

2016

The Allure of Music: Implications for Academically Gifted Students

Erin Tolar
DePauw University

Follow this and additional works at: <http://scholarship.depauw.edu/studentresearch>

 Part of the [Gifted Education Commons](#), [Higher Education Commons](#), and the [Music Education Commons](#)

Recommended Citation

Tolar, Erin, "The Allure of Music: Implications for Academically Gifted Students" (2016). *Student research*. Paper 56.

This Thesis is brought to you for free and open access by the Student Work at Scholarly and Creative Work from DePauw University. It has been accepted for inclusion in Student research by an authorized administrator of Scholarly and Creative Work from DePauw University. For more information, please contact bcox@depauw.edu.

The Allure of Music: Implications for Academically Gifted Students

Erin Tolar

Honor Scholar Thesis Sponsor: Dr. Jamie Stockton

Thesis Committee: Dr. Scott Spiegelberg, Dr. Marcia McKelligan, Dr. Kevin Moore

DePauw University

April 29th, 2016

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Acknowledgements

First of all, I would like to thank my thesis sponsor, Dr. Jamie Stockton, for all of your help and hard work over the last year. It has been a long process, and I would not have made it without your help, support, and guidance. Thank you also to my other committee members: Dr. Scott Spiegelberg, Dr. Marcia McKelligan, and Dr. Kevin Moore. Each of you has made an impact on the development and shaping of the thesis, and I am grateful for your assistance. Finally, thank you to my family and friends for believing in me when I could not find the energy to believe in myself, and for supporting me every step of the way. I could not have done it without you all. To God be the glory.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Table of Contents

Abstract.....9

Chapter 1: Introduction

Purpose of the Research Study11
Research Question(s)11
Research Considerations.....12

Chapter 2: Literature Review

What Does It Mean to be Gifted?14
 The Definition of Giftedness.14
 Common Personality Characteristics.15
 Degrees of Giftedness.16
Identification of Giftedness16
 Gifted Programs in Schools.17
The Unique Position of Music in Educational Systems19
 Music in Gifted Programs.20
Research Hypothesis22

Chapter 3: Methods

Participants23
Instrumentation27
Research design30
Procedure31
 Survey.....31
 Interview.....31

Chapter 4: Results

Survey Results.....33

Interview Results.....45

 Source of Conflicts About Major.....45

 Self-doubt.....45

 Pulled in Multiple Directions.....46

Music Major Challenges Within the School of Music.....47

 Time.....47

 First-generation.....48

 Theory and Musicianship.....48

 Constant Improvement.....49

CLA Challenges in the School of Music.....49

 Time Management.....50

 Expectations.....50

Gifted Program Definitions.....51

 Private School.....51

 Tracking.....53

Chapter 5: Discussion

Discussion.....55

Limitations of Research.....64

Conclusion.....66

MUSIC AND ACADEMICALLY GIFTED STUDENTS

References	69
Appendix A: Survey Questions	71
Appendix B: Interview Questions	72
Appendix C: List of Survey and Interview Participants.....	73

MUSIC AND ACADEMICALLY GIFTED STUDENTS

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Abstract

This thesis explores the complex interactions of academic giftedness as it relates to the pursuit of music. The literature review covers some of the main topics of giftedness, including what it means to be gifted, identification of giftedness, and music in gifted programs. Research was conducted at a small liberal arts college with a School of Music on academically gifted students. The survey and follow-up interview were constructed to assess whether academically gifted music students were more likely to experience conflict about their choice of major than academically gifted liberal arts students, non-academically gifted School of Music students, or non-academically gifted liberal arts students. The survey results showed that academically gifted music students were more likely to experience conflict in their choice of major than academically gifted liberal arts students or non-academically gifted music students. A comparison between academically gifted music students and non-academically gifted liberal arts students proved to be impossible due to a small sample size. Interviews determined that some of the sources of conflict about major for academically gifted music students included being torn between multiple aspects of music, struggling with self-doubt, and feeling pulled in multiple directions. In interviews, academically gifted students also stated some of their biggest challenges were the skill building aspects of music classes, time management, and the demand to always be better.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Chapter 1: Introduction

Giftedness is a very complex topic. This thesis consists of two main pieces: a literature review on the extant literature in the field of giftedness, particularly as it relates to music, and a research study regarding sources of conflict in self-identified academically gifted music majors. The purpose of the research study and research questions are explained first, followed by the literature review that delves deeper into the topic, leading into the methodology, results, and conclusion sections.

Purpose of the Research Study

This research is focused on exploring the musical interactions of academically gifted students. After completing a research review, I turned my attention to practical applications at the collegiate level, specifically regarding the nature of participation in the DePauw School of Music by academically gifted students. Myriad wonderful musicians exist in the DePauw School of Music campus subculture, and yet a significant portion of the music majors appear to be miserable or frantically trying to temporarily escape from music a majority of the time. The purpose of this study with accompanying literature review is to determine a) whether academic giftedness affects this phenomenon, and b) how do academically gifted students majoring in music compare to academically gifted students participating in the School of Music but majoring in other fields?

Research Questions

The questions that guide my research project are posited as inquiry into the previously mentioned purpose. By comparing academically gifted music majors with other populations of students involved with the School of Music (SoM), I hope to shed light on the similarities and differences between the groups. My research questions are as follows:

MUSIC AND ACADEMICALLY GIFTED STUDENTS

- (1) Are academically gifted students in the DePauw School of Music more likely to experience internal conflict about their choice of major than non-academically gifted students in the SoM? Academically gifted College of Liberal Arts (CLA) students? Non-academically gifted CLA students?
- (2) How do academically gifted SoM and CLA students who participate in a School of Music ensemble or take private music lessons compare?

Research Considerations

One of the main considerations of this research will be the limited applicability to other schools or demographics, as this work is exploratory in nature. DePauw is composed of predominantly white, upper/upper middle class students, which limits the data from being widely generalizable. However, my intent with this research is not to present a finding that can be applied to every other college in the country, but rather to spark an academic discussion about a topic that has not been significantly investigated.

Another limitation of the study is the variable definitions of giftedness. Even assuming all students are forthright when questioned about participation in programs for academically gifted students in their precollege years, different geographical areas have different standards for allowing students into a gifted program. Gifted programs can also vary by focus, intensity, and size. For the purpose of this paper, I've identified giftedness to mean a rare yet natural ability of an individual in one or multiple domains. Since testing or identifying gifted students is outside the scope of this project, I will need to rely on the previous judgments of P-12 school systems and participants' self reports of giftedness for the sake of practicality.

Finally, my own positionality plays an important role in the research process. As a student who was identified as gifted in elementary school in a middle-class area, I benefitted

MUSIC AND ACADEMICALLY GIFTED STUDENTS

considerably from both the gifted programs and musical opportunities available in the public schools I attended. I emerged from public school as a strong supporter of the role both of these types of programs can play in schools. As such, it is important for me as a researcher to be aware of my bias toward supporting these programs. It is also important to acknowledge that many students who might benefit from similar programs don't have the opportunity to participate, due to confounding factors such as socioeconomic status, race, and home environment. I must be careful to see the data as it is, rather than seeing what I expect to see as I analyze and draw conclusions.

Chapter Two: Literature Review

Gifted and talented education is a hot button issue in the world of education today. Mention giftedness, and you're likely to find yourself steeped in images of a first grader doing algebra, or preteens flying through collegiate curriculum. However, giftedness is a multi-faceted construct with wider implications than is generally understood by the general population. Gifted students can be as different from one another as they are from non-gifted students. However, one peculiarity of gifted children is the correlation between students who are musical and students who are academically gifted. From this point, I will explore factors that contribute to the overlap.

What Does It Mean to be Gifted?

Categorizing students merely as "gifted" can be misleading, as this suggests all gifted students are similar, reflecting the same abilities and benefitting from generic gifted classes or curriculum. In reality, this could not be further from the truth. Gifted students can be as different from one another as they may be from a non-gifted classmate. This section of the paper will focus on the definition of giftedness and some of the subcategories found within this broad label.

The definition of giftedness.

Every psychologist, educational researcher, and psychologist studying giftedness must address how they have defined the term "giftedness," for the purpose of their research. One conflict that remains unresolved is whether the terms "gifted" and "talented" are interchangeable or definably different. Researchers such as Gagné with his Differentiated Model of Giftedness and Talent (1998) have argued that giftedness is innate and natural, while talent is a skill that can be developed throughout a lifetime. Other researchers contend that gifted and talented are one and the same, merely different names for the same attribute (Winner, 1996). Even organizations dedicated to unity and advocacy for gifted individuals such as the National Association for

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Gifted Children do not have an endorsed definition of giftedness, stating, “[the] NAGC does not subscribe to any one theory of the nature of human abilities or their origins,” and, “There is no universally accepted definition of giftedness.” (NAGC, Defining Giftedness webpage). For the purposes of this paper, “giftedness” will be operationally defined as a rare yet natural ability of an individual in any domain, while talent will refer to a conscious effort appearing in the form of high achievement in the area in which the individual is gifted: in effect, applied giftedness. Also for the purposes of this paper, giftedness can be assumed to be synonymous with academic giftedness unless otherwise specified.

Common personality characteristics.

Although each gifted individual is different, there are some commonalities found in many gifted children. One of the traits Callahan (2015) noticed about gifted students is their ability to take in and remember unusually large amounts of information. Gifted students tend to remember as much as or more than adults do, even from a young age. This can be a useful ability, but it can also create educational challenges at different developmental stages. For example, younger students may be bored in school if they only need to hear or see concepts once to learn them. Another issue is that gifted students are often absorbing everything in their environment, regardless of practical value, or even truth. The fact that not everything they encounter is true may elude gifted students, particularly at young ages. It can be quite challenging to help young students distinguish between what is true, and what must be re-learned (Callahan, 2015).

Motivation is another character trait present in many gifted individuals. Although it masquerades under different names (drive, intense desire to do one’s best, etc.), this theme of an intense need to pursue one’s passion(s) is present throughout research on gifted children (Grobman, 2006; Milgram and Hong, 1999; Siegle and McCoach, 2010). However, as Webb

MUSIC AND ACADEMICALLY GIFTED STUDENTS

(2014) says, “Ironically, the characteristics of gifted individuals that are their greatest strengths are also likely to be their Achilles’ heel.” (p. 21) The intense nature of gifted children creates its own set of challenges. If motivation is left unchecked, it can lead to perfectionistic overdrive or anxiety. Steps should be taken to ensure young gifted students are encouraged to experiment in multiple disciplines and recognize occasional failures as an indispensable part of learning.

Degrees of giftedness.

There are many models of giftedness, although only Gagné’s is described here. In Gagné’s 1998 model of giftedness, gifted and talented students are identified by achievement in the top 10% of their discipline. Students falling in the top 10% are categorized as mildly gifted. A subset of those students, the top 1%, are labeled as moderately gifted. The other increasingly small subgroups are highly gifted (.1%), exceptionally gifted (.01%), and extremely gifted (.001%). Each subgroup will need differing levels of instruction, support, and resources to be able to succeed at their maximum potential.

Identification of Giftedness

Appropriate identification of gifted students is a challenging aspect of gifted education. The lack of agreement as to what giftedness entails and the unique nature of each gifted student makes setting objective standards to pinpoint giftedness difficult. This also makes consistency of programming a challenge, much less identification of specific students who could benefit from the programs. Many students also tend to be identified based on achievement, when in actuality, not all high achievers are gifted, and not all students who could benefit from a gifted program demonstrate high achievement. According to Siegle and McCoach (2010), reasons for this vary from, “poverty, discrimination, or cultural barriers; due to physical or learning disabilities; or due to motivational or emotional problems.” (p. 7) It is for this reason that aptitude is a more

MUSIC AND ACADEMICALLY GIFTED STUDENTS

common measuring stick for younger students, but how can that be observed or measured in a way that is feasible for school systems despite limited time and resources? This remains a topic of debate.

One potential obstacle to the identification of giftedness is teachers' perceptions of their students. Because teachers are often the ones in charge of recommending students to be tested or considered for any gifted programming available in their schools, their own biases could greatly affect which students get into the gifted programs. Even race and socioeconomic status could potentially factor into these decisions, whether that is as a subconscious bias or conscious choice of the teacher. Elhoweris (2008) wanted to investigate whether teachers tend to be especially subconsciously prejudiced against black students and student of low socioeconomic status. She conducted an empirical study to test this concept, asking two groups of teachers whether they would recommend a student vignette for gifted testing- with the two vignettes identical in all respects except for the student's socioeconomic status. Although the results did not end up being significant, there was a trend showing teachers were slightly less likely to recommend the student vignette with a lower socioeconomic status than the vignette stating the student was upper middle class. More research is needed in this area to determine the likelihood of this potential problem.

Gifted programs in schools.

Now that a baseline definition of giftedness and some of its challenges has been established, attention turns to the presence and role of gifted education programs in schools. Schultz (2005), states, "Without wise interpretations within gifted education about the Natures of knowing, being, and of values and valuing, gifted education remains in a state of flux as a field broken into factions that adhere to tenets of the highly published and/or the most vocal

MUSIC AND ACADEMICALLY GIFTED STUDENTS

organizational leaders.” (p. 4) These programs are not something to be taken lightly or brushed aside. It is also important to involve gifted individuals in the planning and structuring process. As Schultz points out, definitions of giftedness are rarely from gifted individuals themselves, which seems to be an oversight in itself. Having a definition created by gifted individuals could bring a new perspective about both what it means to be gifted and how to support gifted students adequately. Care must be taken to ensure that standards and goals won't inhibit the flexibility desperately needed in such programs. Gifted students have some of the brightest minds and highest potential to impact society, so their education is of paramount importance. In a strange twist, according to Siegle and McCoach (2010), “Policy makers control the allocation of resources, and trained educators of exceptionally capable students know how to use these resources constructively. These should be brought into alignment to the benefit of all.” (p. 8)

The schooling of gifted children takes a community. One role that can be extraordinarily beneficial for the student is that of the school guidance counselor. This role is unique in that guidance counselors are able to work with students throughout their time in a specific school, sometimes for several years. This gives the guidance counselor a big picture view of students who need special attention for any reason that the students' teacher for the year may not see otherwise. Thus, guidance counselors are in the position of being able to advocate effectively for gifted children, if they are given the flexibility and time to do so. In Gentry's (2006) assessment of the relationship between gifted children and school counselors, she states that counselors can argue for “enriched learning experiences that engage students and help them generate excitement about coming to school.” (p. 75) However, this can be difficult to do in light of pieces of federal legislation such as No Child Left Behind. This act has unfortunately encouraged the belief that, “the school's job involves teaching to the standards- nothing more and nothing less.” (p. 73)

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Since NCLB focuses on group scores, individuals can become lost in the sea of students, especially if they are already achieving at or above the minimum standards. Guidance counselors can advocate for the necessity of challenging these students. As Gentry points out, “without challenge, gifted children do not learn to struggle, to persevere, to work hard, and to attribute their success to hard work...” (p. 78)

The Unique Position of Music in Educational Systems

Due to their often formidable intellectual prowess and unique abilities, gifted children don't always pursue their passions or enjoyable creative activities during the school day. Milgram and Hong (1999) researched some of the after-school activities that gifted children and teenagers took part in, which they deemed “creative leisure activities,” (p. 78) otherwise known as, “intrinsically motivated, out-of-school activities that children and adolescents do for their own enjoyment and by their own choice.” (p. 79) The researchers observed these activities could be challenging (intellectually stimulating) or non-challenging (good for relaxing, often passive). 45% of the men taking part in the study had a strong correlation between their chosen leisure activities in high school and adult choice of vocation. It also became clear that the subset of students with high school leisure activities and adult vocations that were related to one another had higher degrees of accomplishment in their field than the others in the study. One explanation for this phenomenon is intently pursuing activities outside of school requires one to both demonstrate task commitment and be intrinsically motivated to learn. Those skills may then be carried over into other aspects of life and the future.

One example of enrichment programming designed for simultaneous learning and enjoyment of gifted students is described by Memmert (2006). Memmert believed it was incredibly important for children to try out a wide variety of sports to encourage creativity and

MUSIC AND ACADEMICALLY GIFTED STUDENTS

allow them to learn via “discovery learning.” (p. 102-103) For the purposes of this experiment, rather than teaching the children sport strategy, he had them focus on skill training and improving abilities. After six months, it was observed that gifted children improved in creative performance, while a control group of non-gifted children did not (although this group did show measured improvement after 15 months). In response to the results, Memmert posed the question, “Why is it that gifted children can employ their cognitive abilities more successfully than non-gifted children over a short period of time, even in sport, in order to develop correct and unusual ideas in this area?” (p. 107) In the second study of the 2006 paper, he discovered that gifted children were more able to see unusual objects in a close visual zone than non-gifted children. This suggested the gifted children were able to process visual information more quickly, which gave them a fuller picture of what was happening on the field and the ability to make snap decisions more effectively. This type of skill that can be present in gifted children is broadly applicable to any number of pursuits.

In an arts-related example, Clark, Gilbert, and Zimmerman (1998) report an anecdote of an instructor bewildered to see gifted students coming to an academic summer camp bringing guitars and other musical instruments. The supervisor of the concurrent artistic camp was unsurprised, pointing out many students who are academically talented have an interest in music, and it’s absurd to think otherwise. Nevertheless, it is important to acknowledge the duality of music, as it occurs both inside classrooms during the school day and outside of school in whatever way(s) a student might see fit.

Music in gifted programs.

Use of music and the arts in gifted programs is a complex topic. One of the only extensive writings on the topic is an undergraduate thesis by Clarke (2006), who studied the

MUSIC AND ACADEMICALLY GIFTED STUDENTS

challenges and successes of designing music classes and programs specifically for children who are academically gifted. Through interviewing teachers, small groups of students, and observing lessons, she sought to examine the implementation of music for gifted students from multiple angles. One of the main things she discovered was the importance of including composition in the curriculum. Teachers assigning composition projects were more able to differentiate assignments according to the natural ability and talent development of each gifted student. Along a similar thought process, Clarke discusses “music as a leveller,” (p. 57) as students are always able to learn a new instrument, acquire proficiency in a new genre, etc. However, the integration of many aspects of music, including theory, musicology, composition, performance, and listening is also very important. This allows the gifted students to engage cognitively with the subject by making connections, applying what they learn through musicology to performance practice, or using musical forms in composition that were originally learned through study of music theory. Schroth and Helfer (2011) come to a similar conclusion about the inclusion of the arts in gifted education programs, stating they should be, “Concept based, rich in discussion, and ratchet upward to allow for students’ ascending levels of intellectual demand.” (p. 13)

Music classes can also serve more functions than originally meet the eye. In Clarke’s (2006) words, “The use of group work in music, however, is important as it allows students to build skills in team work, and focus less on academic competition.” (p. 49) For students who frequently prefer to work on their own, working in interdependent groups may be disliked, but ultimately teaches an invaluable skill. For students who may be under intense pressure to perform well academically from parents, teachers, or even themselves, music can be a way to practice experimenting and try new things in a lower-stress environment. Clark, Gilbert, and Zimmerman (1998) concur with the need for these programs, stating, “We believe that all

MUSIC AND ACADEMICALLY GIFTED STUDENTS

programs for the gifted and talented need to incorporate visual and performing arts as integral parts of gifted education, because these areas are often ignored in programs for gifted students, thereby stifling their natural interests and creative abilities.” (p. 748)

However, music in gifted programs is not without pitfalls. McKay (1983) suggested that problems can arise for students who both enjoy music and are academically gifted. In middle school and high school, music can be a great opportunity, allowing them to participate in group activities while also learning and succeeding at an individual level. However, moving into college, music students may declare a music major, only to discover their ability and motivation to work hard no longer stacks up. They will inevitably be compared to students who are both musically talented and maintaining a strong work ethic. This can leave the academically gifted student struggling, unused to comparative mediocrity, experiencing low self-confidence, and yet boxed into a corner in a field that may not be the best match for them.

Although this article is on the older side, I believe this is a problem that is still seen today, even if it's not being explored in literature currently. This is the gap I have set out to fill. By exploring this phenomenon on DePauw's campus, an ideal testing ground with its excellent School of Music and strong College of Liberal Arts, I hope to bring this issue back to the forefront on conversations about music and giftedness.

Research Hypothesis

My hypothesis is that being academically gifted does contribute to a sense of conflict about ability and choice of major. Furthermore, I think academically gifted students who are music minors or CLA students will be happier with their musical experiences at DePauw than their music major counterparts. In short, I expect to find that a presence of academic giftedness in the music school will increase students' conflict about choice of major.

Chapter 3: Method

Participants

The study participants are DePauw students who either take private music lessons with a professor or perform in one of the School of Music ensembles. Hard copies of the written survey were disseminated during recital hour, which is mandated for all music majors every semester unless they are excused for a class required for their degree program. Music minors must also be registered for recital attendance for four semesters, so a few music minors were captured in that group also. Even though attendance was low on the date surveys were distributed, they were immediately collected from 84 students. The School of Music secretary sent out the electronic version of the survey by email the next day to the entire School of Music student population, guaranteeing every student had the chance to fill out a survey. After sorting the original 84 completed surveys into several categories, each music major who had rated the survey question “I’ve participated in a program for academically gifted students,” with a 5 (agree) or a 6 (strongly agree), was contacted asking for an interview. Forty-nine (49) individuals met this criteria. Splitting the group in half to make scheduling easier, the 23 survey participants who identified themselves as instrumentalists were sent one list of potential interview times, while the 26 survey participants who identified as vocalists were sent a different set of potential interview times. The original goal was to interview twenty academically gifted music majors, representing a variety of ages, genders, and primary instruments to get more nuanced explanations of their thoughts and opinions. After those emails went out, twenty-three students completed interviews during the original timeslots offered, already exceeding the goal of twenty academically gifted music majors.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

A slightly different process happened for the non-music majors and the music majors who completed the online survey. As mentioned previously, the online survey was sent out to the School of Music the day following recital hour, allowing all music students to have access to the study. Attempts were made to contact as many of the CLA music school participants as possible by asking a music major from each orchestral instrument section if there were any CLA students in their private studios, asking the secondary voice teacher to forward the survey on to her non-music majors, and individually contacting a few people known by the researcher who met the qualifications. Twenty-nine (29) students (SoM and CLA combined) completed the online survey within the given week, and one student completed a paper copy at a later date. Of these, 17 were music majors, although one had to be discarded for the purposes of the study. The student is currently studying off-campus and is thus ineligible to participate due to the lack of ability to participate in an interview if selected, bringing the total to 16. Thirteen (13) CLA students (including three students with a music minor) completed the survey. As students completed the survey, I checked their interview eligibility (scoring the question “I’ve participated in a program for academically gifted students” as a 5 (agree) or a 6 (strongly agree)) and contacted them via emails sent to individuals and small groups. Ultimately, 10 CLA students and three School of Music students completed interviews over the course of the next week. As the original hope was to interview six to eight non-majors to provide a comparison point, the number goal was exceeded in this category as well. In grand total, 113 eligible students completed the survey in either hard copy or online form, and 36 students completed in-person interviews. Further demographic information is available in the following table.

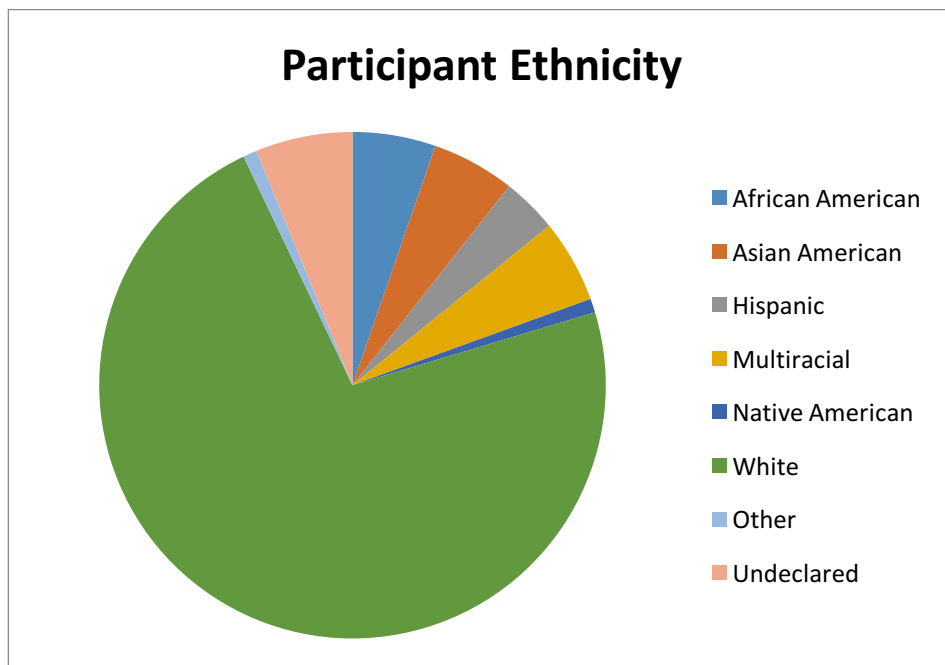
MUSIC AND ACADEMICALLY GIFTED STUDENTS

Table 3.1. Participant Demographics

	Female	Male	Unspecified	Total
First Year	23	16	1	40
Sophomore	25	8		33
Junior	11	8		19
Senior	15	6		21
Total	74	38	1	113

113 students total completed the survey. Of these, 74 (65%) were female, while 38 (34%) were male and one person (1%) didn't specify a gender. The grade with the most students responding were the freshmen, with 40 students composing 35% of the population. The freshmen were followed by the sophomores at 33 students (29%), the seniors with 21 respondents (19%), and the juniors with 19 respondents (17%).

Figure 3.1. Participant Ethnicity

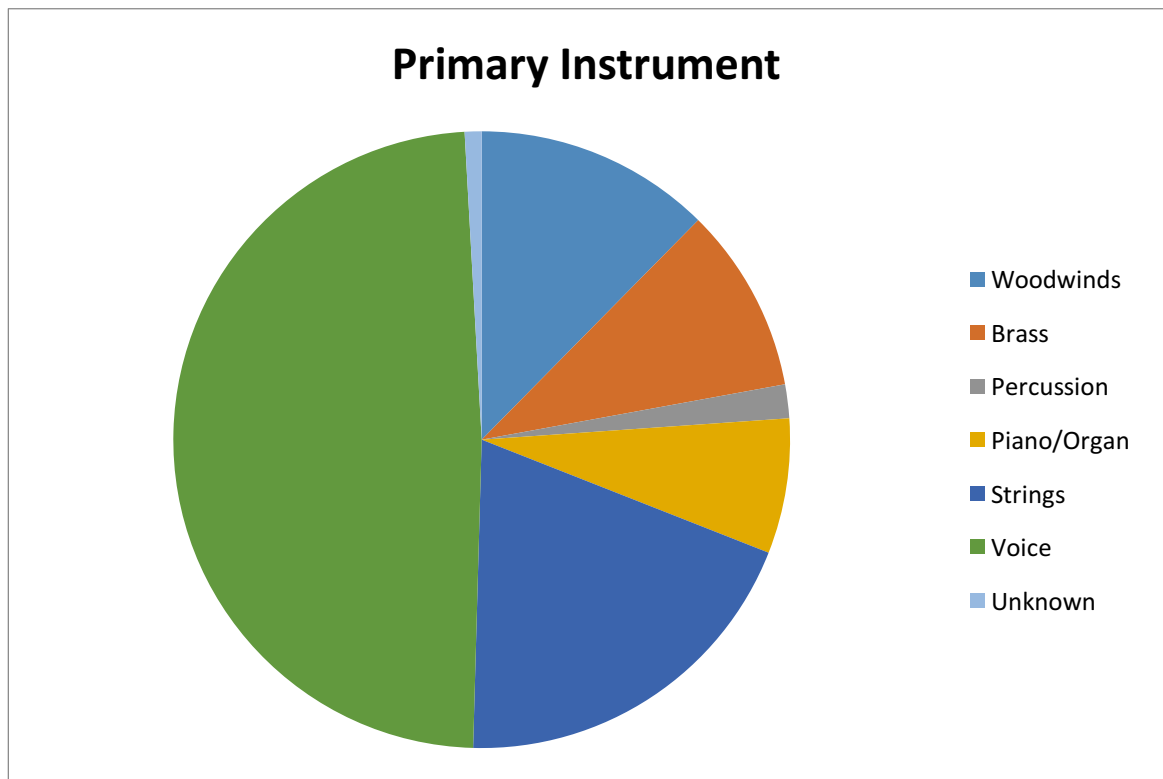


Participants in the survey also self-reported their own ethnicity. Six participants (5%) identified as African-American, six (5%) identified as Asian/Asian American, four (4%)

MUSIC AND ACADEMICALLY GIFTED STUDENTS

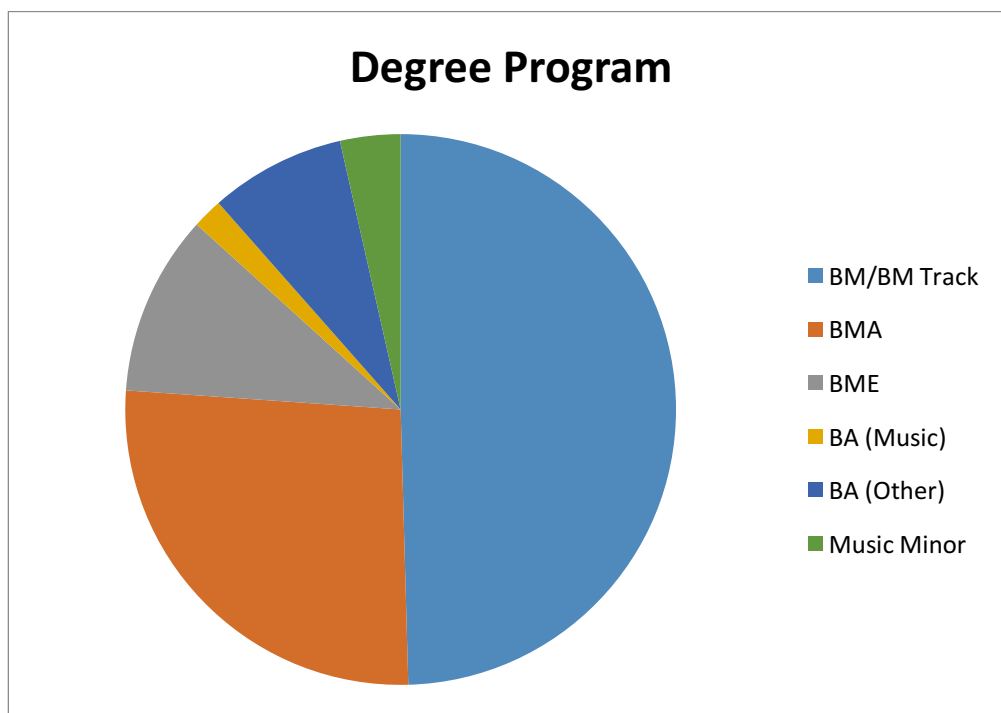
identified as Hispanic, six (5%) identified as multiracial, one (1%) identified as Native American, 82 (73%) identified as white, one (1%) selected Other, and seven (6%) left the ethnicity field blank.

Figure 3.2. Primary Instrument



Participants were also broken down according to their primary instrument. Music majors listed their official primary instrument, while CLA students listed whatever instrument they took lessons on or used to perform in an ensemble. Woodwinds accounted for 14 students (12%), brass had 11 students (10%), percussion had two students (2%), piano/organ had eight students (7%), strings accounted for 22 students (19%), and voice accounted for nearly half, with 55 students (49%).

Figure 3.3 Degree Program



Finally, participants can also be broken down by degree program. The BM/BM Track for performance majors was the most popular, with 56 students (50%) in that degree program. The Bachelor of Musical Arts (BMA) was the next most populated degree program, with 30 students (27%). The other music major degree programs included the 12 music education majors (BME), who comprised 11% of the sample and the two BA (music) majors, who accounted for 2% of the population. Finally, nine College of Liberal Arts (CLA) students were pursuing a BA degree in a field besides music, and four more CLA students were pursuing a BA degree in a field besides music, but with a music minor.

Instrumentation

Data collection existed in two different forms. The first type of collection was a survey distributed to as many music majors as possible. The survey consists of two main section:

MUSIC AND ACADEMICALLY GIFTED STUDENTS

demographic information, and an eleven item questionnaire with answers placed on a six point Likert scale. Although the surveys were confidential, they were not anonymous. Names and email addresses were gathered for the purpose of contacting willing and eligible participants for potential interviews. Other demographic information collected included gender, ethnicity, year in school, primary instrument, and degree program. The degree program section made it possible to both distinguish between CLA and School of Music students. It also allowed differentiation between the music majors who were interested in the Bachelor of Music (BM/BM track), and those interested in music education (BME) or the Bachelor of Musical Arts (BMA) degree.

The survey questions themselves all relate back to the research questions and research hypothesis. The first and last items, “I love music” and “Music will always play a role in my life”, were constructed to give a general sense of the students’ passion for music. This allows for a distinction to be made between feelings about music, and feelings about music school, which was tested by the survey items “I enjoy my major/degree program,” “I wish I had more time/was more involved in non-musical activities,” and to a certain extent, “I’m conflicted about my choice of major.” However, the item “I’m conflicted about my choice of major” was actually designed to directly test the main research hypothesis, which predicted that being academically gifted contributes to a sense of conflict about ability and choice of major. Meanwhile, the questionnaire items “I enjoy an academic challenge,” “Schoolwork came easily to me in high school,” and “I thought classes at DePauw would be easier than they are” were designed to get a general sense of enthusiasm and capability for challenging academic work. These were designed to supplement the question, “I’ve participated in a program for academically gifted students.” Since asking participants if they’ve been involved with a program for academically gifted students isn’t the perfect criterion for determining academic giftedness, how closely these

MUSIC AND ACADEMICALLY GIFTED STUDENTS

answers are related to the other criteria involving academics may provide interesting insights into how the students answered the questions. Finally, the questions “I have a plan in mind for after graduation” and “I want to pursue a career in music” will help determine the long-term goals of these students. Since long-term goals (or lack thereof) can be another sign of conflict or uncertainty, this provides another outlet for data analysis between academically gifted music majors and academically gifted CLA students, relating back to the research questions.

After analyzing the first set of data, I identified which individuals identified themselves as academically gifted, and indicated willingness to be contacted about an interview. At that point, I reached out to the students, asking for the opportunity to conduct an interview. As the students agreed, I arranged to meet them in the Green Center for Performing Arts, usually in a room in the music library, and asked them the interview questions. Questions regarding the nature of the study were not answered at that time; answers will be emailed to curious participants after all data collection has been completed.

The interview questions were designed to provide insight into trends in the surveys, oftentimes paralleling certain criteria in the surveys. The first interview question (“How would you describe your experiences in the School of Music? Are you satisfied with the way things are going?”) was constructed to allow participants to get comfortable with the interview setting and let them set the tone of the interview. The next question (“What challenges you the most within the School of Music”) was a general interest question to see if students were pinpointing performance-based opportunities, classroom classes, or something else as the most challenging part for them. This also allowed each participant’s individual experience to stand out. The next question, “Have you felt academically challenged during your time at DePauw? How about in the School of Music specifically?” allowed an assessment of whether subjects found the School

MUSIC AND ACADEMICALLY GIFTED STUDENTS

of Music or CLA to be more challenging academically (via follow-up and probing questions), and if that impacted the students' overall perception. These served as an expansion on the survey questions related to academic performance. The students that identified as participants in an academically gifted program on the survey were then asked to describe the program and their overall reactions to it. This was designed to allow the researcher to see what the students counted as programs for academically gifted students. The following two questions, "How or why did you choose your major or degree program?" and "Have you ever been conflicted about or regretted your choice of major? Why/why not?" serve to get at the core of the research question: do academically gifted music majors experience more internal conflict about their choice of major than their CLA counterparts? The final questions, "What do you want to pursue after DePauw," and "Is there anything else you wish to add before we conclude," serve as catch-all questions, to hopefully draw out any more information the interviewee may have on his or her mind that could be helpful for the purposes of the study.

Research Design

This study is a mixed research design, incorporating both quantitative and qualitative elements. I began with a quantified survey that will be distributed to as many students participating in the School of Music as possible. Since the survey consisted only of a section to collect demographic information and 11 Likert-scale type questions, the entire survey was able to be categorically coded. As I received those back, I proceeded to scheduling interviews with students who fit in my target category of academically gifted students. Through the qualitative data obtained in the interviews, I was able to expand on the information available from the survey and able to hear firsthand some of the rationale and thought processes of the students. The combination of quantitative information that can be expressed numerically and the quotes and

MUSIC AND ACADEMICALLY GIFTED STUDENTS

themes available from the interviews are able to help me understand what trends are occurring and why.

Procedure

For organizational purposes, the procedure section can be divided into two separate sections: one focused on procedures for the written questionnaire, and one focused on the in-person interviews.

Survey. The research project was announced during recital hour. Assistants helped distribute the written surveys, made sure each person signed the front of the survey, which included the informed consent section, and collected the surveys when they were completed.

The next day, the School of Music secretary mailed an online version of the survey to every music major, thanking those who participated already, and asking those who didn't complete a survey in recital hour to please complete the online survey. As many non-music majors involved with the School of Music as possible were contacted and asked to also fill out the online survey as they were able.

The surveys were then split into two categories: those who identified as academically gifted, and those who did not. The pile of academically gifted students was divided into music majors vs. non-majors. Then, the process began of inputting all of the data into a chart coded by numerical values. A reminder email was sent out to all music majors and non-music major School of Music participants who hadn't filled out the survey a few days after the original message.

Interview. All students who identified as academically gifted were contacted via email and asked if they would consent to be interviewed. The interviews were then scheduled and conducted. The interview procedures were as follows:

MUSIC AND ACADEMICALLY GIFTED STUDENTS

1. Interviews were scheduled for a reasonable time (between 10am-10pm) in a relatively quiet place. The conference room in the basement of the music library was the first choice location; whenever it wasn't available, other spaces in the music building were utilized.
2. The researcher gave an introduction as needed, and asked permission to audio record the interview. In this study, all participants consented to be audio recorded, so the back-up plan of taking notes by hand wasn't necessary.
3. The researcher read the opening statement that briefly described the thesis project and then asked the questions on the interview sheet one at a time, following up with probing questions and providing clarification as needed.
4. The interview concluded with the open-ended question asking if the interviewee had anything else to say, and thanked them for their time. When possible, interviews were transcribed immediately after they took place.

Data from the interviews was later transcribed into written form.

Chapter 4: Results

The results section is divided into survey and interview results. This will allow presented results and discussion first of the quantitative survey data to answer the research questions, then of the qualitative interview data to shed light on possible reasoning and motivation behind the survey results.

Survey Results

Data analysis in this study is not meant to be comprehensive. Rather, the goal is to investigate the primary research questions and to touch on any other major trends. Naturally, not all trends can or will be investigated. The primary research question to be answered is whether academically gifted students in the School of Music are more conflicted about their choice of major than academically gifted students in the CLA.

Table 4.1. Choice of Major Conflict versus Schoolwork Came Easily in High School: Music

Conflicted about Major	Schoolwork Came Easily in HS							Grand Total
	1	2	3	4	5	6	*	
1			2	4	10	4		20
2	1	2		6	6	10	1	26
3		1	2	3	5	3		14
4		1	2		9	6		18
5		1		2	3	6		12
6		1		1	3	3		8
?					1			1
*					1			1
Grand Total	1	6	6	16	38	32	1	100

1=Strongly Disagree

2=Disagree

3=Somewhat Disagree

4=Somewhat Agree

5=Agree

6=Strongly Agree

*=Did not answer

?=Ineligible answer

Listed in Table 4.1 are the music major responses to the question Q6 (Schoolwork came easily to me in high school) and Q4 (I'm conflicted about my choice of major), where 1 indicates

MUSIC AND ACADEMICALLY GIFTED STUDENTS

strongly disagree, and 6 indicates strongly agree. In this example, Q6 was used as an experimental proxy as a way of determining giftedness. A total of 51 students gave Q6 (Schoolwork came easily to me in high school) a 4, 5, or 6, indicating a level of agreement, while also giving question Q4 (I'm conflicted about my choice of major) a 1, 2, or 3, indicating some level of disagreement. Meanwhile, a total of 33 students agreed that "Schoolwork came easily to me in high school" with a 4, 5, or 6, while also agreeing that "I'm conflicted about my choice of major" with a 4, 5, or 6. The final 13 music majors disagreed with "Schoolwork came easily to me in high school," thus making their answers not relevant to the research question.

Table 4.2. Choice of Major Conflict versus Schoolwork Came Easily in High School: CLA

Conflict in Choice of Major	Schoolwork Came Easily in High School				Grand Total
	3	4	5	6	
1		1		1	2
2	2		1	3	6
3			1	1	2
4		1	1	1	3
Grand Total	2	2	3	6	13

1= Strongly Disagree 3=Somewhat Disagree 5=Agree
 2= Disagree 4=Somewhat Agree 6=Strongly Agree

Table 4.2 contains the same questions as answered by CLA students. Eight students gave Q6 (Schoolwork came easily to me in high school) a 4, 5, or 6, indicating agreement, and gave Q4 (I'm conflicted about my choice of major) a 1, 2, or 3, indicating disagreement. Three students gave Q6 (Schoolwork came easily to me in high school) a 4, 5, or 6, while giving Q4 (I'm conflicted about my choice of major) a 4, indicating they somewhat agreed. Two students did not agree that schoolwork came easily to them in high school.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

There is a notable difference between the School of Music and College of Liberal Arts student populations in terms of answering this pair of questions. Overall, 33 School of Music students out of the eighty-four (39.3%) who selected that schoolwork came easily to them in high school also indicated they were conflicted about their choice of major, while three out of the 11 (27.3%) CLA students had the same response. Although the population size of the CLA students who took the survey is too small to be able to compare fairly, there is still a pretty large difference between the two.

Table 4.3. Gifted Program Participation versus Conflicted About Major

Conflicted About Major	Academically Gifted Program Participation						Grand Total
	1	2	3	4	5	6	
1	5	1	1	3	3	7	20
2		5		5	4	12	26
3	1	1	1	1	6	4	14
4	1	1	3		9	4	18
5	1		1	2	1	7	12
6					5	3	8
?						1	1
*					1		1
Grand Total	8	8	6	11	29	38	100

1=Strongly Disagree

2=Disagree

3=Somewhat Disagree

4=Somewhat Agree

5=Agree

6=Strongly Agree

*=Did not answer

?=Ineligible answer

Table 4.3 compares the music major answers to Q7 (I've participated in a program for academically gifted students) to Q4 (I feel conflicted about my choice of major). A total of 76 students indicated they had participated in a program for academically gifted students. Of those, 45 survey participants agreed they had participated in a program for academically gifted students

MUSIC AND ACADEMICALLY GIFTED STUDENTS

by ranking it a 4, 5, or 6, but disagreed that they feel conflicted about their choice of major, by giving it a 1, 2, or 3. Meanwhile, 31 music students agreed with Q7 (I've participated in a program for academically gifted students) by ranking it a 4, 5, or 6, but also agreed with Q4 (I feel conflicted about my choice of major) with a 4, 5, or 6. (Two students agreed they had participated in a program for academically gifted students, but either did not provide an applicable answer to the statement "I feel conflicted about my choice of major" or left it blank.) A total of 22 students said they had not participated in a program for academically gifted students. Fifteen (15) students disagreed that they had participated in a program for academically gifted students while also disagreeing that they were conflicted about their choice of major. Seven students disagreed with the statement Q7 (I've participated in a program for academically gifted students) while also indicating a level of agreement with Q4 (I'm conflicted about my choice of major). Thus, 41% who participated in a program for academically gifted students felt a sense of conflict about their choice of major, while 32% of students who hadn't participated in a program for academically gifted students were conflicted about their choice of major.

The difference becomes even more pronounced if the uncertain categories of "somewhat agree" and "somewhat disagree" are removed from the equation. Twenty-six (26) students responded they had participated in a program for academically gifted students with a score of 5 or 6, indicating relatively strong agreement, while also responding to question Q4 (I'm conflicted about my choice of major) with a 1 or 2, indicating relatively strong disagreement. Meanwhile, 16 students responded with a 5 or 6 that they both had participated in a program for academically gifted students, and they were conflicted about their choice of major. Eleven (11) students responded with a 1 or 2 both that they hadn't participated in a program for academically gifted students, and that they were not conflicted with their choice of major. Only one student indicated

MUSIC AND ACADEMICALLY GIFTED STUDENTS

s/he had not participated in a program for academically gifted students (score of 1) but was conflicted about his/her choice of major (score of 5). By comparison, only 8% (one out of 12) of students who hadn't participated in a program for academically gifted students were conflicted about their choice of major, while 38% (16 out of 42) of students who participated in a program for academically gifted students were conflicted about their choice of major. Although the off-balance numbers of students involved in the survey must be taken into account when comparing these percentages, it's still a notable difference.

Table 4.4. Gifted Program Participation versus Choice of Major Conflict

Choice of Major Conflict	Gifted Program Participation				Grand Total
	1	2	5	6	
1	1			1	2
2		1	1	4	6
3			1	1	2
4	1		1	1	3
Grand Total	2	1	3	7	13

1=Strongly Disagree 4=Somewhat Agree
 2=Disagree 5=Agree
 3=Somewhat Disagree 6=Strongly Agree

Table 4.4 examines the correlation between gifted program participation and conflict about choice of major in the thirteen CLA students in the study. Eight students assigned Q7 (I've participated in a program for academically gifted students) a 5 or 6, indicating agreement, and Q4 (I'm conflicted about my choice of major) a 1, 2, or 3, indicating disagreement. Two students agreed they had participated in a program for academically gifted students with a 5 or 6, but said they "somewhat agree" (score of 4) that they were conflicted about their choice of major. Two students disagreed with a 1 or 2 with Q7 (I have participated in a program for academically

MUSIC AND ACADEMICALLY GIFTED STUDENTS

gifted students) while also disagreeing that they were conflicted about their choice of major, while one student who hadn't participated in a program for academically gifted students felt somewhat conflicted about choice of major. Overall, two out of 10 CLA students (20%) who said they had participated in a gifted program felt conflicted about their choice of major, while one out of the three (33%) CLA students who hadn't participated in a gifted program had felt conflicted about their choice of major. However, if the ratings of 3 and 4 are removed (somewhat disagree and somewhat agree, removed to eliminate people who didn't feel strongly), 0% of the CLA students felt conflicted about their majors, regardless of whether they had participated in a gifted program or not. Again, due to the small sample size, one would be hard-pressed to claim a meaningful comparison between the music major and non-music major percentages, but it is certainly an intriguing finding based on my sample.

Table 4.5. Responses to Conflict about Choice of Major by Degree Program

Degree Program	Conflicted about Choice of Major								Grand Total
	1	2	3	4	5	6	?	*	
BA (music)		1		1					2
BA (other)	2	3	2	2					9
BM/BM Track	18	15	5	8	4	4	1	1	56
BMA	2	7	6	7	5	3			30
BME		3	3	2	3	1			12
Music minor		3		1					4
Grand Total	22	32	16	21	12	8	1	1	113

1=Strongly Disagree 3=Somewhat Disagree 5=Agree
 2=Disagree 4=Somewhat Agree 6=Strongly Agree
 *=Abstain

Since there were notable differences between the music majors and the CLA students, the next analysis is of how students from different degree programs (both CLA and School of Music) answered Q4 (I'm conflicted about my choice of major). The BA (other) and Music

MUSIC AND ACADEMICALLY GIFTED STUDENTS

minor categories represent the CLA students, while the remaining categories are different degree programs available to music majors. There were comparatively large differences between the different degree programs. The performance majors (BM/BM Track) were the most confident in their choice of major, with 18 (33%) of the 54 giving Q4 (I'm conflicted about my choice of major) a 1, indicating they strongly disagreed, and another fifteen (28%) indicating with a 2 they disagreed. Thus, 61% of performance majors either disagreed or strongly disagreed with Q4. When the five students who said they "somewhat disagree" with Q4 are factored in, 38 of the performance majors (78%) indicated they were not conflicted about their major. This is a sharp contrast to the BMA degree students, where only two of the 30 (7%) strongly disagreed that they were conflicted, and another seven out of the 30 (23%) disagreed they were conflicted, for a total of 30%. Adding in the students who somewhat disagreed with Q4 (I'm conflicted about my choice of major) created a total of 15 students (50%) who disagreed to some extent that they were conflicted. Thus, there is a notable difference between the students in the two most popular degree programs, with the performance majors being vastly more confident in their degree choice than the students completing the BMA degree. Although the BME and BA (music) degree programs have too few students to undergo a full comparison, six BME students and one BA (music) student agreed they were conflicted to some extent.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Table 4.6. Responses to Conflict About Choice of Major by Instrument

Instrument	Responses to Q4								Grand Total
	1	2	3	4	5	6	?	*	
Brass	1	5	1		1				8
Other				1					1
Percussion		1		1					2
Piano/Organ	2		2	2		1			7
String	5	4	5	1	3	4			22
Voice	12	11	5	10	6	3	1	1	49
Woodwind		5	1	3	2				11
Grand Total	20	26	14	18	12	8	1	1	100

1=Strongly Disagree 4=Somewhat Agree *=Abstain

2=Disagree 5=Agree ?=Other

3=Somewhat Disagree 6=Strongly Agree

The breakdown of answers to Q4 by primary instrument (music majors only) is also intriguing. Overall, 60 students (60%) indicated some level of disagreement with Q4 (I'm conflicted about my choice of major,) 38 (38%) indicated some level of agreement with the statement, and two (2%) didn't provide an appropriate answer to the question. Students who gave a 1, 2, or 3, thus indicating they were not conflicted about their choice of major, broken down by category were seven out of eight brass (88%), 14 out of 22 strings (64%), 28 out of 47 voice (60%), four out of seven piano/organ (57%), six out of 11 woodwinds (55%), one out of two percussion (50%), and zero out of one other (0%). This means the brass and string categories had above average lack of conflict, the voice category was right in line with the overall average, and the others fell below, which is an intriguing disparity between the categories.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Table 4.7. Enjoyment of Major/Degree versus Love of Music (Music Majors)

Love of Music	Enjoyment of Major/Degree					Grand Total
	2	3	4	5	6	
4			1			1
5		2	5	8		15
6	4	3	16	42	19	84
Grand Total	4	5	22	50	19	100

1=Strongly Disagree 3=Somewhat Disagree 5=Agree
 2=Disagree 4=Somewhat Agree 6=Strongly Agree

Table 4.7 examines the combination of Q1 (I love music) and Q2 (I enjoy my major/degree program) for all music majors. 84 out of the 100 music majors who answered Q1 (I love music) gave it a score of 6, indicating they strongly agreed, while 15 of the 100 music majors gave it a score of 5, indicating they agreed. In total, 99% of music majors either agreed or strongly agreed that they love music. However, the results were different for Q2 (I enjoy my major/degree program), which referred to music for all of the music majors. Only 19 of the 100 music majors stated they strongly agreed with Q2 (I enjoy my major/degree program), while another 50 stated they agreed. That results in only 69%, or just over 2/3, of the music majors agreeing or strongly agreeing that they enjoy their degree program, which is a notable dropoff from the 99% who agreed or strongly agreed that they love music.

Examining the music major responses for Q2 (I enjoy my major/degree program) of the 84 students who strongly agreed with Q1 (I love music) also yielded interesting results. 19 stated they strongly agreed with Q2 (I enjoy my major/degree program), while 42 agreed, for a total of 61 of the 84 students (73%). Another 16 students (19%) indicated they somewhat agreed with Q2 (I enjoy my major/degree program), while seven students (8%) indicated they somewhat disagreed or disagreed with Q2 (I enjoy my major/degree program). Thus, of the 84 students who strongly agreed that they love music, only 19 (22%) said they strongly enjoyed the degree program. This is a somewhat surprising result. At first glance, it could be assumed that students

MUSIC AND ACADEMICALLY GIFTED STUDENTS

who strongly agreed that they love music would also love the degree program, yet this is not always the case.

Table 4.8. Enjoyment of Major/Degree versus Love of Music (CLA Students)

Love of Music	Enjoyment of Major/Degree			Grand Total
	4	5	6	
6	1	6	6	13
Grand Total	1	6	6	13

4=Somewhat Agree 5=Agree 6=Strongly Agree

Table 4.8 shows a chart of CLA students responses to Q2 (I enjoy my major/degree program) and Q1 (I love music). Very notably, all thirteen CLA students indicated they strongly agreed with Q1 (I love music). In contrast, only 84 out of the 100 music majors strongly agreed that they love music. Also of note was that all of the CLA students agreed to some extent that they enjoyed their major. Six (46%) students strongly agreed that they enjoyed their major, another six students (46%) agreed that they enjoyed their major, and one student somewhat agreed to enjoying their major. Thus, 12 out of 13 CLA students (92%) agreed or strongly agreed that they enjoyed their major, in comparison to the 69 (69%) music majors who agreed or strongly agreed that they enjoyed their major. This is a remarkable difference in satisfaction of majors that isn't easily explained or accounted for by the data.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Table 4.9. Post-Graduation Plans versus Pursuing a Music Career

Want to Pursue Music Career	Have a Plan in Mind for after Graduation					Grand Total
	2	3	4	5	6	
1	1			1		2
2					1	1
3	1	1	3	2	3	10
4	2	2	4	5		13
5	3		6	5	3	17
6	2	3	14	15	23	57
Grand Total	9	6	27	28	30	100

1=Strongly Disagree 3=Somewhat Disagree 5=Agree
 2=Disagree 4=Somewhat Agree 6=Strongly Agree

Table 4.9 represents music major responses to Q9 (I have a plan in mind for after graduation) and Q10 (I want to pursue a career in music). Of the 100 students who answered both questions, 75 indicated with a 4, 5, or 6 that they agreed to some extent with both Q9 (I have a plan in mind for after graduation) and Q10 (I want to pursue a career in music). 10 students indicated they agreed to some extent with Q9 (I have a plan in mind for after graduation), but disagreed to a certain extent with Q10 (I want to pursue a career in music). 12 students indicated they disagreed with Q9 (I have a plan in mind after graduation), but agreed with Q10 (I want to pursue a career in music). Finally, three students disagreed to some extent with both Q9 and Q10.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Table 4.10. Plan in Mind After Graduation by Degree Program

Degree Program	Plan in Mind for After Graduation					Grand Total
	2	3	4	5	6	
BA (music)		1		1		2
BA (other)	1	1	4	1	2	9
BM/BM Track	5	2	14	18	17	56
BMA	3	3	8	5	11	30
BME	1		5	4	2	12
Music minor			1	2	1	4
Grand Total	10	7	32	31	33	113
1=Strongly Disagree		3=Somewhat Disagree		5=Agree		
2=Disagree		4=Somewhat Agree		6=Strongly Agree		

Table 4.10 shows a more in-depth breakdown of Q9 (I have a plan in mind after graduation) by degree program. Overall, 11 out of 13 (85%) of the CLA students (both BA (other) and music minors) agreed to some extent that they had a plan in mind for after graduation, where five students (38%) indicated they somewhat agreed, three (23%) students indicated they agreed, and three (23%) students indicated they strongly agreed. One CLA student (8%) disagreed with Q9, and one CLA student (8%) somewhat disagreed. Overall, 85 out of the 100 SoM students (all degree programs combined) agreed to some extent that they had a plan in mind for after graduation. 27 students indicated they somewhat agreed, 28 students indicated they agreed, and 30 students indicated they strongly agreed with Q9 (I have a plan in mind after graduation). Although 85% of both the School of Music students and the CLA students gave either a 4, 5, or 6, signifying some level of agreement with Q9 (I have a plan in mind after graduation), a notable discrepancy occurs in the amount of conviction. In the School of Music, 58% either agreed or strongly agreed they had a plan in mind for after graduation, while 46% of the CLA students agreed or strongly agreed they had a plan in mind for after graduation.

Interview Results

The interview data was separated into themes and subthemes that emerged from the interviews themselves.

Source of conflicts about major. One of the first themes to examine was the source of conflict about major. I found that while many people expressed conflict, there were many reasons as to why. Student 13 expressed conflict due to environment:

“Actually, at the beginning of this year, I did kinda regret it. And I think it’s just because, I went through the whole summer, like, not having the opportunity to make music with other people, and so I kinda lost my passion for it a little bit...then (redacted: private lesson professor) talked to me, and he said the reason was probably because I didn’t play music with people over the summer. He says music is a very social activity, so you just have to learn to be social again.”

Student 14, a music education major, was conflicted between different fields within music:

“...Part of me wants to be a dedicated performer, and the other part wants to be a dedicated teacher. And I don’t wanna split my loyalties between the two, just give my all to one or the other.” Student 85 had similar thoughts, stating:

“Uh, I wouldn’t say I’ve ever, I would ever regret it, but I am considering either adding a major, or...I’m still uh, sort of on the fence about where I wanna be [uh huh] just because...Especially here the performance degree is really geared towards, making someone a performer, which makes sense, and I’m kinda questioning how much I want to become a performer, a professional performer. So that’s sorta been my area of conflict, is you know, what do I want to learn, but also, what do I want to do with my degree.

Self-doubt. Some students expressed conflicts created by their own self-doubts. For example, when asked if he had ever felt conflicted about his choice of major, student 38 said: “Um...Yes (hesitantly), but that was—that’s only from a...personal, voices in my head type of thing, you know? [uh huh] Am I good enough, should I be doing this, should I have done something else...Realizing I have the talent to do it, and fighting against the negativity, that’s the

MUSIC AND ACADEMICALLY GIFTED STUDENTS

only challenges with that.” Student 44 expressed similar worries: “(sigh) I go through that around once a week, I ask myself why I’m here....I feel like a little bit behind everyone [uh huh] constantly, so that’s something that I have to work on, kind of like with myself [mhm], but I feel like everyone goes through it at least once or twice.” Student 46 also agrees: “It’s so hard to tell what all is out there when you’re just at DePauw, and....And I know that there’s so many talented people, and so I’m just afraid that I can’t keep up...”

Pulled in multiple directions. Other students felt torn between the music world and something else. Student 18 felt there was disconnect between how DePauw was sold to him and how he experienced it himself when questioned if he had ever been conflicted: “Uh, yes...the School of Music was presented to me during my prospie visit as...Something that you do on top of like a second major that you wanna do, and...I’m learning now that it’s...Like I’m struggling to squeeze in that second major on top of this, uh, this program.” Student 33, a first year, expressed a comparable experience:

I pretty much came to DePauw because like, I remember BMA being explained to me as like you can do so much, you can basically double major...And so that’s how pretty much me and my parents were on board for me to like pursue music, and um, I mean as far as like freshman year, I haven’t really gotten that much of a chance to explore CLA, or like really explore anything that I would want a major in besides like music, so that’s kind of been frustrating [sure] cuz like people always ask me what I wanna do and I’m like, I don’t know! I have no idea!

Student 24, a double degree student, had an opposite problem:

Sometimes the only thing that I regret is whether I should, should’ve kept that backup plan...? I never—I mean, music, it’s been hard, it’s been a journey with like, ups and downs, but I never really felt that, like, it wasn’t worth it...Sometimes, it’ll feel like my other courses for my other major, are taking away from it...If I’m gonna go into music, then what’s really the point of this other degree? But...I’m like, always remember like, well, it’s just in case.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Student 34, another dual degree student, had clearly put a lot of thought into the conflict that was present for her. As a student who identified strongly as academically gifted in other parts of her interview, she experienced a lot of conflict between her love of music and her passion for CLA classes:

Um, yes, definitely both. Um...Conflicted about it, ah wow. For a lot of reasons. Um...I guess part of it is the amount of time, effort, and energy that is sucked into things that I know I don't want to continue doing . [mhm] Part of it for me is the really, really heavy emphasis on performance. I discovered pretty quickly after my freshman year that I definitely did not want to perform. I had come in sort of thinking, you know, see how it goes, maybe I want to continue in opera—I don't. There's no way, I would be miserable. To me, it's a very selfish lifestyle, and I know there are many people who find it the complete opposite of that, but that's what it is for me. And I'm not okay with that. And part of it is the heavy emphasis on performing, um, so I wasn't comfortable with that, and it is—it is demanding, in a physical/psychological/emotional way to be a music student, um, in...In especially, you know, especially in your freshman and sophomore year, and I wasn't sure that I...I loved it enough to put in that time effort and energy, and it was taking so much away from the classes that I loved, um...You know I want to be able to complete all the reading for CLA classes, and it doesn't happen, but that's what I'd rather do! I'd rather spend four hours doing that reading than an hour in the practice room. And so that was really tough for me because I want to do all of those things better, and there just isn't the time to do that. [yeah]

Music major challenges within the School of Music. In most of the research questions, there was a wide variety of responses. However, one question in particular had a recurring trend: “What challenges you the most within the School of Music?”

Time. As indicated previously, a significant proportion of students gave answers related to time commitment or time management when asked what challenged them the most. For some students, this was mostly class related. For example, student 13 responded: “Probably trying to get all of the requirements in...My German major, I have enough requirements for that, but then like, the whole like W and S thing, I understand why, but it's hard trying to figure out when am I

MUSIC AND ACADEMICALLY GIFTED STUDENTS

going to take this class and do it, and I'm trying to go abroad spring next semester, so really it's like trying to do everything in one less semester..."

For many other students though, it was the School of Music experience in general. In the words of student 19:

Again, time. Um, because you think that you're gonna like, "oh, I'm gonna be doing like musical things, of course I'll have so much time to practice, and I'm gonna get all this stuff down because I have so much time to practice, and then you don't, and then you have difficulty practicing, and then when you're practicing you're thinking like, 'oh that's due, and then I have to write this essay for that class... So I'd say the most difficult thing again is just time management and really finding a time to sit down and like, organize your thoughts and like get everything together and actually practice, so that's... That's what's been most difficult.

Student 36 stated: "I guess one would be volume of repertoire...just a bulk amount of material to learn and in short periods of time, is challenging. Um, as well as finding time to practice [yeah], because we all know the struggle of trying to find time to practice with all other stuff going around."

First-generation. Student 38 responded in a way related to the unique problems of a first-generation college student:

I...didn't realize what I was going into in college [yeah], you know? It was a whole other level, a whole other ball game. It's like, you have to spend this much time studying, you have to focus this much, and I think that was the—those were the biggest things that I struggled through, because I didn't know how to do it. [mhm] And none of my family went to college or did music, so I was the first one going through it...So it was just like oh, how do I manage all of this without the guidance...

Theory and musicianship. Other students were mostly concerned about theory and musicianship classes, often because of a lack of previous experience with that type of musical learning. Student 24 said, "Like, straightforward aspect, I guess, like, theory, musicianship, were probably the most challenging classes. Um, just cuz it's kinda like I said before it's something

MUSIC AND ACADEMICALLY GIFTED STUDENTS

where I was so, like, had no knowledge of really coming into.” Student 33 voiced a similar struggle: “I also just personally struggle with theory a lot...Everyone comes in with a different background from high school musically, whether you took AP theory or you just didn’t know anything, you come in kind of blind, and that’s kind of frustrating.” Likewise, student 11 stated: “Um probably musicianship classes. Um...I didn’t have any like solfege experience or anything like that going into school, so that was a lot of new material for me.”

Student 20 managed to tie together both the time management and theory/musicianship struggles into one concise statement: “I think time management is the most challenging about being in the School of Music, because there are a lot of skill based things that you need to take time and account for, but you don’t always know how much time you need.”

Constant improvement. Another group of students talked about the overall challenge of constant improvement. Student 1 captured the essence of the challenge in a concise way: “I think the challenge to always be better than I was the day before. Um, which I don’t think you always get in other professions or other areas of work...You’re never at your peak, there’s always something to do better than before, and I think that’s what I love about it, and what I feel challenged by.” Student 6 agreed:

Um, I would say...Keep motivating yourself. Um, it’s really crucial for me to have the chance to keep aiming higher and higher, put in so much effort, and it’s not like a math problem, you get an answer and you’re done [yeah], like you just have—even if you win the concerto competition, you keep working on the piece and keep improving. And there’s a phase where you get kind of a little tired playing the same music, working with the same people, but you just have to keep pushing yourself, and I think that’s the most difficult thing.

CLA challenges in the School of Music. Academically gifted CLA students were also asked the question “what challenges you the most in the School of Music.”

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Time management. Student 88, like many of the music majors, talked about time management: “So I think that’s probably been my biggest struggle, is that you have to do it day in and day out, rather than just like... You got a million other things going on you just crunch those things. [yup]. You can’t crunch the School of Music as well.” Student 90 echoed that sentiment: “I would say... Having to um, work alongside people who are like in the School of Music [mhm], and me not being in it, they’re spending, you know, a lot more time working on it where I just don’t have that much time.”

Expectations. Other CLA students talked about struggles with expectations and the SoM/CLA divide. Student 91 said:

Uh I guess mainly expectations almost, cuz university chorus is almost like, geared toward music majors, but at the same time obviously CLA students can be in there, occasionally it’s just like I really have no idea what they’re talking about sometimes, or in learning things, I guess it’s a little but-bit disconcerting, when other people get a hold of things faster than you, but at the same time I expect it, I’m not here studying music as everyone else is.

Student 112 talked more about the expectations of music theory knowledge: “Um, definitely music theory. They don’t teach it a lot in my high school, they teach you how to read like the basics of music, but I feel like they expect me to know more than I do, in certain classes and in choir, I’m just not at the level they’re at yet, and they’re trying to help me with that, but it’s been kind of a struggle.” Student 95 elaborated on the de facto divide between the School of Music and the CLA.

I think that that’s a huge School of Music challenge I guess, is like this separatedness of it from the CLA [mhm] because uh, like, oh, and like for example, so like, I am in band and orchestra this semester [mm], and everything CLA that’s like extracurricular, like meetings, and clubs, and like, all that other stuff, is scheduled between 4 to 5:30. And so I can’t be a part of ANYthing, except School of Music, and like, other clubs that plan around that kind of thing, which is not very many. And so that’s a huge challenge I guess is just like, it takes up all of my time, and not even all of my time, it’s just like it takes up the one

MUSIC AND ACADEMICALLY GIFTED STUDENTS

period of time when I could actually do something else [yes], and that's really frustrating. That's a challenge for me, I think that's the biggest challenge for me.

Although the music majors and CLA students approached their problems from different angles, it appears as though they had similar struggles with making time for the intensive demands of the School of Music.

Gifted program definitions. One really interesting part of the interviews was hearing about what each person defined as a gifted program, and how they reacted to it. Some students equated gifted programs with taking AP or IB classes in high school. Student 46 is one example of this: “Okay, so I took a bunch of AP classes...in high school, and I was in the accelerated learning group...” In the words of student 11, “Um, I did like honors classes in high school, and then AP and ACP classes, which are just like college courses through like local colleges and stuff...I think it helped prepare me for college.” Student 87, a CLA student, made a connection between advanced classes in high school and the offerings at DePauw:

I've like, was in AP classes junior year and senior year, and sophomore year. [mhm] And then um honors classes just mixed throughout... Yeah it was a good experience, and I like being an Honor Scholar now, because it makes me feel like I'm still kind of in the honors programs in high school, like I still feel like I'm getting challenged more than other students, in a good way, I like that.

Private school. An intriguing subset of students that arose was a group that went to private school, which seemed to challenge students in ways similar to gifted programs or accelerated classes at public schools. Student 24 spoke at length of her experience with a rigorous private high school:

Yeah. I mean, so...I was...in, not exactly like a gifted program, but like, my high school was a private all-girls school, there were only 500 of us and it was 7th-12th. And it's...It was like one of the top high schools in LA, and so we took AP courses, I think I took like 12 AP courses while I was there—[shew] yeah (both laugh) so it was a lot, but it was cool coming into here with credit though, I was like, that's good! [yeah, yeah] So it was just um, you know, the teachers like, taught at almost a collegiate level, so they just really expected a lot of you, they

MUSIC AND ACADEMICALLY GIFTED STUDENTS

expected a lot of your writing, um, you were given a lot of homework, and there was just, a really high—they really, I mean, since it was an all-girls school, they really focused on building confidence and like, independence, and things like that, but also just making sure that like, you're really—like, you're really prepared. Like, they would always say, people who go to Stanford say that like, Stanford is so easy compared to this [laughs] it's just like, you have so much work, cuz they don't want you—they want you to be over-prepared for everything.

Noting the lack of official gifted programming, but not lack of opportunity to be challenged, student 34 stated: “We just had levels of classes in my high school, and I was always in honors and AP classes. By the time I graduated, I think the last time I had taken a regular class was freshman year? Other than religion, but that doesn't really count, because there weren't really other class levels.” Student 25 also elaborated on the private school experience:

... We're in trimesters, so that was the first struggle, is that I had 5 less weeks to complete the same amount of material... you were going to experience a teacher moving faster, because if they wanna read 3 books in an English class, you're going to have to be reading each in 3 weeks, not 5. [right] um, I would say the other side of that is that most of my classes were not lecture based ... so you spent most of your time being challenged and constantly like, coming up against things you didn't know how to do, because obviously in a lecture the teacher isn't going to cover every possible open door that you're going to end up walking through. Um, in like my humanities classes, it was very very little lecture and a lot of discussion, so there was a huge impetus on the students to come prepared and have the reading done because most of your grade, like being an honor scholar, is dependent on being prepared, ready, uh, having thought about these things, not just having read them, so you have to normally read them the night before as opposed to right before class because you have to let things sink in so you have things to talk about.

On the contrary, another student, student 36, was glad to move out of a private school and into the public school system:

Yeah, so, this was my third grade year, they did a, um, talented and gifted program in my area for 4th-6th grade, and so I took the placement test, uh, was accepted, and I was going to catholic school at the time, and it just wasn't—the pace wasn't fast enough for me, I felt like I was really bored in school, and so I went into this really academically rigorous program. That was a really good experience, just when shifting schools and shifting dynamics, kinda going from

MUSIC AND ACADEMICALLY GIFTED STUDENTS

religious based to [uh huh] a public school where things were more open, it was a different perspective. But then as far as workload, when I was finding myself to be enjoying school more, because I was busy, because it was... It was activities that were stimulating and um not necessarily so mundane.

Tracking. Other students spoke of their experiences with tracking. For example, student 1 described her experience:

Um yeah, I mean I was in... What you called gifted and talented—I was identified as gifted and talented in 7th grade, and then again in 10th grade when I was in high school, and it was essentially a track to help you plan out your academic career differently than if you were a supposedly regular student. And then I don't know that there was a whole lot to it honestly, it was a pretty neglected program, but through it, I think essentially I ended up taking 8 AP classes throughout high school, maybe more, but I think to me, it made a distinction in my mind that I was able to do more, even though I had kind of known that from an early age.

Student 7 was identified as gifted in elementary school: “I was in high excel horizon stuff in elementary, so... [what's that?] Basically, they—you take a test, and they're all like, okay so you're gifted in some way. Your IQ is higher than the average person, you get to go take those classes.” Student 18 also had a gifted program in the earlier ages: “Like in 5th grade, I think I did one year of TAG, or Talented and Gifted. And then from there... I don't think we had TAG in middle school, but I was in advanced... on the advanced tracks.” Student 15 talked about her experience throughout elementary and middle school:

Um, like all through elementary school and like middle school, I was in the like, gifted program, and then ... Through elementary school, they didn't have any like gifted programs other than like uh, they called it like humanities and it was like this special social studies class, and then you could—starting in like middle school, I was in all like the advanced math and stuff like. And then like—it continued in high school, and then I took the AP classes and stuff like that. Um, not as many as some people (laughs) [yeah] a couple... So then all through like all of that schooling, I was in the advanced placement classes and stuff.

Students 94 and 38 both spoke about a unique program at their school, which student 94 described: “So I was in the Ulysses program uh, at my high school, which was a research-based program, and you took honors classes all throughout your four years in high school, and the last

MUSIC AND ACADEMICALLY GIFTED STUDENTS

year, you spent time researching a project that you wanted to do.” Student 85 uncertainly brought up a middle school program:

Um, well—so for the most part when I was in middle school, I was in the—the so called gifted and talented group of students, which basically amounted to—we would have um, an English class that was just—like 5 or 6 of us, and it was more—you know, we would do more in-depth discussion and less sort of basic quiz and test and more writing and more discussion. [mhm] and I thought it was good, I thought I learned a lot... Um, I mean I probably would’ve been just about as well if I hadn’t had that, but it was a good time, and it was sort of interesting to find out that I was considered to be in that group...

One CLA student had been in some sort of gifted or accelerated program since very early.

Student 93 said:

Starting in...the end of 2nd grade, I took a gifted/talented test and was placed into the GT program in Fishers...And in 6th grade, I took a summer course, in what would’ve been 8th grade math, and—er, 7th grade math...so at that point I was 3 years ahead in math, and so as a 6th grader I was taking 9th grade, and I was—so 6th grade I was taking 9th grade algebra, and I was in with the 7th grade two year advanced students. And that was continued, taking advanced classes throughout 4th, 5th, 6th grade, um...In 7th grade I was in the whatever advanced program—basically just all the advanced programs, all the advanced classes. [mhm] When I got to high school I started on the IB track, which was the highest program that Fishers HS had to offer, and then graduated with an IB diploma, and came here, started in essentially sophomore standing with all the APs and IBs I had taken. Um, started taking 2nd semester physics courses and chemistry courses...Um, and I joined the SRF and iTAP programs. So I guess advanced is kind of the name of my game. (laughs)

Chapter Five: Discussion

Now that some of the quantitative and qualitative data has been explained, it's time to discuss its relationship to the research questions and implications. The first research question was whether academically gifted students in the DePauw School of Music are more likely to experience internal conflict about their choice of major than non-academically gifted students in the SoM, or academically gifted CLA students. The second research question asked how academically gifted School of Music and CLA students who participate in a School of Music ensemble or take private music lessons through the university compare.

The first survey question examined the relationship between survey question 4 (I'm conflicted about my choice of major) and survey question 6 (Schoolwork came easily to me in high school). A large majority of both the School of Music students and the CLA students responded that schoolwork came easily to them in high school. This is an interesting result in itself, as Q6 was used as one possible criterion to assess academic giftedness. However, a larger percentage of the School of Music students than CLA students who agreed schoolwork came easily to them in high school also indicated on Q4 that they were conflicted about their choice of major. Using these two questions as criteria to identify academic giftedness and internal conflict suggests a positive response to research question number one: academically gifted School of Music students were indeed more likely to be conflicted about their choice of major than their music-participating CLA counterparts.

However, there was another survey question that could also be used as a criterion for academic giftedness: Q7 (I've participated in a program for academically gifted students). When compared to Q4 (I'm conflicted about my choice of major), this question was analyzed two different ways. The first way took responses at face value: anyone who rated Q7 with a 4, 5, or 6

MUSIC AND ACADEMICALLY GIFTED STUDENTS

(somewhat agree, agree, or strongly agree) was assumed to have participated in a gifted program, while anyone who rated Q7 as a 1, 2, or 3 (strongly disagree, disagree, somewhat disagree) was assumed to have not participated in a gifted program. By this way of analysis, more School of Music students who are academically gifted experienced conflict about their choice of major than School of Music students who were not academically gifted. However, since the criterion Q7 (I've participated in a program for academically gifted students) probably should have been presented as a yes or no question, it was calculated again without the middle categories of "somewhat agree" and "somewhat disagree." This made the difference in response about conflict of major among music majors even more pronounced between the students who were determined to be academically gifted using participation in a gifted program as a criterion. Measuring giftedness by this criteria also results in a positive answer to the first research question; academically gifted music students are more likely to be conflicted about their choice of major than their non-academically gifted music school counterparts.

When a similar analysis was conducted for the CLA students, there were mixed results. Since there were only 13 CLA students that participated in the survey, outliers were able to have a much stronger effect on the data. When results were compared outright, a larger percentage of students who had not participated in a program for academically gifted students were conflicted about their choice of major than those who had participated in a program for academically gifted students. However, when the middle categories of somewhat agree and somewhat disagree were removed, no CLA students said they were conflicted about their choice of major, whether they had participated in a gifted program or not. Thus, the research question can be answered differently depending on whether the intermediate categories are included or not. A larger sample size of CLA students would probably produce more clear results.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Because of the small sample size of the CLA student population who participated in the School of Music, it's not really possible to accurately answer research question one while only looking at the survey data by comparing academically gifted CLA students to academically gifted SoM students, or to compare academically gifted versus non-academically gifted CLA students. In this sense, part of the research question remains unanswered. This is certainly one area that could be investigated more in-depth with a larger sample size in future research.

Since the CLA sample proved to be too small to give accurate answers to the research questions, the music majors were broken down by category in response to Q4 (I'm conflicted about my choice of major) to see if anything notable came of it. In short, as the two largest categories of music majors, the BM/BM track performance majors were much less likely to experience conflict about their choice of major than the BMA majors. There are several possible explanations for this, although more research would have to be conducted in the future to precisely flesh out motivations and reasons. One simple explanation could be because the performance degree requires more music-related classes and performances, it's more likely to attract people who are interested in music exclusively, or at least as an uncontested top priority. Another explanation could be to how the BMA is typically described. The students of the music school informally describe the BMA as a degree to do in addition to "something else," be it a program of distinction like Honor Scholars, or a second major or minor. Although it's also possible to have a second major as a performance major, it's more widely accepted and probably pursued as a BMA student. To take the speculation further, perhaps the BMA students who have another area that they're pursuing are more likely to be conflicted than the BMAs without a second focus, because they have something more concrete to be conflicted about. This would be a fascinating question for future research.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Q4 (I'm conflicted about my choice of major) was also broken down by primary instrument. Although somewhat skewed by the comparatively small numbers of students in each category, the brass players were overwhelmingly the least likely to be conflicted about choice of major. Although future research is needed in this area to corroborate the results, it seems likely that much of the variation in these results is caused by the fact that most of the different instrument categories have less than twelve people in them, with the only exceptions being strings and voice. With such low numbers of participants in the study, even one person changing an answer could have a comparatively large effect on the percentages. This is not as problematic of an effect in the string and voice majors, but those two categories both had percentages (64% and 60%) that lined up almost exactly with the average of all music majors (60%).

Questions Q2 and Q1 were compared in an effort to answer the second research question, which is, "how do academically gifted SoM and CLA students who participate in a School of Music ensemble or take private music lessons compare?" The overall results from this comparison turned out to be positive from the music majors. However, the results were overwhelmingly positive from the CLA students. Every single CLA student said they strongly agreed that they love music, and every CLA student agreed to some extent that they enjoyed their major or degree program. Meanwhile, most of the music majors agreed they love music, and a majority said they enjoyed their major/degree program, but not all of them. Why is this? One possible explanation is music major burnout. Perhaps students who are surrounded by music every day by necessity of their major begin feeling stuck in or burdened by the thing they once loved, while CLA students have the luxury of stepping in and out of the music world as they please. In short, one answer to the second research question is that CLA students were overall more enthusiastic about their love for music, and more likely to enjoy their major or degree

MUSIC AND ACADEMICALLY GIFTED STUDENTS

program than their School of Music counterparts. Another possible explanation is the small sample size of CLA students. Even one or two students changing their answers could have a dramatic impact on the results.

Not all comparisons between CLA students and School of Music students had different results between the two groups of students. 85% of both CLA students and music students agreed to some extent that they have a plan in mind for after graduation. When examined in light of research question two, asking how the two groups of students compare, the groups are the same in respect to post-graduation plans by this criterion. However, if the extent to which the groups responded is taken into account, the School of Music students tended to lean more toward the extreme of the scale, with over half agreeing or strongly agreeing they have a plan in mind. Meanwhile, slightly less than half of the CLA students agreed or strongly agreed they had a plan in mind. One possible explanation for this difference could be the very nature of the School of Music and the College of Liberal Arts. The CLA is designed to give a liberal arts education, focusing on helping the students become well-rounded rather than channeling them toward a specific profession. Meanwhile, the School of Music is ostensibly designed to produce professional musicians. It makes sense that students who have chosen to commit to the School of Music would be more likely to have a plan for after graduation. In most cases this likely means pursuing music, although further research and analysis would be needed to provide concrete evidence for that point.

Meanwhile, the interviews were conducted with academically gifted students to allow further investigation of the research questions and provide insight into why students felt the way they did. Since some conflict over choice of major showed up in the results of the written survey

MUSIC AND ACADEMICALLY GIFTED STUDENTS

questions, one question to be asked is why this conflict appears. In analyzing the interview data provided by music school students, a few themes and subthemes became readily apparent.

Sources of conflict included being torn between various aspects of music, self-doubt, and being pulled in multiple directions. Some students were torn between different facets of music, such as teaching versus performing. To a certain degree, this is to be expected, and wasn't particularly notable. The self-doubt that was prevalent in some answers was slightly more curious. The DePauw School of Music prides itself on having a very supportive environment, without the cut-throat competitiveness present in many of the top conservatories around the nation. Despite the positive environment, students were still fighting the voices in their head and in the outside world, telling them that they will never be good enough. This seems like an ideal opportunity for the School of Music to figure out ways to help support students psychologically.

Finally, academically gifted music students felt as though they were pulled in multiple directions. A few expressed disappointment that they didn't receive the freedom to explore the CLA that they felt had been sold to them as prospective students, which is certainly an issue. As a few students expressed, it's frustrating to put 100% effort into the School of Music when there are also other significant interests the student wished to pursue in the CLA they thought they would be able to explore simultaneously. Based on the interview transcripts, this is a semi-frequent problem that should be brought to the attention of the School of Music's marketing efforts. Additionally, as the School of Music begins to implement the 21CM (Twenty-First Century Musician) program, there has been a disconnect between what is promised to incoming students and what students enrolled in the SoM are actually experiencing. Any time of transition is difficult, but care should be taken when marketing the school to prospective students to make sure that promises can become realities for them.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

In an effort to understand some of the realities of the academically gifted students in the School of Music, they were also asked during the interview what challenged them the most in the School of Music. Some of the major themes that appeared were time commitment/management, struggles with theory and musicianship classes, and the expectation of constant improvement. The theory and musicianship class struggles are certainly understandable. They are two half credit classes, which combined equate to much more time in class and total work than most intro or 200-level CLA classes. Some students talked about the inherent difficulty of the classes as being focused on building skills, which takes a sustained effort over time. This is a different aim than many classes in the CLA, which tend to be content-based. The need to constantly be improving relates to this as well. Students pointed out that unlike in CLA classes, where there are a finite number of assignments and classes truly finish at the end of each semester, music students are expected to be practicing and improving even over breaks and summers. This places a psychological toll on the students that is different than what is placed on CLA students. Students should be taught not only how to strive for perfection, but also how to live with themselves and keep growing even if they don't always reach the sky-high standards. Time management itself was also viewed as an issue. Students were unaccustomed to (or still struggling with) balancing classes with practicing, extra rehearsals, and any other activities they were involved in. As one student pointed out, music school sounds great in theory, but it doesn't actually equate to sitting around and playing an instrument all day.

Academically gifted CLA students were asked the same question (what challenges you the most in the School of Music), and came up with similar answers but for different reasons. The most notable themes that appeared in these answers were time management and expectations. The CLA academically gifted students struggled with time management for many

MUSIC AND ACADEMICALLY GIFTED STUDENTS

of the same reasons as the music students. Making time to practice and play in ensembles is difficult, regardless of whether it's a student's major, or an intense extracurricular activity. As one student notes, while many of the other things he participates in can be condensed into whatever amount of time he has, that's not as possible in the School of Music realm. However, CLA students struggled with different sorts of expectations than the School of Music students. While the music students struggled with perfectionism and never feeling like they were good enough, the CLA students struggled to meet standards and expectations designed for music majors. While one student talked about feeling unprepared due to lack of music theory knowledge, another talked about her inability to sight-read as well as the music majors in choir. While the CLA students were welcomed into their ensembles of choice, it's very challenging for them to both do their best while also acknowledging it's okay that they don't have the same set of skills as the students in the music school. This could open a very productive dialogue within the School of Music about how to make CLA students feel welcome without being patronizing or compromising standards.

In short, to answer research question number two (How do academically gifted SoM and CLA students who participate in a School of Music ensemble or take private music lessons compare?), the students had similar challenges from different perspectives. Both groups talked about struggling with theory and musicianship, although for the music majors it was a struggle to keep up with the course expectations, while the CLA students struggled with being expected to know what the music majors are expected to know. Both sets of students also talked about the difficulty of time management when participating in the School of Music.

One very intriguing research result that didn't necessarily relate to the research questions was what the words "gifted" and "gifted program" meant to each student. One issue with the

MUSIC AND ACADEMICALLY GIFTED STUDENTS

survey and the interview was that neither operationally defined “gifted program”. On one hand, this made it difficult to gather accurate numerical data on how many students had participated in a gifted program. On the other hand, this led to interesting insights into what each student assumed “gifted program” meant. For some students, it meant they had taken a lot of AP courses in high school, or been dual-enrolled at a college during their high school years. Others spoke of more traditional gifted programs that identified students in elementary or middle school and gave them special programming. Clarification on what constitutes giftedness or a gifted program will be an important addition to future studies.

A notable observation was that many students spoke about gifted programs petering out as they reached an age where tracking or offering varying levels of classes became commonplace. This raises the question of whether tracking/AP classes/honors classes are sufficient alternatives to the interdisciplinary pull-out gifted programs that many students discussed. Although this discussion is largely outside the scope of this paper, it’s certainly a phenomenon worth noting.

Another issue that unexpectedly came up was the role of private school in education. Multiple students spoke about their private school educations, which they felt were comparable to gifted programs in public schools. Students spoke about the challenge of taking classes in trimesters, meaning they had to learn everything more quickly, taking all honors/AP level classes, and classes that minimized lectures and maximized thought-provoking discussions. This was a factor that was not taken into account when constructing the survey, but would be a fascinating topic for future research.

Limitations of Research

As an undergraduate student designing a research project for the first time, there are certainly limitations to research as it is currently presented. As previously mentioned, one of the main limitations is the definition of giftedness itself and how it was operationalized in this study. As discussed earlier in the literature review, even defining giftedness can prove to be a large challenge, one that was not a main focus of this study. However, this left the study vulnerable to criterion contamination and deficiency. In the survey, the actual criterion question was stated as such: "I've participated in a program for academically gifted students," with survey respondents able to respond on a Likert-scale from 1 (strongly disagree) to 6 (strongly agree). This question probably should have been framed as a yes or no question, simply because 17 respondents selected 3 "somewhat agree" or 4 "somewhat disagree", likely indicating a confusion about the question. Including examples of what does or doesn't count as a program for academically gifted students might have helped alleviate this confusion. In addition, in hopes of making the split between students who had and had not participated in programs for academically gifted students more evident and uncontaminated by confusion, no one who indicated 3 or 4 was asked to interview. Had the question been further explained, offering yes/no answer choices for this question instead of a Likert scale would have helped provide clarity in the survey. During the interview experience, it was also observed that some students counted only taking AP or Honors classes in high school as participating in a program for academically gifted students. In some cases, counting being on an advanced track in high school as a gifted program was merited due to the rigors, setup, and formal entry process, but in others, it was clear that the student had just taken a handful of AP classes to get college credit.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Another limitation of this study is the limited number of CLA students who participate in the music school who were able and willing to take the survey and complete interviews. Since recital hour was utilized to get music majors to fill out the survey, and there are so comparatively many of them, reaching the target goals of nearly 100 music majors filling out the survey and 20 music majors consenting to be interviewed proved to be doable, even exceeding the interview goal. However, it was a bit more difficult to reach, identify, and get the participation of non-music majors. Due to the help I received in sending out the survey, I estimate about 30 non-majors received the survey, but only 13 non-music majors filled out the survey. Ten academically gifted non-music majors completed interviews, which was a high percentage of those originally contacted for surveys (about 33%), but still a significantly lower number than the 25 music majors interviewed. This makes it difficult to generalize the results to any larger population outside of DePauw, and occasionally even hampered statistical analysis of the current data. This problem was particularly prevalent for the group of CLA students who did not identify as academically gifted, as only a small handful fit this category.

One other main limitation would be the lack of a comparison point of School of Music students who claimed participation in a program for academically gifted students, and School of Music students who did not. Although there is certainly survey data available and analyzed in this paper on the topic, interviews were only conducted with academically gifted students (both in the School of Music and in the CLA). Asking a handful of non-gifted music majors to participate in the interview process probably would have enabled more rich observations to be gathered and assumptions to be drawn with that type of interview control group. It also would have been helpful to have a control group of CLA students who were involved in the School of Music, but were not academically gifted. However, there were only a couple CLA students who

MUSIC AND ACADEMICALLY GIFTED STUDENTS

returned surveys who did not consider themselves to be academically gifted, so that made using that group of students virtually impossible. Future research should strive to ensure strong participation in all four groups (SOM academically gifted, SOM non-academically gifted, CLA academically gifted, CLA non-academically gifted) to allow true statistical comparisons.

One final limitation is the lack of tests of statistical significance. Due to both time and knowledge constraints, this was something that could have been helpful, but ultimately had to be left out of the paper. Future research should be carefully designed to ensure more empirical and statistically-backed conclusions can be drawn.

Conclusion

Research of academically gifted students who participate in music is sparse at best. As the literature review at the beginning of this paper indicates, giftedness is a complex topic. The particular subset of students examined in this paper is academically gifted students who are nonetheless involved with music at the collegiate level. Based on the sheer amount of information collected from the surveys and interviews, it was necessary to pick and choose what to analyze, and from what perspective to answer the research questions.

The answer to research question number one, regarding internal conflict in choice of major, is complex. When survey question 6 (schoolwork came easily to me in high school) was used as a predictor of giftedness, School of Music students were indeed more likely to be conflicted about their choice of major than their academically gifted CLA counterparts who participated in music. When survey question seven (I've participated in a program for academically gifted students) was used as a criterion for giftedness, the answer to research question one was also positive: academically gifted School of Music students were more likely to be conflicted about choice of major than the non-academically gifted School of Music students.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Due to the very limited number of non-academically gifted CLA student responses, a comparison of conflict about major was not possible with that group.

When music majors were further broken down by degree program, it was discovered that the BM/BM track performance majors were less likely to experience conflict about their choice of major than the BMA students (the only other category large enough to fairly compare). Although this was not part of the original research question, it was a remarkable discovery nonetheless. Future research into why performance majors were less likely to experience conflict than other music majors could prove to be very telling. When music majors were broken down by primary instrument, the brass players were the least likely to experience conflict. Reasons behind the different amounts of conflict across primary instrument categories remain unclear.

The answer to research question number two (how do academically gifted CLA and academically gifted SoM students compare?) was also predictably complex. CLA students exhibited stronger and more positive responses to both loving music and enjoying their major/degree program than the School of Music students, although both groups did respond positively. The two groups were similar in their responses to whether they had a plan for after graduation, with most of both groups saying that they did. That being said, the School of Music students tended to be more confident in their answers on the survey.

Interviews allowed a more well-rounded picture to appear. Some of the sources of academically gifted music major conflict about major included being torn between multiple aspects of music, struggling with self-doubt, and feeling pulled in multiple directions. This provided some clarity to the reasons behind the answers to research question one, where academically gifted music students were found to experience more conflict in their choice of major than either the CLA academically gifted students or non-academically gifted music

MUSIC AND ACADEMICALLY GIFTED STUDENTS

students. When asked what challenged them the most, academically gifted CLA and SoM students gave similar answers: the skills involved in theory and musicianship, time management, and the demand to always be better. These answers hint at the importance of mindset in the School of Music. According to the interviews, a lot of the challenges presented are a mind game, be it the struggle of perfectionism or figuring out how to make everything that needs to be done fit into one day.

All in all, this paper serves as introductory research into academically gifted students who are involved in music at the collegiate level. Although some questions were answered, a multitude of other questions remain. This paper is designed to be a springboard, laying the groundwork for future research. Particular areas to expound upon include an assessment of mental health and stress in the DePauw School of Music and other music schools around the country, conducting a larger study to allow better comparison with non-gifted CLA and music students, and conducting studies that operationalize giftedness more effectively.

References

- Arnold, K. D. (1993). Undergraduate aspirations and career outcomes of academically talented women: A discriminant analysis. *Roeper Review*, 15(3), 169.
- Callahan, C. (November 2015). *Characteristics of gifted learners: Through what lens?* Retrieved from <https://attendee.gotowebinar.com/recording/5174321882174331138>.
- Clark, G., & Zimmerman, E. (1998). Nurturing the arts in programs for gifted and talented students. *The Phi Delta Kappan*, 79(10), 747-751.
- Clarke, S. (2006). *The musical education of academically gifted and talent students: Teachers' and students' perspectives*. (Undergraduate thesis). Sydney Conservatory of Music, University of Sydney, Australia.
- Elhoweris, H. (2008). Teacher judgment in identifying gifted/talented students. *Multicultural Education* 15(3), 35.
- Freeman, J. (ed.). (1985). *The Psychology of gifted children: Perspectives on development and education*. Chichester [West Sussex]: Wiley.
- Gagné, F. (1998). A proposal for subcategories within gifted or talented populations. *Gifted Child Quarterly*, 42(2), 87-95.
- Gajda, R., & Dorfman, D. (2006). Career academies and the arts: Implications for schooling. *Art Education*, 59(5), 13-18.
- Gentry, M. (2006). No child left behind: Gifted children and school counselors. *Professional School Counseling*, 10(1), 73-81.
- Grobman, J. (2006). Underachievement in exceptionally gifted adolescents and young adults: A psychiatrist's view. *Journal of Secondary Gifted Education*, 17(4), 199-210.
- Makel, M. C., Snyder, K. E., Thomas, C., Malone, P. S., & Putallaz, M. (2015). Gifted students' implicit beliefs about intelligence and giftedness. *Gifted Child Quarterly*, 59(4), 203-212. doi:10.1177/0016986215599057
- Mandelman, S. D., Tan, M., Aljughaiman, A. M., & Grigorenko, E. L. (2010). Intellectual giftedness: Economic, political, cultural, and psychological considerations. *Learning and Individual Differences*, 20(4), 287-297.
- McKay, M. D. (1983). Is music a trap for the academically gifted?. *Music Educators Journal*, 69(8), 32-33.
- Memmert, D. (2006). Developing creative thinking in a gifted sport enrichment program and the crucial role of attention processes. *High Ability Studies*, 17(1), 101-115.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Milgram, R. M., & Hong, E. (1999). Creative out-of-school activities in intellectually gifted adolescents as predictors of their life accomplishment in young adults: A longitudinal study. *Creativity Research Journal*, 12(2), 77-87.

National Association for Gifted Children. Definitions of giftedness. Retrieved from <https://www.nagc.org/resources-publications/resources/definitions-giftedness>

Robinson, N. M. (1997). The Role of universities and colleges in educating gifted undergraduates. *Peabody Journal of Education*, 72(3/4), 217-236.

Schroth, S. T., & Helfer, J. A. (2011). Gifted children and the arts: Providing opportunities for all. *Parenting for High Potential*, June 2011, 12-15.

Schultz, R. A. (2005). Philosophical sense: An ampliative twist in gifted education. *Roeper Review*, 27(3), 152-157.

Siegel, D., & McCoach, D. B. (2010). Redefining giftedness for a new century: Shifting the paradigm. *Journal of Advanced Academics*, 22(1), 6-8.

Subotnik, R. F., Olszewski-Kubilius, P., & Worrell, F. C. (2011). Rethinking giftedness and gifted education: A proposed direction forward based on psychological science. *Psychological Science in the Public Interest*, 12(1), 3-54. doi: 10.1177/1529100611418056

Webb, J. T. (2014). Gifted children and adults: Neglected areas of practice. *The National Register of Health Service Psychologists*. Retrieved from <http://www.nationalregister.org/pub/the-national-register-report-pub/spring-2014-issue/gifted-children-and-adults-neglected-areas-of-practice/>

Whitney, C. S., & Hirsch, G. (2007). *A love for learning: Motivation and the gifted child*. Scottsdale, AZ: Great Potential Press.

Winner, E. (1996). *Gifted children: Myths and realities*. New York: Basic Books.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Appendix A: Survey

Name: _____ Email Address: _____

Gender: _____ Ethnicity: _____ Year in school: _____

Primary instrument(s): _____

Degree program (circle): BM/BM track BMA BME BA(music) BA(other) Music minor

Survey instructions:

On a scale of 1-6, with one being the lowest and six being the highest, please rank how much you agree/disagree with the following statements by marking the corresponding box. Additional thoughts/comments can be written on the back if desired.

	(6) Strongly Agree	(5) Agree	(4) Somewhat Agree	(3) Somewhat Disagree	(2) Disagree	(1) Strongly Disagree
I love music						
I enjoy my major/degree program						
I wish I had more time/was more involved in non-musical activities						
I'm conflicted about my choice of major						
I enjoy an academic challenge						
Schoolwork came easily to me in high school						
I've participated in a program for academically gifted students						
I thought classes at DePauw would be easier than they are						
I have a plan in mind for after graduation						
I want to pursue a career in music						
Music will always play a role in my life						

___ If you do not wish to be contacted about a potential follow-up interview, put an x here.

This survey is being conducted as part of Erin Tolar's Honor Scholar Thesis research. It can be turned in to Erin directly or the SoM office. Please direct any questions or concerns to Erin at erintolar_2016@depauw.edu or to Dr. Jamie Stockton, Associate Professor of Education Studies, at jstockton@depauw.edu.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Appendix B: Interview Questions

Read out loud before beginning: Thank you for agreeing to be interviewed for my Honor Scholar Senior Thesis research. I am exploring the interactions of musicality and giftedness within the School of Music, and your input is much appreciated. I will be happy to give you a full description about the results of the study after the study is complete, if you wish. For the interview, I will be asking you a series of questions about your personal experiences. Please answer honestly, taking as much time as you need, and feel free to ask for clarification at any point. After this interview, your answers will be separated from your name, and used only in conjunction with demographic information. Do you have any questions before we begin?

Question list:

- How would you describe your experiences in the School of Music? Are you satisfied with the way things are going?
- What challenges you the most within the School of Music?
- Have you felt academically challenged during your time at DePauw? How about in the School of Music specifically?
- (I see you identified as someone who participated in a gifted program before college. Can you briefly describe the program and your reactions to it?)
- How or why did you choose your major or degree program?
- Have you ever been conflicted about or regretted your choice of major? Why/why not?
- What do you want to pursue after DePauw?
- Is there anything else you wish to add before we conclude?

Thank you for participating in the interview.

MUSIC AND ACADEMICALLY GIFTED STUDENTS

Appendix C: List of Survey and Interview Participants

ID#	Gender	Ethnicity	Year	Instrument	Degree
*1	Female	White	Senior	Brass	BM/BM Track
*2	Female	White	Sophomore	Woodwind	BME
3	Female	White	Junior	Woodwind	BME
*4	No response	White	First Year	Woodwind	BMA
5	Male	?	First Year	Piano/Organ	BMA
*6	Female	Asian/Asian American	Sophomore	String	BMA
*7	Female	White	Sophomore	Woodwind	BME
8	Female	African American	Sophomore	String	BMA
9	Female	White	Sophomore	Woodwind	BME
10	Female	White	Senior	Woodwind	BM/BM Track
*11	Female	White	First Year	Brass	BM/BM Track
12	Female	White	Sophomore	String	BMA
*13	Female	White	Sophomore	String	BM/BM Track
*14	Male	White	First Year	String	BME
*15	Female	White	Sophomore	Brass	BM/BM Track
16	Male	White	Junior	String	BME
17	Male	White	Junior	String	BME
*18	Male	White	Sophomore	String	BM/BM Track
*19	Female	White	First Year	String	BM/BM Track
*20	Female	Asian/Asian American	First Year	Piano/Organ	BM/BM Track
21	Female	Did not respond	Senior	String	BMA
22	Male	White	Senior	String	BMA
23	Male	White	First Year	Woodwind	BM/BM Track
*24	Female	White	Junior	Voice	BM/BM Track
*25	Male	White	Junior	Voice	BM/BM Track
26	Female	White	Sophomore	Voice	BM/BM Track
27	Female	White	Senior	Voice	BM/BM Track
*28	Male	White	First Year	Voice	BM/BM Track
29	Female	Multiracial	First Year	Voice	BM/BM Track
*30	Female	White	Junior	Voice	BMA
31	Female	Multiracial	Sophomore	Voice	BM/BM Track
*32	Female	White	Senior	Voice	BM/BM Track
*33	Female	White	First Year	Voice	BMA
*34	Female	White	Sophomore	Voice	BM/BM Track
35	Female	White	Junior	Voice	BM/BM Track
*36	Male	White	First Year	Voice	BMA

MUSIC AND ACADEMICALLY GIFTED STUDENTS

37	Female	?	Sophomore	Voice	BMA
*38	Male	African American	Senior	Voice	BM/BM Track
39	Female	White	Junior	Voice	Music minor
40	Female	White	Junior	Voice	BM/BM Track
41	Female	White	Sophomore	Voice	BM/BM Track
*42	Female	White	First Year	Voice	BM/BM Track
43	Female	White	First Year	Voice	BM/BM Track
*44	Male	Native American	First Year	Voice	BM/BM Track
45	Male	White	First Year	Voice	BME
*46	Female	White	Senior	Voice	BM/BM Track
47	Female	White	First Year	Voice	BM/BM Track
48	Female	White	First Year	Voice	BMA
49	Female	Did not respond	Sophomore	Voice	BMA
50	Male	White	Sophomore	String	BM/BM Track
51	Male	White	Sophomore	Piano/Organ	BM/BM Track
52	Female	White	Senior	Voice	BM/BM Track
53	Male	White	First Year	Percussion	BM/BM Track
54	Female	White	Sophomore	Voice	BM/BM Track
55	Female	White	First Year	Voice	BMA
56	Female	White	Sophomore	Voice	BMA
57	Female	African American	Sophomore	Voice	BM/BM Track
58	Female	Asian/Asian American	Sophomore	Piano/Organ	BM/BM Track
59	Female	White	First Year	Woodwind	BMA
60	Female	Did not respond	Senior	Voice	BM/BM Track
61	Male	White	Sophomore	Percussion	BM/BM Track
62	Male	White	Sophomore	Voice	BM/BM Track
63	Male	White	First Year	String	BM/BM Track
64	Male	White	First Year	Voice	BM/BM Track
65	Male	White	Sophomore	Voice	BM/BM Track
66	Female	White	First Year	String	BM/BM Track
67	Male	White	Sophomore	String	BM/BM Track
68	Male	African American	First Year	Piano/Organ	BM/BM Track
69	Male	White	Sophomore	Voice	BM/BM Track
70	Female	White	First Year	Woodwind	BME
71	Female	Multiracial	Junior	String	BM/BM Track
72	Male	Other	First Year	String	BMA
73	Female	White	Junior	Voice	BMA
74	Female	Asian/Asian American	Junior	String	BMA
75	Female	White	First Year	Piano/Organ	BME

MUSIC AND ACADEMICALLY GIFTED STUDENTS

76	Male	Asian/Asian American	First Year	Voice	BM/BM Track
77	Male	White	Junior	String	BM/BM Track
78	Female	White	Sophomore	Voice	BMA
79	Female	Multiracial	First Year	String	BM/BM Track
80	Female	White	Sophomore	Woodwind	BME
81	Male	Did not respond	Senior	Other	BA (music)
82	Female	Hispanic	First Year	Piano/Organ	BMA
83	Female	White	Senior	Voice	BMA
84	Female	Did not respond	First Year	Woodwind	BA (music)
*85	Male	White	First Year	Brass	BM/BM Track
*86	Female	White	First Year	Voice	BA (other)
*87	Female	White	First Year	Voice	BMA
*88	Male	White	Senior	Brass	BA (other)
89	Female	Hispanic	Sophomore	Voice	BMA
*90	Female	White	First Year	Woodwind	BA (other)
*91	Male	African American	First Year	Voice	BA (other)
*92	Female	White	First Year	Brass	BA (other)
*93	Male	White	Junior	Brass	BA (other)
*94	Male	African American	Junior	Voice	BM/BM Track
*95	Female	Multiracial	Senior	Woodwind	Music minor
96	Female	Asian/Asian American	Senior	Voice	BMA
97	Female	White	First Year	String	BMA
98	Female	White	Senior	Voice	BMA
99	Male	White	First Year	Brass	BMA
100	Male	White	Senior	String	BMA
101	Female	White	Sophomore	Brass	BM/BM Track
102	Female	White	Junior	Voice	BM/BM Track
103	Male	White	Senior	Voice	BM/BM Track
104	Female	White	Senior	Voice	Music minor
105	Female	White	Sophomore	Brass	BME
106	Male	White	Junior	Voice	BM/BM Track
107	Female	White	Sophomore	Voice	BM/BM Track
108	Male	White	Junior	Brass	BMA
109	Female	Hispanic	Sophomore	Voice	BM/BM Track
110	Female	Multiracial	Junior	Voice	BA (other)
*111	Female	Hispanic	Senior	Woodwind	Music minor
*112	Female	White	First Year	Voice	BA (other)
113	Female	White	Senior	Piano/Organ	BA (other)

*=Denotes participant completed an interview