the opportunity to work with and mentor their peers, demonstrating another social constructivist aspect. Participants felt more ownership of their learning and more confidence in their abilities when they had the opportunity to be leaders in the group.

Empirical Implications

Previous studies indicated that the effects of music ensemble participation for stress reduction are still underrepresented (Bittman et al., 2013; Daykin et al., 2012; Hallam et al., 2017; Saarikallio, 2008; Schafer et al., 2014). Equally underrepresented is research about MC children from the viewpoint of former MC children (Hunt, 2018). This lack of research indicated a gap and a need for more studies focused on band participation for stress reduction and MC children. Additionally, this study added the perspective of former MC children, an underrepresented group of people in the existing research.

Although much research exists about MC children and the stress they experience, most come from the perspective of adults connected to them (Aronson et al., 2011; Bradshaw et al., 2010; Brendel et al., 2013; De Pedro, Astor, et al., 2014; De Pedro, Atuel, et al., 2014; De Pedro, Esqueda, et al., 2014; Easterbrooks et al., 2013; Esqueda, et al., 2012; Garner et al., 2014; Smith-Groves, 2016). In my research, I only came across one dissertation representing the perspectives of former MC children (Hunt, 2018). The absence of related literature from this perspective was

surprising as they experienced the issues that have been studied. Their viewpoint would add important information to the existing body of literature.

Empirically, this study provides information to fill a currently existing gap in the literature with experiences from an underrepresented group of people. MC children will continue attending schools. There will always be concerns for this demographic of people from the adults that work with them. By identifying specific programs that helped MC children adapt to new environments and reduce their stress, additional support can be provided to help other children in the future. Band programs can be structured to foster relationships, provide leadership and peer tutoring opportunities, and create independent musicians.

Practical Implications

This study had practical implications for parents of MC children, school faculty who are involved with MC children, and MC children themselves. Through this study and the resulting themes, the practical implications may be used to help MC children experience transferring schools a little better.

MC children. The participants in this study verified many of the findings from previous studies. The participants all agreed that relationships were important as an MC child, especially during a transfer to a new school. Participating in band helped them develop the strong friendships that encouraged them during stressful times in their young lives. It also gave them an outlet for stress relief. All the participants adamantly said that all MC students should try band, at least for a year. According to the participants and previous research, possible results of band participation include strong friendships, an activity to fill down time, and stress relief (Chin & Rickard, 2014; Dagaz, 2012; McCallum & Gwyer, 2014; McFerran & Shoemark, 2013; Põder & Kiilu, 2015; Schafer et al., 2013; Sutherland, 2015). The relationships formed were the number

one reason participants continued to enroll in band. Carn schools could require students to participate in band during middle school to foster relationships. MC children would benefit from relationships built while participating in band, forming strong friendships that could last years. Carn schools could require all students to participate in band for at least a year to give them the opportunity to experience the relationships and shared experiences of other MC students. Through the requirement for all students to participate in band for a period of time, not only are they gaining musical knowledge and skills that can help them emotionally and personally, but they are also presented with the opportunity to make friends and develop relationships. The relationships built may help transitions to new schools become less stressful. Participants confirmed that friendships helped their transitions to a new school seem less stressful. Forming friendships while making music and sharing a common interest helped make the friendships stronger and last beyond the classroom. Research shows that these positive relationships built while participating in music are central for student well-being and resilience (Dagaz, 2012; McFerran & Shoemark, 2013; Põder & Kiilu, 2015; Schafer et al., 2013; Sutherland, 2015) and help students develop socially and emotionally (Lalama, 2014).

Band participation can be a healthy activity to fill time for adolescents. Meaningful leisure activities can help adolescents create positive emotions (Harmon & Adams, 2018). Band students spend a lot of time together due to the nature of the activity. Most people choose to participate in band because of the social nature of the activity (Weren et al., 2017), as confirmed by the participants. The act of making music can offer lifelong enjoyment and add to a person's general wellbeing (Sutherland, 2015). The participants spoke highly of their years of participating in band and how it influenced their lives positively even after graduating. They were grateful for time spent participating in band and for how it helped them emotionally and

socially. They also encouraged other MC children to participate in band for the same benefits they received. The requirement of band participation for at least a year could provide students the opportunity to experience band and music making as a leisure activity. Participating in band may provide students with a productive and rewarding activity that helps fill their time, teaches valuable skills, and helps to foster relationships to help them through stressful situations. Band participation may provide MC students with an activity that can fill time and teach practical skills at the same time.

The findings of this study identified practical implications for MC children. This study supports previous research that participating in band helped people form strong friendships. MC children should seek activities that help form strong relationships. They will also benefit from activities that can boost emotional wellbeing. This study showed that band helps in both of those areas. Encouraging MC children to participate in band can help them develop skills and friends that can aid in transitioning to new schools or life in general.

School faculty. Research shows that band directors often have a different relationship with students than core teachers have with their students (Carter, 2011; Lalama, 2014). Band directors tend to spend more time with their students and develop a better rapport with them than core classroom teachers. Participants in this study confirmed prior research and discussed their relationship with their band directors and how it was different from other teachers (Carter, 2011). Band directors spend more time with their students than core teachers, thus getting to know them better and building a better rapport with them. Positive relationships were key findings and themes in this study, including positive relationships with adults. Positive relationships with adults helped the MC students adapt to their surroundings better. Practically, this information can help school faculty understand the importance of building positive relationships with MC

children to help them adapt to the school and community. School faculty can build positive relationships with the students, going to sporting events, music and theatre performances, and other events to show support of their students. Research shows that positive relationships help students develop socially and emotionally (Lalama, 2014).

School faculty can also benefit from this study by using the information to create programs and classes to assist MC students. They can also support existing programs that help MC children develop the necessary relationships and skills to adapt and adjust to new situations. This study and prior research demonstrated that band participation gives students the opportunity to form positive, healthy relationships with their peers and adults. School faculty should make sure that it is an option for MC children. This study also demonstrated that band participation gave students an opportunity for stress relief and decompressing that most other classes and activities did not provide. School faculty can use this information to help create and maintain classes and activities that can aid in stress relief and emotional regulation for MC children.

Parents and caregivers. Parents and caregivers are ultimately responsible for the emotional well-being of their children. With MC children, that task is exacerbated by the stressors of being in the military. Since some parents are not present all the time due to deployments and other military-related activities, it becomes even more important for parents to have a set of tools, activities, and other methods to help their children with emotional regulation, stress relief, and adjustment to new surroundings. Parents were cited as being a major factor for emotional regulation and stress relief during a PCS or transfer to a new school. Parents can encourage their MC children to participate in activities such as band to help build relationships, help with emotional regulation and stress relief, and to provide healthy activities in which children can participate. It has been shown that when children's psychological needs are met,

they are more likely to approach activities in which they have positive engagement (McPherson, 2009). Parents play a large role in meeting their children's psychological needs (McPherson, 2009). Band participation has been shown to have many positive benefits (Bittman et al., 2013; Daykin et al., 2012; Hallam et al., 2017; Pitts et al., 2015; Saarikallio, 2008; Schafer et al., 2014). Parents can encourage their MC children to participate in band to help provide them with a positive activity to aid them through the stressors of MC life.

Delimitations and Limitations

In order to be considered for this study, participants had to have graduated from a Carn school within the past five years, thus being over 18 years old. Participants had to have participated in band for at least three years and during a transition to a new school. This study specifically asked about participants' experiences with band participation during a transfer to a new school. In order to provide accurate and relevant information, anyone not meeting the criteria were not considered for this study.

Throughout the participant selection process, several potential participants were excluded. Several people agreed to participate, but then were not able to fulfill all the requirements of the study, so they removed themselves from the study. One potential participant did not graduate from a Carn school, so he did not meet the criteria to be included in the research. One potential participant did not participate in band after PCS'ing and transferring schools, so she did not meet the criteria and was not included.

Due to the qualitative nature of this study, it has limitations (Creswell, 2013; Moustakas, 1994; Patton, 2002). For this study, I chose to use a transcendental phenomenological methodology. Qualitative studies often use smaller sample sizes (Patton, 2002). Data saturation for this study was reached after 11 interviews. The participants in this study all graduated from

the same school system, thus suggesting the possibility of similar experiences. All participants seemed to have a positive experience with band and PCS'ing and transferring schools.

Researcher bias was a possible limitation due to the qualitative nature of this study. Since this was a qualitative study, I served as both data collector and data analyzer. To reduce researcher bias, I made every attempt to remain impartial by asking the questions from the interview protocol and limiting involved discussion. As a teacher in the Carn school system, I taught a few of the participants, thus giving the possibility of participant bias as well. I eliminated a few questions that specifically asked about prior band directors, attempting to eliminate participant bias towards their band directors.

Recommendations for Future Research

There are several recommendations for future research considering the limitations and delimitations of this study. One of the major limitations of this study was the focus on former MC children that graduated from the Carn school system. Additional research could expand the participant pool to include former MC children that graduated from state schools as well.

In the current study, participants had to have participated in band during a transition to a new school during a PCS move. Future research should expand the criterion to include any transition to a new school for former MC children. Some MC children are fortunate to have limited experiences PCS'ing, thus allowing them to have limited school transfers. However, most students will still transfer to middle and high school and possibly to state schools out of the Carn school system. Future research should increase the participant pool to include these people as well as other students who frequently transfer schools such as a diplomat's children.

Action research could also be beneficial for future research within this topic. Action research could include the professional learning community of the school to incorporate non-

band students as well as other teachers. Gathering data about non-band students as well as band students from the teachers that teach them directly could be very beneficial to this topic and help add information to this demographic.

A study inquiring about the effect of schools providing instruments to students compared to schools that do not provide instruments would be beneficial to the school system. Music participation is an expensive hobby, mostly due to the instrument cost. The school system could benefit from the information gained from determining if more students participate in band if the instrument is provided by the school rather than provided by the parent.

Finally, a quantitative study would add greatly to the existing body of literature, helping to add quantitative data to an underrepresented group of people. Although this study included a quantitative survey, more could be added by allowing participants to explain how they use music to address the factors on the survey. Additionally, a causal-comparative study that looks at MC children that participated in band compared to those that did not and how they dealt with stress during a school transfer would be beneficial.

Summary

The purpose of this transcendental phenomenological study was to understand the role of band during a transition to a new school for former MC students who graduated from a Carn school within the past five years. Participants for this study were recruited from my own pool of former students and their recommendations for possible participants. This group of people has been underrepresented in existing literature. It is important to understand the perspectives of this demographic because their viewpoints towards band and transferring schools can directly impact current MC students.

Through data analysis, three themes and several subthemes emerged that answered the research question. The themes were (a) effects of band participation, (b) musical identity, and (c) PCS'ing/transferring schools. The participants overall had a positive experience with band during a transfer to a new school. Most admitted that band gave them the opportunity to form relationships that helped them while in school. It also gave them an outlet for emotional regulation and stress relief during a very stressful time in their lives.

One of the major findings of this study was the importance of friendships and relationships for MC children. Most participants thought that it was their friendships that were forged through band participation that helped them the most through the stressful times of transferring schools. The relationships with their band directors were also helpful in establishing and maintaining a sense of security and normalcy while in school.

This study offered several theoretical, empirical, and practical implications. It added to the existing literature regarding music participation theory by adding information regarding why people continue to participate in band. It added to social constructivist theory, especially in the music classroom. This study added information about learning taking place in a social setting and during interactions with others. It also added to the available literature to include an underrepresented group of former MC children. Practical implications included recommendations for activities and tools to help MC children with emotional regulation and resources to make transferring schools less stressful. Other practical implications were included for school faculty to establish and maintain classes and activities to help MC students form positive relationships and with emotional regulation. Parents and caregivers can encourage their children to participate in activities and classes that help them form positive relationships and lead to emotional regulation and stress relief.

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APPENDIX A: IRB Approval Letter

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October 31, 2018

Beverly Goehring
IRB Approval 3501.103118: The Role of Band for Former Military-Connected Students when Transitioning Schools: A Phenomenological Study

Dear Beverly Goehring,

We are pleased to inform you that your study has been approved by the Liberty University IRB. This approval is extended to you for one year from the date provided above with your protocol number. If data collection proceeds past one year or if you make changes in the methodology as it pertains to human subjects, you must submit an appropriate update form to the IRB. The forms for these cases were attached to your approval email.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

6. Collection of data from voice, video, digital, or image recordings made for research purposes.

Please retain this letter for your records. Also, if you are conducting research as part of the requirements for a master's thesis or doctoral dissertation, this approval letter should be included as an appendix to your completed thesis or dissertation.

Your IRB-approved, stamped consent form is also attached. This form should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document should be made available without alteration.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

Administrative Chair of Institutional Research
The Graduate School

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APPENDIX D: Demographics Questionnaire

Congratulations!!!!

Former Military-Connected Students who participated in Band!!!

It has been determined that you may be an excellent candidate to help with research regarding band, military-connected students, and Carn Schools.

The focus of this research is to get the views of former military-connected students who participated in band during a transition to a new school. You need to have graduated from a Carn School within the past five years and participated in band for at least three years to be eligible.

This study involves you participating in an interview that will be conducted either in-person, via Skype (or other video conferencing method), or telephone. Interviews will last about an hour. Participants will also be asked to participate in online discussion forums to interact with other participants who had similar experiences.

You have either been recommended by your former band director or your name was given by a friend as a possible candidate for this research. If you are interested in participating in this study, please fill out the demographic questionnaire and return it to Ms. Beverly Goehring by email.

1. How many times did you move when your family was affiliated with the military?

2. How many schools did you attend?

3. Did you graduate from a Carn School?

4. What year did you graduate?

5. How many years did you participate in band?

6. Did you continue band after you moved/transitioned schools?

Contact: Beverly Goehring, bgoehring1@liberty.edu

APPENDIX E: Invitation to Participate

You have been invited!

Congratulations on being selected as a participant in a study to help gain the views of former military-connected students who participated in band during a transition to a new school. My name is Beverly Goehring and I am a doctoral candidate for Liberty University. I am also a band director for Carn Schools and worked with many military-connected students during my career.

The purpose of this study is to gain the views and insights of former military-connected students who participated in band during a transition to a new school. This information can help military-connected students and adults that work with them find strategies to help reduce their stress during one of most stressful situations of their lives, moving and changing schools.

By returning the consent form, you agree to:

Participate in three activities: interviews, completing a Music Participation Questionnaire, and online discussion forum. Interviews will be conducted either in person, via telephone, or video conference, depending on proximity to the researcher and your availability. Interviews should last about an hour and will take place in November and December 2018.

You will answer a Music Participation Questionnaire (MUSE). This should take about an hour or less. The questionnaire will be given to you after the interview and consists of multiple choice questions about your music listening as well as self-rating statements about music.

Finally, you will also be asked to participate in online focus groups using Google Hangouts with other participants. I will post questions for participants to interact with each other and have open dialogue regarding their experiences.

All information will be kept confidential.

This is a voluntary activity. If you are interested, please complete and return the consent form by September 30, 2018.

Sincerely,
Beverly Goehring

APPENDIX F: Consent Form

CONSENT FORM
THE ROLE OF BAND FOR FORMER MILITARY-CONNECTED STUDENTS
WHEN TRANSITIONING SCHOOLS: A PHENOMENOLOGICAL STUDY

Beverly Goehring
Liberty University
School of Education

You are invited to be in a research study on the role that concert band plays for former military-connected students when transitioning schools. You were selected as a possible participant because you graduated from a Carn school, participated in wind band for at least three years, and participated in band during at least one transition to a new school. Please read this form and ask any questions you may have before agreeing to be in the study.

Beverly Goehring, a doctoral candidate in the School of Education at Liberty University, is conducting this study.

Background Information: The purpose of this study is to understand the role that wind band played on stress levels during a transition to a new school for former military-connected students who attended Carn Schools that have graduated within the past five years.

Procedures: If you agree to be in this study, I would ask you to do the following things:
1. Participate in a one-on-one interview. Each interview will last approximately one hour and will be video and/or audio recorded.
2. Participate in the MUSE Questionnaire, a two part, 32 question, multiple choice written questionnaire.
3. Participate in an online focus group. Participants will be asked to participate with each other in an online focus group. Online focus groups should take approximately one hour and will be video and/or audio recorded.

Risks: The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

Benefits: Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include research and information added to existing literature about military-connected students during a transition to a new school and wind band participation.

Compensation: Participants will not be compensated for participating in this study.

Confidentiality: The records of this study will be kept private. In any sort of report I might publish, I will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records. Participants will be assigned a pseudonym to protect their identity. Interviews will be conducted

in a location where others will not easily overhear the conversation. Data will be stored on a password protected computer and may be used in future presentations. After three years, all electronic records will be deleted. Interviews will be recorded and transcribed. Recordings will be stored on a password protected computer for three years and then erased. Only the researcher will have access to these recordings. I cannot assure participants that other members of the focus groups will not share what was discussed with persons outside of the group.

Voluntary Nature of the Study: Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

How to Withdraw from the Study:

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you, [apart from focus group data], will be destroyed immediately and will not be included in this study. [Focus group data will not be destroyed, but your contributions to the focus group will not be included in the study if you choose to withdraw.]

Contacts and Questions: The researcher conducting this study is Beverly Goehring. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at ▇▇▇▇▇▇▇ or bgoehring1@liberty.edu. You may also contact the researcher's faculty chair, Dr. Grania Holman at ggholman@liberty.edu.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 1887, Lynchburg, VA 24515 or email at irb@liberty.edu.

Please notify the researcher if you would like a copy of this information for your records.

Statement of Consent: I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

☐ The researcher has my permission to audio-record and/or video-record me as part of my participation in this study.

_____
Signature of Participant   Date

_____
Signature of Investigator   Date

APPENDIX G: Interview Questions

1. Please tell me a little bit about yourself, where you have lived, how many times you have moved, and how many schools you have attended.

2. Tell me why you joined band.

3. What instrument did you play and why did you choose it?

4. Describe your memory of the first day of playing your instrument.

5. Please describe your experiences of participating in band while in school at Carn Schools.

6. What is one memorable piece of music that you played or remember from participating in band?

7. What made that piece memorable?

8. Why did you continue to enroll in band?

9. In general, how would you summarize your schooling experience?

10. Please tell me about life as a MC child.

11. What were your thoughts when you were told you were going to move again?

12. Please describe your experiences of transferring schools when you PCSed.

13. Describe your last day in band at the school you were leaving.

14. Describe your first day in band at your new school.

15. Describe some challenges in band you faced when you transferred schools.

16. How did you manage your emotions (i.e., stress/anxiety/fear) when you transferred schools? Why do you think this helped you manage your emotions?

17. Describe how you adjusted to your new school.

18. Describe what Carn band program stands out in your mind. Why?

19. Describe some of your own characteristics and how they affected your idea of the new school.

20. Reflecting on the Carn Schools you attended, describe the school characteristics that had a positive impact on you, outside of the band program. Why? Had a negative impact? Why?

21. Would you recommend other MC students participate in band? Why or why not?

22. Is there anything else related to participating in band or transferring schools that you want to add that we have not discussed?

23. If needed, would it be ok if we did a follow up interview to clarify answers?

APPENDIX H: Permission to use the MUSE Questionnaire Form

Permission to use the MUSE Questionnaire

You are free to download and use the Music USE (MUSE) questionnaire for your research. The instrument is copyrighted and may not be duplicated or copied without first submitting a signed copy of this permission form to the authors. Requests for any changes or alterations to the instrument should be made in writing to the authors. As with all revisions, the copyright will be retained by Chin and Rickard, and must appear on the printed copies of the instrument.

By filling in your name, address, phone number, and e-mail address, and signing the agreement use below and e-mailing it to the authors, you are hereby given permission to use the MUSE questionnaire for your research. The permission is valid only for the study named below.

The authors request that you send back the following information:
- your raw MUSE data in Excel or SPSS format for our reliability and validity database
- copies of any changes or translations of the instrument
- copies of any publications citing the use of the instrument

When using the MUSE questionnaire, you need to cite the following reference:

Chin, T. C., & Rickard, N. S. (2012). The Music USE (MUSE) Questionnaire: An instrument to measure engagement in music. *Music Perception, 29(4),* 429-446.

Agreement to use the MUSE questionnaire

I agree to the above conditions for using the MUSE questionnaire.

Name: Beverly P Goehring   Title: Ms.
E-mail: bgoehring@liberty.edu
Address: 111 St. Delight Ch. Rd
New Bern, NC 28560

Affiliation: Liberty University
Contact No.: (252) 229-8843

Study Title: The Role of Band for Former Military-Connected Students When Transitioning Schools: A Phenomenological Study

Brief Description of Study:

Transcendental phenomenological study to understand the role of band for former MC students that graduated Dept. of Defense schools in the past 5 years who experienced a transition to a new school.

APPENDIX I: Online Discussion Forum Questions

1. Discuss your experiences in band in a Carn School as an MC child?

2. Discuss your experiences of participating in band when you transitioned to a new school?

3. Why did you continue to enroll in band after the first year?

4. What are some things you learned from band participation that have helped you with emotions?

5. How have music and your experiences in band affected you in your life?

6. Are there things about participating in band that you wished were different?

7. What was different about your band director from your other teachers?

8. What was different about band class than your other classes?

APPENDIX J: Reflective Journal

July 20, 2018

In my reading *Valuing Musical Participation* (Pitts, 2016), I am wondering about MC students who transfer and their thoughts of being a musician. One of Pitts's (2016) study groups consisted of senior students at a high school and 1st year music students at a college. Seniors wanting to study music in college were very confident in their playing abilities. First year students at the college were often times less confident in their skills, causing them to rethink their status as musicians. How do MC students who transfer and continue with band classify themselves in terms of being a musician? Do they continue in the activity for the non-musical benefits? Have they had a powerful musical experience in band? What keeps them in band when they transfer versus why do they quit?

August 18, 2018

Getting participants is more difficult than I imagined. Former students have been wonderful with responding to my request for participation. Many have agreed to participate; however, setting up suitable times for the interview has been less than ideal.

September 19, 2018

I decided to take the MUSE Questionnaire myself. Scores were as follows:

25 IML
150 IMIP
11 IMT
25 Cognitive/Emotional
41 Engaged Production
9 Social
15 Exercise
1 Dance

As a music teacher, the first 3 scores are expected to be high. The other scores were not surprising as I know I use music to help with my emotional and cognitive state and I engage highly in music production. Socially, music is in the middle for me, as it is neither a help nor a hinderance with my social life. I enjoy using music when I exercise, and I do not really engage in dance.

September 22, 2018

Still working on getting participants. Since asking band director friends in the school system is out of the question, I am having to rely solely on former students. Although many are willing to participate, some have to be eliminated due to them not graduating from the school system. Many transferred to public schools because of parents leaving the military. This characteristic is not in my proposal, so they must be eliminated as possible participants.

October 7, 2018

I finally have some regular contact with possible participants. I have tentative interviews scheduled and am looking forward to finally getting this process moving. Two interviews are scheduled for November. Both participants have completed the demographic questionnaire and are great candidates for participating.

November 3, 2018

Speaking and interviewing [redacted] was very refreshing and a positive experience. It was really nice speaking with one of more former students and finding out how his life went after he left middle school and Camp Lejeune. Although [redacted] had 4 different band directors in his middle and high school band career, I realized it would probably be better for future interviews to eliminate the questions about favorite band directors.

November 10, 2018

Completed interview number 2 and it was very similar to the first, very refreshing and positive. [Redacted] was a former student and I have kept up with her throughout the years. [Redacted] is doing great, about to attend Marine Corps Officer Training school. I am very proud of the young lady she has developed into and look forward to the great things she will accomplish.

November 16, 2018

Speaking with [redacted] was great as I have had more contact with her over the years than I had with [redacted]. Again, my thoughts about eliminating the questions about the band directors and band programs was confirmed. I do not want the participants to feel uncomfortable talking about former band directors, including myself. I also do not want them to feel obligated to talk positively or negatively about me or any other director they may have had.

November 23, 2018

I had to eliminate some of the questions. Due to interviewing my former students, I chose not to ask questions about specific band directors or specific band programs. Although I am sure I will interview participants whom I did not teach, I will still eliminate these questions for consistency.

December 3, 2018

So far, I am learning that it was the friendships the participants formed during their years of band participation that was so helpful during a PCS to a new school. Whereas I was thinking it was the actual musical benefits that was the most beneficial to the participants, it really was the relationships they formed that was more beneficial to their emotional well-being.

December 15, 2018

I have more interviews lined up. It has still been difficult finding participants that completely fit the demographics without the aid of current DoDEA band directors. Although I have taught for 15 years at my current job, finding participants who fit all the criteria that are willing to complete all the requirements of the study is rather challenging. I have had a few respond that they are willing to participate, but after the participant contract, they never get back with me to schedule the interview. Very frustrating!

December 22, 2018

I have decided to not hold any interviews until after Christmas, possibly after New Year's. Everyone is so busy, so to make things easier for everyone, no interviews will be scheduled until after Christmas.

January 1, 2019

One of my participants lives in Africa so we scheduled her interview for today. Like many of the others, it was wonderful to talk to her and find out what she's been up to since leaving Camp Lejeune. Former MC students are world travelers and are generally not afraid to travel after they graduate high school and are no longer living with their parents. I think it's a testament to how they are raised, being MC children, and the situations they are put in as MC children. I also think they make friends easily due to being MC children and can adapt to most surroundings. Talking with [redacted], I do think music helped in many of these areas. Joining and participating in band helped her open up to others and fully immerse herself in different situations so that now, as an adult, she is comfortable in many settings.

January 2, 2019

I lined up another interview for today. [redacted] was very busy before New Year's and said this was the best time. I have learned that the older participants provide much deeper and richer conversations and information than the younger ones. With the younger participants such as [redacted], getting them to talk more in-depth about their experiences was more difficult. [Redacted] is a freshman in college and did not want to provide much detail about his experiences. If I remember correctly, though, it may just be a personality trait, as he was a shy child. He also spoke of being shy and introverted when he was younger during his interview. He still provided relevant data to this study.

January 10, 2019

Final interview today. Great interview, too. Rich conversation and data from ▮▮▮▮. ▮▮▮▮ provided rich information about being in band as a MC child and transferring schools. Scheduling was a bit of a problem, working with her busy schedule and my busy schedule. ▮▮▮▮ reminisced about being in band at Camp Lejeune and after leaving. I didn't teach ▮▮▮▮ in middle school, although I taught her brother. ▮▮▮▮'s start in band was unusual, as she started in 8th grade, rather than 6th or 7th grade like most other students. ▮▮▮▮ was in Japan in middle school, so things were different. After going to college, ▮▮▮▮ reflected on her time

in band at DoD schools. She found the time to be positive and life shaping. Ultimately, ███████ time in band provided many benefits that would help her through her college years.

January 16, 2019

I have finished interviews and have all the interviews transcribed. I am now in the process of uploading interviews into NVivo to begin analyzing them. Transcribing was not an easy task. Although I had help to transcribe, I double checked all of the transcriptions against the recordings. Listening and reading through multiple times also helped me to really get into the data. It definitely helped me start the analyzing process.

January 23, 2019

I have loved interviewing former students and catching up with them. They have been very willing participants and have answered the questions very thoroughly. I have definitely been able to tell the age differences between participants. Older participants have been more thorough and complete with answers whereas younger participants have been briefer. I have felt like I did not get as deep and rich information from the younger participants as I did the older ones.

February 2, 2019

Analyzing data is not going as well and as quickly as I had hoped. Trying to put away my personal opinions and biases and look at only the data presented. Transcripts have been uploaded and I have begun looking for common themes. Some codes/themes have developed including relationships and emotions. The relationship theme most surprised me. It was a pleasant surprise though.

February 10, 2019

As I continue to analyze data, more themes continue to develop. Looking at the educational environment, the band director attributes were eliminated because the questions about the band director were eliminated. It was more the opportunity to participate that compelled students to continue in band and also that helped them with transferring schools. It was very evident in the data and in the interviews that the participants had a very unique relationship with their band directors. It was deeper than with other teachers.

February 16, 2019

Many of the themes have developed at this point and it is very interesting. Relationships were an important factor for these students when transferring schools. They typically developed the strong relationships because of band participation. Music participation was also a help with emotional regulation and expression. Participants spoke about how the music they performed in band helped them express and regulate their emotions, even well past graduation.