Music Education Context and Socio-Cultural Factors as Determinants of Students' Participation in High School Music Programs: Basis for a Music Program Framework

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ABSTRACT

MUSIC EDUCATION CONTEXT AND SOCIO-CULTURAL FACTORS AS DETERMINANTS OF STUDENTS' PARTICIPATION IN HIGH SCHOOL MUSIC PROGRAMS: BASIS FOR A MUSIC PROGRAM FRAMEWORK

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The aim of this study was to investigate the determinants of students' participation in high school music programs as a basis for proposing a music program framework. This study was done in order to confirm the observed general low participation in music programs and suggest a solution thereof. A total of $n = 289$ participants, 128 males and 161 females, aged 15 to 19 years, sampled through stratified random sampling, drawn from three purposively selected public Zambian high schools were used in this study. Predictive-correlational research design was used for aligning the study. The study was influenced by the socio-cognitive theory. The results indicate: *low* use of music technology, *high* quality of music programs, *open* music culture, *restrictive* church influence, *strong* peer influence in music, *strong* family support, *strong* perceived benefits of music and a *low* participation in music programs. Music technology, church influence, peer influence, family support and perceived benefits of music are significantly

positively related to participation ($p < 0.001$), while quality of music program and music culture are not. There was a significant difference in participation when age and gender are considered ($p < 0.001$). Peer influence, music technology, family income and age predicted participation in music programs ($p < 0.001$). The implications of the findings suggest that advocacy towards increased use of music technology would greatly improve students' participation. A music program framework is suggested which encompasses activities and strategies for indoor and outdoor music activities aimed at enhancing participation.

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Worry looks around, fear looks back, faith looks up…

--Unknown--

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The Researcher

DEDICATION

For with God, nothing is impossible

Luke 1:37

This book is dedicated to the woman
who never lived to see the success of
her son My mother Evelyn Mweene.
It is also dedicated to my dad, my wife
and children for their support in shaping
the man that I am today.

TABLE OF CONTENTS

LIST OF TABLES

Table **Page**

LIST OF FIGURES

Figure **Page**

Chapter 1

THE PROBLEM AND ITS BACKGROUND

Low participation by music students in high school music programs is a phenomenon that has caught the attention of many researchers worldwide. For music educators in school environment, it is really uninspiring to see students leaving or most of all shun the subject and programs that go along with it, even when the curriculum and learning environment support their inclusion. There has been scanty identification of the problems that lead to this low participation. Some that have been identified fall in the ambits of music education context and socio-culture. However there is a lot of investigation that still needs to be done especially in areas like Africa. Hence, the need for further studies such as this one.

Despite most school curricular demanding teaching of music, low participation is still a menace. The paradox of the problem lies in the fact that pupils like listening to music all the time. It is common practice today to see almost every teenager you meet on the street with earphones plugged in their ears listening to music, be it on a bus, motorcycle, train and sometimes in class. However, they are not motivated to participate in school music programs involving band, choir, folk dance and music class (William, 2011; Emielu, 2011; Leung & Xie, 2011). This lack of motivation has led to a decline in music enrolment in most parts of the world (Emielu, 2011; Falconer, 2013; Fitzpatrick, 2013).

On the international scene, studies have confirmed that low participation in music is rife at secondary school level. For instance, in 2013, Fitzpatrick in Canada noted that despite the whole curricular being well supported by the government, the whole music program in most Ontario secondary schools was declining. However, her study does not highlight the role peer influence, family support and family income would have played in this decline of enrolment. She did not consider school size as Falconer (2013) did in his study of Idaho secondary schools. He was able to establish that school size is a factor to consider when looking at participation. His findings showed that small schools had a proportionately high rate of participation than big ones due to easy management.

High attrition rates and low participation in school music was also observed in Australian high schools. Hartwig and Ng (2011), looked at it from the teacher's perspective and found out that there was a perceived general decline of enrolment especially in classroom and instrumental music. The highest predictors motivating participation were found to be parental support and quality music programs.

In discussing the Nigerian situation, Olusoji (2013) studied parental perception of music where, musicians especially traditional ones are viewed with contempt by the parents and public. He found that the former look at the later as paupers, failures and belonging to the bottom strata of society. Due to this perception, parents are not keen to allow their children to participate in school music because they do not see music as a worthwhile career.

On the national scene, the problem of low participation in music in Zambia is not different at all from other parts of the world cited. For instance in Lusaka province, which hosts the nation's capital, Mumpuka (2009) enumerated eighty-two high schools and

could only find ten out of them which offered music. In the study, he identified low pupil participation in school music programs let alone choir. The most shunned at program was traditional dance, reasons being that there were objections from some parents and some school authorities. The same problem was identified by Musakula (2014) at college level.

Like in most of the countries world over, music at senior secondary school in Zambia is usually considered an elective, and one class is often shared with another subject (Emielu, 2011; Fitzpatrick, 2013). In primary schools, policy demands that music should be taught to all pupils, but due to lack of willing teachers and resources, it is scantly taught (Eckeskog, 2010; Graham, n.d.) This foundational problem hampers bridging up and affects participation at secondary school level as Fitzpatrick (2013) observed.

To date, it appears that there is no known research that has been carried out in the area of what determines high school students to participate or not in school music programs in Zambian high schools. Hence, a need for this study which looked at participation in choir, folk dance, band and music class.

This study also looked at the influence the church has on the choices students make to participate in music programs. The focus was the church or the denomination's doctrinal teachings and the role they play especially in the light of family support. Research has shown that Jehovah's Witness students were expelled from Zambian high schools in the 60's for not singing the national anthem a trend still common today though expulsions are no more (Kaluba, 2011; Symbols National, 2006). Can this influence be responsible for lack of participation in music programs by students? This is what this study endeavored to find out.

Statement of the Problem

This study investigated music education context, socio-cultural factors as determinants of students' participation in high school music programs. Sub-problems are:

1. How do the respondents perceive music education context in terms of level of:
    a) Use of music technology
    b) Quality of music programs
2. What is the perception of the respondents on the extent of socio-cultural factors in terms of :
    a) Music culture
    b) Church/denomination's influence
    c) Peer influence in music
    d) Family support
    e) Social benefits of music
3. What is the level of participation of the respondents in high school music programs?
4. Is there any significant relationship between music education context and students' participation in high school music programs?
5. Is there any significant relationship between socio-cultural factors and students' participation in high school music programs?
6. Is there any significant difference in participation in high school music programs when the following are considered?
    a) Age
    b) Gender
    c) Enrolment in music class

   d) Religious affiliation
   e) Denominational affiliation
   f) Family income
   g) Source of income

7. Which of the variables significantly predict students' participation in high school music programs?
8. What output can be developed from the findings of the study?

Hypotheses

The study was guided by the following hypotheses:

1. There is no significant relationship between music education context and students' participation in high school music programs.
2. There is no significant relationship between socio-cultural factors and students' participation in high school music programs.
3. There is no significant difference in participation in high school music programs when the following are considered:
   a) Age
   b) Gender
   c) Enrolment in music class
   d) Religious affiliation
   e) Denominational affiliation
   f) Family income
   g) Source of income

4. There is no variable that significantly predict students' participation in high school music program.

Significance of the study

The study did not contend a curriculum overhaul whose powers the researcher does not have. However, the study contended a school level modification of its programs to suit local needs. Therefore the findings of this study are significant at three levels:

Music education. Under music education, findings of the research are aimed at helping three groups of people viz: school administrators, teachers and students.

School administrators. Findings of the research will help school administrators to modify their school music programs and activities so as to encourage more pupils to participate in school music programs. The research will highlight areas which are sensitive so that appropriate interventions can be sought to address inclusiveness rather than exclusiveness.

Teachers. Since teachers are directly involved in the mobilization and teaching of students in music class and programs, findings here will stimulate informed advocacy towards participation in high school music programs not only by students, but also by all concerned stake holders who would provide materials for enhancement of these programs. It will enlighten the teachers to be aware of what is obtaining in other parts of the world align themselves to that effect.

Students. The findings here are largely meant to benefit students. The study is significant in that it will provide information which will make students understand themselves better as regards the decisions they make. The study findings will help them shed off some of their prejudices and encourage a better outlook and attitude towards

their participation in school music programs. It will arouse a desire to share the beauty they have experienced in participation in music programs and encourage others to join in order to share this experience too.

Family. The study will help parents and siblings to understand their role and how to enhance their efforts in order to encourage student participation in school music programs. The study will help to harmonize the roles of the school and home to enhance students' participation in school music programs.

Research. As earlier mentioned that there is no known research carried out in this area in Zambia. Therefore, the undertaking of this study is important in a sense that it will replicate and confirm or not what others have found elsewhere using a different setting, and with different population and culture. It will also fill the information gap existing especially on the influence of church and religion on decisions pupils make to participate in high school music programs.

Scope and Limitations

The scope of this research study include music education context, socio-cultural factors and how they determine students' participation in high school music programs as basis for a music program framework.

The scope of music education context in this study was taken to refer to the environment that supports music learning especially in high school set up. This embraces the use of music technology and the quality of music programs in this learning environment.

This study was conducted among high school students, aged 15 to19 years in three purposively selected high schools of southern province of Zambia in the second term of the school year 2015. These students were enrolled in their respective schools at this time mentioned above.

The criteria for the purposive sampling was based on the schools' offering of a relatively good music program which has been consistent and has been in existence for the last twenty years. The schools are also active in outdoor music activities and competitions which involve folk dance and choir; usually managing to win these competitions from district level to sometimes national level. The performance of these schools on national music examinations is very exceptional, and have entered a number of candidates for these examinations for almost twenty years in a roll now. These schools are also beneficiaries of donated music instruments from a Canadian non-governmental organization called Instruments for Africa. Therefore, it is envisaged that their band program might be strong and bearing same characteristics.

The research would have been more meaningful and representative if it was done country wide. However, this was not the case due to time and financial constraints. Therefore, that constituted part of the limitations of the study. The other limitation was the non-availability of respondents in one school due to partial closure for national sports and science fair held at the school during data gathering time.

Distance to the schools was another debilitating factor faced by the research assistant. Furthermore, this study was further limited by other factors such as expensive communication and prompt transmission of funds.

Complete certainty of whether the sampling was done to the book was beyond the control of this researcher. This was due to the distance between the Philippines and Africa where the study was conducted. In this case therefore, close monitoring became another limiting factor due to distance during the actual data gathering.

Lack of adequate literature to help shape this study perfectly well was another limiting factor. For instance there was scanty literature on the following dimensions; church/denomination's influence and music culture because very few researchers have written on them. Eventually, this led to difficulties in finding the correct interpretation to be used for these dimensions.

Chapter 2

REVIEW OF LITERATURE AND RELATED STUDIES

This chapter presents reviews of literature and related studies to the foregoing research. It reveals what has been studied, what has not and what the researcher studied due to the gaps identified. The discussion begins with music education context and socio-cultural factors as independent variables. It is followed by students' participation in high school music programs as a dependent variable and finally a discussion on the moderator variables.

Music Education Context

Music is very important not only for its entertaining function, but also as a component of the learnt curriculum. Mark (2007) recognizes that music occupies an undeniable integral place as a taught subject. This is because music helps us understand our culture. When we make music we, demonstrate our cultural attributes like values, beliefs and our aspirations. Therefore, culture identifies who we are.

Sackman (2013) suggests that, "If musical behavior is integral to human design, it should be equally integral to any educational system that professes to educate the whole person" (par.1). Therefore, to train the whole person whose appetitive, rational and spirited faculties are balanced, music should be enshrined in the curriculum as one of the four pillars suggested by Plato (Tang, 2013). If this is true as it sounds, education systems world over that do not completely offer music are not in complete balance, no matter how

small the percentage may be. For instance, statistics show that 33.7% of Australian and 9% of American secondary schools were not teaching music in 2009 and 2010 (Hoeg-Guldberg, 2013; Pellegrinelli, 2012). Suffice to say, students in these schools were denied an opportunity to develop holistically.

That said, what is music education then and its context? So many scholars and researchers have grappled over providing a clear cut definition which has not been so in a long time. The problem is that, music education embraces so many programs like electives, required, live classroom music, humanities and integrated components. As such, it would be difficult to give an umbrella term because each program would need a unique definition. Furthermore, the umbrella term would be too broad and meaningless. Among many, the definition considered here is from the perspective of an envisaged good music education program which is, "one that improves a student's ability to discriminate, understand and respond meaningfully to music expressive of worthy human feelings" (Mark, 2013, p. 246).

Therefore, music education context would be understood in terms of the environment that supports the learning of music, the quality of the program, use of technology and the facilities that go along with it. These would involve the nature of the music classrooms and their proximity to other buildings as well as the stock of music instruments and their condition (Abril & Gault, 2008). Furthermore, school size would be an important contextual aspect of music education in determining students' participation in high school music programs (Falconer, 2013).

Generally, the learning environment, school facilities and their state play an important role in motivating learners to participate in any learning activity. Lyons (2001) observed that the power of influence is so great that it exceeds family factors, socio-status, behavior and frequency of availability at school put together. From school facilities, technology is the greatest influence on the choices that students in high school now make to study music (Williams & Dammers, 2014). In the paragraphs below, a discussion of music technology and quality music program is presented.

Music technology. Recently, gadgets like tablets, laptop computers, mp3, phones and search engines like YouTube have really become handy in music education. Students are also increasingly using them in and out of school. Of much interest is the kind of music they listen to. Most of them listen to pop music and this usually creates a conflict with what is emphasized in school music (Capaldo & Bennett, 2011).

A study by Leung and Xie (2011) revealed that in China, alternative music schools surpass normal day schools in terms of participation and enrolment. Usually these are weekend schools. Is there a missing link here creating this abnormal situation? This conflict may be responsible for students not willing to enroll for music because school dictates the music it desires them to learn, not what they enjoy and listen to all the time. Therefore, it is needful to negotiate this conflict of interest using technology to bridge the gap between informal and formal music (Stowell & Dixon, 2013).

Music technology here will be considered to imply gadgets like electronic keyboards, external sound modules (microphones), multi-track recording software and equipment (desktop), synthesizers, hardware sequencers and a wide range of software applications like Finale, Cubase, Sibelius, Fruitloops, that allow the sequencing, notation,

editing and recording of audio (Mattson, 2012). Music technology also embraced other forms of musical instruments like brass, wind, electric guitars and a wide variety of western instruments. It also included interface gadgets which would help other forms be plugged in like computers, tablets, phones and laptops.

Music technology has the power to improve music enrolment in a high school if used properly (MCCurddy, n.d.). As Mattson (2012) suggests that, "Notation and sequencing software can aid students in the study of composition, aural skills and sight reading. Accompaniment software aids students in the study of improvisation, practice and performance techniques" (p. 5). This portrait of music technology is quite impressive and desirous as an aid to improving music class enrolment.

However there is usually a challenge. This challenge is what Crawford (2009) observed when she studied Information and Communication Technology (ICT) resource limitations in Australian high schools. The survey revealed that despite schools planning for what to procure for various departments, these resources were usually unequally distributed. Art and music were usually excluded from the list of beneficiaries. Eventually this led to a poor status of music education which gave administrators a strong reason to deny them further support.

The main ICT gadget used for Internet or Intranet connections today is a desktop computer. Many schools have computer laboratories which, on many occasions, may be used by all disciplines of the school. The most common problem which often discourage learners of music is the computer pupil ratio. In most cases one computer maybe shared by two or more pupils. In cases as these, tasks may take time to complete. Maintenance and quality of these gadgets also play a major role in influencing pupils to participate in

music. Crashing of hard disk is most often the common problem while most schools never have contingency funds aimed at maintenance and repair works (Kvajargah & Saadattlab, 2014).Therefore, ICT sustenance and appreciation remains a challenge for schools and students.

It is a common phenomenon world over now to call for increased use of ICT like "Computer, Internet, videophone systems,…radio, television, multimedia projector in curriculum implementation, curriculum content in the form of pictures, posters, videos, audio/sound" (Nwana, 2012, p.1). Important as this is, the challenges of this new technology in music education which was unheard of a decade ago, should not be underestimated (Crawford, 2009).

ICT is really welcome to boost output modes of instruction in the classroom to enhance learning. However, there is no evidence of studies to ascertain the safety of these gadgets to students especially when it comes to exposing learners to content from the internet. Studies should be done to understand the impact say YouTube has on students' choices, self-responsibility to copy write videos, dangerous websites, school control measures and discriminating behavior (British Educational Communication and Technology Agency, 2005).

Quality of music programs. There is also a growing body of knowledge in the quality of music programs and their effect on boosting low participation of students in high school music. This is partly due to increasing advocacy for music in the 'music makes you smarter' campaigns. The music of Mozart for instance has been cited to boost intelligence (Schellenberg, 2013).

What is a description of a quality music program then? A quality music program is one that meets the needs of diverse children, very well valued and supported by the school principal, well allotted time on schedule without conflict with other subjects, well connected between music class and instrumental instruction, one well supported in resources and deeds by administrators, staff and community, one which is offered from first year of school up to the last grade of secondary school and covering a wide range of activities, one that incorporates performances like orchestra, jazz band, choral and is well funded in terms of outside performances (Pearson, 2015). Furthermore, the quality of instruction alone can also determine the quality of music program (Falconer, 2013).

In 2013, Falconer's study in perceptions of teachers and administrators revealed that the quality of music programs was a factor in addressing low participation. From interviews conducted, it was noted that government budget cuts were a hindrance to most schools to establish a good music program. It was noted especially that this problem was evident at elementary and middle schools. The problem here is that, this has a spilling effect in the sense that, secondary school enrolment depends on the feeder elementary and middle schools. If these feeder schools have a poor music program, there would be firstly, no students to enroll at secondary school and therefore continuity suffers. Secondly, secondary schools depend on building from the foundation laid at elementary and middle school. Without students from this level this build up is impossible.

The above findings were consistent with what Ng and Hartwig (2011) found out in Australia when studying the teachers' perception about the declining enrolment of students in high schools.The revelation was that parental support and the quality of music program were high predictors of enrolment.These studies were all done in an

environment with a perceived good music culture especialy the sight reading culture.What would be the findings in a completely different set up whose music reading culture is slightly average or below? This research endevored to explore this aspect in an African set up.

Above all, the body of knowledge available seems to suggest that researchers have not undertaken investigations such as establishing whether an active, well organized and equipped music department would have a positive or negative influence on the choice a student makes to study music or not. This is what this study attempted to establish.

Socio-cultural Factors

Man is a social being needing the social environment (culture) and all factors in it such as the neighborhood, friends, siblings to reach that complete life based companionship and interaction. With all these socializing agents at play in one's life, it follows that an individual is its product thereof. Consequently, behavior exhibited by everyone at various times of our lives and circumstances reveals what kind of social interplay one went through. This is true for students as they get to school. Some of the decisions, choices and behavior portrayed would be as a result of this orientation. For instance a student may not choose music as a subject because its value was never emphasized in the family and the opposite is true.

It should be said however that very few studies have been conducted in the socio-cultural influence to participation in music, perhaps because of the complexity of culture as it varies from society to society and from generation to generation (O'Neill, 2001). Due to the scarcity in literature particularly in this variable socio-cultural factors, the

researcher was prompted to undertake this study in order to help bridge the gaps identified. Below are some of the social-cultural factors drawn from a vast list to help understand how they determine students' participation in high school music programs.

Music culture. Music is probably one of the most available part of culture in most societies of the world. There is apparently no known culture world over that is lacking in music. Despite this ubiquitous nature, the way music is used and perceived differ from culture to culture. According to Garfias (2004), "Music has a status and function in each culture. There is a way that people use it, practice it, continue it and think about it which is unique to each culture"(p.7).

When we talk of the general traditional African music culture, a lot of differences emerge in the way it is perceived and how music is passed on and how the training of the musicians is done. For instance music is based on oral tradition that is to say, aspects of music and the practice of music making are passed on from generation to generation by word of mouth. There is no notation of some kind except dependence on the power of memory. This is totally different from the western way of doing things. Furthermore, training of musicians is by observation and imitation of the skilled player and usually this runs in families or clans. It is believed that you cannot be a musician unless you are born in a musical family (Aniedi, 2012).

Music is also a corporate activity meaning it is presumed to be a property of the community. As such music culture in terms of performance and making, involve individuals working together in a complimentary manner. For instance drumming depends on interlocking rhythms of various players to come up with a whole performance. So one player's rhythmic pattern will have gaps which are filled skillfully

by other players with proper timing and precision. In this way each performer becomes very important to achieve the whole. This concept is not only in Africa but has also been identified in some parts of South East Asia like the Philippines. Apparently this corporate way of performance has been related to the way these societies live that communality is quite important than individuality and so, even most people live in communities where sharing and care for one another are great values of family ties (Garfias, 2004).

In Zambia, music culture comprise of aspects like dances, songs, traditions/customs and music values. There are about 73 ethnic groups each having their own cherished dances. Dance types cover a wider range of age groups whose patterns can be dichotomized in many ways like circular and frontal, solo and group dances. They can further be described in terms of type which entails that, there are ritual, war, healing, initiation and mere social dances. These dances are not performed anyhow but have special occasions like during funeral rites, initiation ceremonies (when a boy or girl has come of age), at death, during healing and rituals like rain making. Some dances like *ching'ande* involve both women and men while dances like *nyau* or *gule wamukulu* involve only men. Some dances involve masquerades where dancers disguise themselves in masks and a body attire. An example is a dance called *makishi*. Most of these dances are accompanied by three or more drums which are played using cross rhythms, and the dancer usually solo, will be guided by the rhythm of the master drum (Sinkolongo, 2015).

Songs are mainly important for their aid in passing on "beliefs, legends, folklore and history to the future generations" (Sinkolongo, 2015, par. 2). Like dances above, songs are classified as spiritual, social, funeral and political. Some songs are used to communicate secret messages especially to those boys and girls during their initiation

ceremonies about issues like sex, married life and just the expectations of adult life in general. These boys and girls are usually secluded from the general public for a period of about six months to be taught how to look after the husband and wife (Tembo, 2012). Most songs which constitute the popular genre, cover subjects like love, politics, suffering, the gospel and advice concerning social life. Of late, on the Zambian scene there has been a growing trend by musicians to fuse traditional rhythms with contemporary tunes an act enjoyed by most youths.

Music values and traditions/customs are intertwined in the Zambian music culture. That is to say every occasion or action (traditional/customary practice) is usually graced with music. For instance when a person has died, the general practice is to show sorrow through wailing publicly coupled with a mournful song whose western equivalent would be a requiem. The Tonga funeral for example, gathers for about five days, the traditional practice is, music will be sung at intervals during the day, in the evening and at night. This would go on up to sometime around midnight. Then mourners would retire for a while up to around 5:00 a.m. when the mournful songs will resume again mostly done by women. Even when a child is born, the traditional practice of welcoming that child- usually done by women- is embellished with a lot of music both instrumental and vocal (Taylor, 2006).

Traditional/customary practices and values draw their origin from worship. Therefore all dances, songs, drama are form of worship and hence that justifies the value attached to music in this culture (Findlay, 2012).

It can further be said that Zambian attitudes towards things, opinions, choices, work and so forth is largely influenced by culture. As such many a Zambian are comfortable with the ordinary but are reluctant to take a step outside this comfort zone and embrace the culture of excellence. This involves the desire to strive rather than a set of rules. Therefore there is a dire need for attitude change in many (Esiasa, 2014).

Having said that, culture generally is so powerful that it affects members of society in the way they think, eat, dress, relate, speak, walk and live. It is a brand of their identity. Children are no exception to this cultural influence and learning process. It begins through the games and songs they learn from their siblings, parents and society. These experiences, (Soccio, 2013) will later determine the choices they make at school for their desired music experiences. In other words, depending on the socialization they went through, they may or may not value the music experiences they find at school.

Simply said culture embraces norms, values, traditions, rituals, beliefs, customs, artifacts and music itself which a child experiences beginning at conception itself and culminating at death. At birth and throughout infancy, the mother sings to the child these lullabies and those nice soothing melodies to send it to sleep. It is common sense that every culture has its own cherished music which is highly valued. The conflict with music culture and music education lies in the school's emphasis on western music. The problem here is that, this music is usually beyond the level of students and never related to what they listen to in their homes, with peers and even at church. Therefore, they lack the relatedness that should exist between home music culture and school music. Teachers should acquaint themselves with these music making ventures that students engage to be better placed to address the gap (Regelsky & Gates, 2009).

In 2013, Canedo did an ethnographic study in Spain using convenience sampling and methodological triangulation in order to obtain the credibility criteria. The aim was to investigate the difference that exist in skills used in music analysis, and their music preference in class, with those used in their daily life. The study revealed a significant difference hence divulging the gap that exists between the students' home music culture and school music culture. The main predictors of their preferences and practices in music were social environment, family (parents) and friends. Parents were linked to the influence in childhood music, while friends were linked to current preferences of music. The study is not very clear on the population, and how saturation was reached at, but it however gave a detailed triangulation.

Earlier on Siebenaler (2006) investigated a suburban high school in California using 288 respondents broken down into 176 enroled and 112 not enroled vocal music students.The aim was to identify factors that would predict continued participation in high school choral music using a survey.The findings revealed that the influence that the home and parents in particular played was very important in determining the choices students make to participate in music related activities like choir, band, folk dance and music class.The results were that, those who continued to participate had parents who were involved in music themselves and had homes where music activities were valued.This imply therefore that, their music culture was responsible for this continuing and the opposite is also true.

Emberly (2009) investigated children in Limpopo province in order to understand musical cultures of childhood in South Africa.The aim of the study was to prove that music culture embraced by children may not be an exact replica of what the older

generation envisage for their younger folk.The study involved exploring the local and global influences of media on the local South African language,traditional songs and games and programs watched on the media and how these, influence children's formation and sustenance of unique musical cultures perculair to children.The study was purely qualitative, based on ethnographic approach.

From some of the findings, it came out that children in the same age identify with their nation South Africa (national identity) and that, music is used as an "education tool to engage and interact with their social and cultural identities" (Emberly, 2009, p. 7).The results posits the fact that there are musical differences through out Limpopo, which champions the idea that children come from diverse music cultures evidenced even within close geographic proximity.This finding is quite important especially when considering music curriculum development.With this diversity, would the curriculum wholly designed to have a biase on western music be compatible with children from such a society and culture? This brings in the observation made by (Zuyin & Jiaxing, n.d.) in their study that, school music should consider music culture and incorporate the aspects thereof to enhance acceptability and increase participation in music programs.

Furthermore, Emberly (2009) observed that children were curious to learn about music experiences of American children.They were even ready to learn songs from American children's repertoir.This finding is important too because it brings out the aspect of being open in their perception of other cultures a cardinal attitude in school music which is largly foreign culture.Whether this openess is ubiquitous within South Africa or the entire African community, is a matter that needs investigation for proof. It should also be borne in mind that this research involved children in an urban area who

may have no problem embracing other music cultures due to media exposure.Would this hold true for rural set up too? Issues as this, is what this study endeavored to investigate in the Zambian context.

Church/denomination's influence. This dimension is considered under content of beliefs held by a church a student belongs to. The researcher admits that there is scanty literature in this area and therefore, the more reason this study was done in order to fill up this gap to current knowledge.

Ozorak (1987) comparing parental influence, religious beliefs and peer influence, found out that the strongest predictor of the three was parental influence. The reason she gives is that, parents cared more and desired to enforce beliefs in which they themselves were grounded. The sample comprised of 390 respondents subjected to a mixed method sampled from Catholic, Jewish and born again Christians. Further findings were that, Jewish and Catholic respondents were more resistant to conversion and marrying outside faith while the other group was not. However the contrast was, more rewards faith were expressed by the born again who continuously quoted the Bible during the interview.

Nagy (2014) conducted a study in which the purpose was to establish the impact of religious beliefs on adolescents' involvement in service in the light of home, school and church influence concerning students in Seventh-day Adventist school using a valuegenesis study. A valuegenesis study looks into faith and values of students attending Seventh-day Adventist schools in North America using home, school and church as agents.

The problem involved firstly establishing changes that took place during the three time administration of valuegenesis, secondly to ascertain the correlation of commitment of students to Seventh-day adventist religious beliefs and their willingness to participate in serving others. Lastly to determine the relationship of the variables home, school and church as regards their influence to students'involvement in service oriented activities. The results showed that there was a significant relationship between commitment to faith, value and religious beliefs to participation in service oriented actvities.The same was observed in the influence of teachings of home, school and church to involvement in service to others (Nagy, 2014). Champoining a view that teachings of the church have a great impact on behavior and service to others.

Concerning Jehovah's Witness youths, Wooley (2005), posits that "Adolescent Jehovah's Witness have also sought to refuse blood products based on their beliefs, regardless of the views of their parents" (p. 1). If the content of the beliefs and teachings is not that compelling, why would the above youths act like this? Why would they risk their lives even? This simply shows how powerful content of the beliefs and teachings are.

Since the research conducted in (Ozorak, 1987) was done a long time ago, this study was done to confirm whether her findings still hold now. It follows also that, this same power may be responsible for decisions students make to participate in high school music programs.

Other studies reviewed did not specifically address the issue of how the church and what it teaches influences students' participation in high school music. They instead looked at church music activities and their relationship to academic achievement (see

Irvin, Farmer, Leung, Thompson, & Hutchins, 2010). For instance, Ashley (2002) using qualitative study, examined the experiences that boys had singing in a church choir and how these would affect their identity construction and wellbeing. The participants involved 18 boys between the age of 10 – 14 years drawn from varying socio-economic backgrounds and formal schools. The findings from interviews with the respondents indicated that, they participated in church choir for personal desire and wellbeing. Most importantly, was the finding that the respondents were all high achievers academically. This perhaps has a correlation to participation in music activities at church.

Peer influence in music. When children leave the socializing environment of the home, they are likely to join school where they will be members of peer groups. Consequently, they begin to learn the norms of these groups and assimilate them. Groups eventually become a measure of how far they are willing to go with group norms and sever some family values. Some of these cherished norms lead to anti-social behavior which may antagonize them with school and home's unilaterally held values. This is what Amy (2011) termed as negative peer pressure. In this way Barbour (2008), recognizes that peers can influence a lot about the child encompassing things like what to learn, eat, watch, say, value, wear and know.

Siebenelar (2006) carried out a study to determine strong predictors in student's participation in music. He used 288 high school respondents who comprised participants and non-participants in various music activities. He used questionnaires as a means of data gathering. The results pointed out eight predictors and among the strong predictors was peer influence. However, he seems not to address the aspect of whether this influence is linked to safety needs as portrayed in Abraham Maslow's hierarchy of needs.

Peer support in a school setting has a powerful influence in that it creates an environment which is comfortable, highly motivating and enjoyable. As such, peers can be a significant element in fostering enrolment and retention in music programs (Klonowski, 2009).

A research study was conducted by (Cook, 2013) to determine the factors responsible for orchestra students' low participation in transit point between elementary and middle school. The respondents involved sixth graders who discontinued their participation in orchestra ensemble. A sample of 43 was selected but only 20 were able complete a five point Likert scale questionnaire online with the help of their parents/guardians after permission was sought for their involvement. Quantitative method was used for this study. Some of the areas considered were students' perception of elementary and middle school, parental support, peer influence and participation in and outside the school.

Findings on peer influence corroborated earlier studies that, peer influence has a positive or negative impact on participation. Generally the study revealed that respondents never received strong peer support to continue with the orchestra. For instance 70% said that their friends never discouraged them to discontinue participation. However, the fact that some discontinued, is an indication that the action itself could have played a role in discouraging their participation.

The findings of the study contribute greatly to what is already held and known. The problem with the study was that, the number of respondents used (20) is quite small to ascribe a generalization. The study also was done at elementary and middle school level. It would have been better to do a longitudinal study to understand these variances

from elementary up to high school level. Due to the gap created at high school level as observed above, this study was carried out at high school level by this researcher to confirm whether the findings would be the same or not.

Freer (2014) endeavored to understand the students' musical identities and their continued or discontinued participation in choral music using written naratives and drawn images as interpretation of their musical perceptions.The respondents used comprised twelve young men sampled from Singapore pre-university schools. One of the aims was to relate individual decision to join choral ensemble with peer influence. Mixed methods approach was used for this study.

The findings of the study posit a position that peer influence has an impact in decisions towards participation in music programs. Over average of the participants that is 66%, indicated that they were influenced to join the singing ensembles they were currently in.They also indicated that they have had influence from peers to either join or continue to participate. In this study there was no respondent who indicated negative peer influence leading to quiting or discontinuing choral participation.

Again the number of respondents leaves much to be desired in terms of making the findings representative.The important thing about the study however, was that it was conducted in an area where this kind of method has not been used widely. Hence it makes the findings very significant to the body of knowledge. Peer influence is one of the constructs that was investigated in the current study.The researcher investigated this construct in an environment where little studies have been done in terms of its influence on participation in school music progams.

Family support. Family support, being a vast social structure, in this context should be understood as to mean the educational level of parents, family background, social class and locality or residence. These aspects of family support have been found to have a significant relationship with students' participation in high school music and consequent academic achievement. Duncan and Magnuson (2005) studied the socio-economic aspect of family, and concluded that the nature of neighborhood, social class, family type, methods of siring, type of family really matter in academic involvement and excellence. As a siring method, (Alex, 2003) asserts that, lower class families tend to be hard on their children removing almost all freedom children deserve. In contrast, middle class loosen up and somewhat emphasize freedom of choice. Middle class children due to the way they are brought up are likely to engage in subjects that train up and enhance talents (Shanks & Destin, 2009). So lower and middle income children are much more likely to participate in music.

Studies are many in family background, however it appears most of them have concentrated their efforts in areas which have a perceived well developed school music programs. The investigations seem not to address family backgrounds as regards places like Africa, where countries vary in terms of having well established music programs. Where availability of music instruments emphasized by school music whose inclination is western, is not only scarce but expensive too. Some countries have strong and advanced programs while others like Zambia do not have. Therefore, the need for such a study as this, which was conducted in that context.

Family motivation is also a very important predictor in decisions children make to participate in school music. This is so because the family is the first socializing agent a child encounters. Therefore, impressions made at this stage are quite lasting. From studies conducted concerning family, Sichivitsa (2007) discovered that most children who were motivated to do choir either had parents who were singers themselves or encouraged them to do so. Siebenaler (2006) also confirmed earlier studies done before his that, family motivation was an influential predictor in continued participation in choir. Unlike the other two studies, Jeff (2009) looked at it from the music director's point of view. Findings were that, directors rated family motivation in form of family involvement as a very important social predictor in enhancing pupil participation in choir. Klonowski (2009) suggests that families that discourage students by not giving support at emotional and personal level as well as in deed, lower the motivation drive of students to participate in music.

However, there is a gap in this literature reviewed on family motivation. It does not bring out family influence in a social setting where music is not given serious instruction from a tender age, let alone in the adolescent stage. This is so in most African countries which gave a reason enough to investigate this phenomenon in that setting.

Gallagher-Mackay, Kidder, Methot, Proulx and Zafari (2013) filed in a report on their findings about the public funded schools of Ontario Canada concerning the gap in poverty and inequality in Ontario schools.The report states that those students who are enroled in schools with high income status, are likely to participate in music programs like orchestra, choir and band.

The current study looked at three schools whose students were from mixed socio-economic backgrounds.The researcher's desire was to investigate and confirm whether findings in the report above would corroborate same results in the schools that were targeted.

A study by (ThienAn & Khuong, 2015) looked at identifying what engenders motivation in the students of music and what can be done to improve music education in Ho Chi Minh City of Vietnam. Quantitative research methods were used together with survey questionnaire using five point Likert scale.The respondents involved a sample of 350 students sampled from six music academies.Among the predictors employed were religion, age, income, inspiration and flexibility. From the results, income ranked among the top three. It came out that income is always a barrier in people trying to realize their life's dreams especially for students looking to realise their dreams in music. One of the reasons is that, instruments are difficult for students of low income to buy and maintain and so they drop out. However the opposite is also true for students within high income bracket who can afford their own instruments and so are likely to participate more (Price, 2010).The sad part is, most students fall in the low income bracket and therefore this adversely affect participation in music at all levels of education.

Social benefits of music. Perceived social benefits are to be sought in areas of career availability, academic excellence and after school social utility of skills acquired. Olusoji (2013) in his research answered the question whether the traditional stigma attached to music and music practitioners had reduced. The findings revealed that most parents have mixed views about music as a career. They contend that it is meant for low achievers in society. Some students interviewed indicated they chose music out of

frustration for not getting the grade to enable them be admitted to university. This is in contrast with what Leung and Xie (2011) noted in their study about the Chinese context where, matrix grade in music is a prerequisite for entrance in a University. However, other students saw career benefits in being a pop star than classical performer due to immediate financial benefits and fame they perceive. This could be one of the major reasons why enrolment and consequent participation in school music programs is reducing.

Research and literature is emerging proving the importance of music to the intellect (brain), society, creativity and healthy wise. The Royal Conservatory (2014) in collaboration with other institutions has carried out scientific research to understand the benefits of music education.The findings reveal that participation in music improves speech and reading ability in both middle and high school students.This is so because the area in the brain that is involved with sound and syllable/word decoding is the same. So development through one means, helps the other too. This has a social implication in the sense that one needs to communicate ably in order to be understood a phenomenon which is very cardinal to human survival. Places of work too need people who can ably communicate the aspirations and enterprise of the corporation which music education helps to give.

The other benefit has to do with creativity. Studies have revealed that musically trained students have a well developed and better inter hemispheric communication of the brain than those who have not and so, are very creative. Creativity is a cardinal virtue in the business world and who does not want a creative employee these days? This is a social benefit which not only is handy in music but for enhancing employability as well.

According to Kalivretenos (2015) creativity is “one of the top-five skills important for success in the workforce” (par. 7). How much can we change the perception of both students and parents by availing such kind of information? It would definitly have far reaching results.

Furthermore, the study revealed that a training in music improves the aspect of empathy and social awareness.This is so because music involves learning to appreciate the highs and lows of sound especially for the human voice.This is directly related to expression of emotion and mood. A training in music enhances this aspect and improves social relations thereof. Music training has an effect on prolonged health and resilience too.This has been proven in neuroscience where cases of autism, stuttering and strokes have been cured through music therapy.The study revealed also that frontal lobes responsible for higher cognitive acivities of the brain are larger in musically trained students, an indication of the ability to think faster, efficiently and handle critical issues (The Royal Conservatory, 2014). These findings are also recorded in the study of Skoe and Kraus (2012) who added that, musically trained students have robust brainstem responses to sound than those who are not.

Performing in an ensemble provides an opportunity for students to meet and make new friends who have the same interest as theirs. This is important because in the society and at places of work they will meet new people some with different likes from them, so they need to learn skills to create and maintain these relationships (Judson, 2015; Kokotsaki & Hallam, 2011).

Further studies indicate that students who have been trained in music are more corporative to their teachers and their parents, they are willing to learn and commit to that, they have self confidence and ably express themselves. Numerous literature indicate that students who participate in music generaly abstain from substance abuse like drugs, alcohol and tobacco compared to peers who are non participants (Judson, 2015).This and many other benefits mentioned above should be the fulcrum of advocacy to increase participation in music programs.

Students' Participation in High School Music Program

The problem of low participation is no longer an ignorable issue. If the problem is even evident in places with a perceived good music culture, then the cause is more than what meets the eye. Kratus (2007) contends that this problem has nothing to do with budget cuts for music education as others have suggested. He rather champions reasons like music education has disconnected itself from the current culture. Students are made to perform music which they rarely hear on the radio, home and so on. The teachers also base their curricular on their goals than the students' needs. Classical music also puts an emphasis on group ensembles while pop which is readily available can be done in their rooms on a guitar or simply a keyboard. Now let us look at literature on participation in detail.

Low participation and reducing enrolment in band in high schools has also been noted by researchers. In trying to understand this, (Kloss, 2013) used qualitative methodology to look at what happens when a teacher of band leaves from a pupil's perspective. To build up his case, histories of bands at three Arizona schools namely Adobe, Branson and Copland high schools were gotten through teacher

interviews. Findings were that, initially the band program was strong and enrolment high. With time, it reduced forcing the teacher at Adobe to switch teaching area while one at Branson left completely. In contrast, findings were not the same at Copland probably due to the small band program they had. From this, the attrition ratio is 1:2, and if this can be taken as representative, no wonder there is a general reduction in band participation. That is the reason why this study investigated the factors leading to this. A related link was made to the earlier study he conducted in (Kloss, 2012) which revealed that, as teacher attrition increased, marching band participation decreased. Also that individual love for music, helped to keep students in the band while others were leaving.

Montgomery (2012) carried out a study in Miami USA by virtue of interviewing band directors of Decatur and Brewer High Schools. The aim was to find out the reasons for the general drop in band participation in these stated schools. Researcher's findings were that, marked low participation was evident between transitional points from middle to high school, a trend observed in other programs too (Emielu, 2011; Falconer, 2013).

The study revealed also that economics played a part in reducing band participation. It was noted that musical instruments were very expensive and some would fetch as much as USD $1000, a price which is way beyond what an average student would afford. On top of this, ensemble expenses would be met by students in buying things like uniforms for marching and other performances. This was not the case with sports which would only demand participation fees and so, it was cheaper for students to join sports (Montgomery, 2012).

The research further revealed that most parents for these students were single. As such, students from such homes would be required to work after school a time they should have been holding their rehearsals. One director stated that students who were free to do extracurricular work were about 40% of the school enrolment. This percentage would be shared with music and other extracurricular activities creating a stiff competition. Due to financial and other factors mentioned above, students would prefer to participate in other programs (Montgomery, 2012).

The other finding was that there were more academic demands and requirements for the students which were lessening the time for students to do extracurricular activities like band rehearsal. One director suggested that the solution would be to change the schedules of these activities to reduce competition especially with music programs this would eventually increase enrolment (Montgomery, 2012; Bowles, Dobbs, & Jensen, 2014).

Another reason for quitting or staying in the band was what Payne (2009) found when he investigated whether there was a relationship between specific personality traits, and timbre preference among high school band students. He used quantitative research methodology with a population of 624 participants sampled from four districts of the southwestern states of USA. The general results confirmed that there was a significant relationship between timbre preference on a musical instrument and specific personality traits when gender was considered. It was further discovered that, to those students who were playing in the band at the time 69.4% were not matched to the instrument of their timbre preference, where as a paltry 26.9% was well matched. This finding is very important in the sense that unmatched timbre preference may affect interest and

eventually encourage dropout of the band. It is also cardinal especially to band directors who are in charge of recruiting members to offer advice and guidance to beginners and continuing students. Finally to help directors and members break certain stereotypes where specific timbres are associated with certain gender. These findings may be responsible for low participation in band.

There is abundant research on the marked dwindling rate of participation in choral music especially at high school level. Observations indicate that the highly affected is the male gender. Castelli (as cited in Siebenaler, 2006), gave voice breakdown, family influence, self-perception as some of the reasons for this drop in number. In his research, a confirmation was made of what earlier researchers found. For Siebenaler (2006), the strongest predictor of choral participation was, “positive support and involvement at home, positive music experiences in elementary school and middle school, a positive self-concept in regard to music skills, and the support of peers” (p. 6).

The study however, did not link the possibility of religious beliefs and church influence as predictors of this result. The time and space in which it was done lacks currency as we are over eight years now from when it was done. With the continuously changing times the results are likely to be affected and prove otherwise. The environment and the nature of respondents used is different bringing to the fore another factor worth investigating. Therefore, this invoked further investigation in Zambia through this study to confirm its ubiquitousness. Especially that this is one of the music programs that is easy to start and sustain because it does not need so much complicated equipment.

Horne (2007) conducted a study in four high schools of the twin city of Mineapolis and Saint Paul in metro area of Minnesota. The aim was to establish the pertinent factors that would be responsible for encouraging or not participation of African American students in choral ensembles, and to suggest a model for recruiting and retaining them.The participants comprised a population of 445 respondents who divided into those who were members of the school choral ensemble and those performing in other multicultural theatrical organisations. A mixed method approach was used with data gathered through observation of choral rehearsals and interviews with staff, students and administrators.The focus of the interviews was to understand the school music culture and scheduling procedures. According to Brinson and Demorest (2014) scheduling is one of the many barriers to choral participation.

From the data gathered through this process, results suggested that introducing interventions which would increase recruitment, participation and retention of African American students in choral participation was needed.This simply imply that there was marginal participation in the schools investigated.The following were suggested as means of increasing enrolment in choral ensemble of these schools:

(a) establishing meaningful interpersonal relationships and connections with students.

(b) careful student-centered preparation and programming (e.g., selecting authentic, suitable repertoire that students can relate to, aggressive advertising,); and

(c) and incentives, such as trips, tours, festivals, contests, and concerts (Horne, 2007, par. 5).

These suggestions are cardinal to the current study in the sense that the ultimate goal is to suggest a program that would enhance participation in music programs in Zambian high schools. Some of these suggestions answer well to the Zambian situation.

Earlier on Tipps (2003) investigated reasons why actively involved adults in choir now may not have been involved in choral activities at secondary school. Participants of this study involved 90 adult respondents who were members of the two collegiate choral ensembles of mid Western State university.The approach used was purely quantitative. Elements that were investigated included enrolment patterns, gender, level of participation, major or non major student and voice part.

The results showed that 82% participated in choral activities though some were not enroled and would eventually drop out of the program.This was related to the conflict in scheduling with academic subjects and this was rated high by most respondents.The other reason for dropping out which was common with women rather than men, was the issue of personality conflicts with the ensemble directors.

Most of the respondents both music majors and non major, indicated no problem with music literature learnt then, but the major problem was the musical inefficience of most choral directors. And so this would lead to dropping out as there would be no motivation on the part of students.

The results also revealed that half of the respondents who were non participants then, had misgivings to get involved simply because they felt their voices were not good enough to be appreciated and included. They also had phobia of the stage and further, their being unable to read music was another hindrance.

The study brought out important issues which are handy to the current study.The currency of these problems was tested to prove whether they still hold. The researcher above was quick to note that the results could not be generalized because they were gathered from one regional university. The number of respondents was too small for that fact too. It is therefore important to conduct a study with a relatively large sample and using generalizable sampling techniques like stratified random sampling which the current study employed.

Dance is a component of extended activity of music education which range from folk to contemporary dances. Folk dances depend largely on the culture and locality. As such, folk or traditional dances of Africa are different from those in Europe, America and Asia. In Russia for instance, we have traditional dances like ballet which started in France (Kassing, 2007) while in Africa we have dances like *ching'ande, mantyantya, kalela, vimbuza* and many others (Tembo, 2012).

In Africa, some dances are for pleasure while others are ritual or spiritual dances. In that case, the one who should perform it becomes important. Therefore, we have dances only for women/girls and those for men/boys. There are also secret dances and those meant for public performance. It follows that, social controls and punishments are attached to secrete dances and public performance is highly regulated. The *vimbuza* mentioned above is a ritual dance performed only by a specially initiated male member of the community. While *ching'ande* mentioned is simply a pleasure dance usually done at gatherings like weddings, initiation ceremonies for both boys and girls and can be done by anyone (Tembo, 2012).

In Zambia, Tembo (2012) notes a general embarrassment in taking part in traditional dances across age groups that is; the young and the old. The trend is quite prominent among the learned who have had a prolonged contact with Western civilization. The feeling is that traditional dances are a preserve of villagers and not the elite. The root of this problem can be traced back to the time when Britain colonized Zambia and introduced Christianity to replace traditional religion. Christianity condemns most of the dances as depicting obscene dance movements which are termed erotic in nature. Hence the feeling exhibited is understood thereof.

Like choir discussed above in the school setting, gender differentiation in terms of perception, preference and choice in most literature is vividly present. Nadine (2013) recognizes that there is a perception that dance is only for girls and women. Therefore, boys generally shun dance. This perception is however contrasted with Goulimaris (2008) who studied a post graduate level in Greece, and found positive attitude towards dance by graduate students with no gender differentiation. This posits a notion that after high school this may not be a factor, as teenage problems may have been shed off at this stage. Though it should be noted that this may not be the only reason for that. Other reasons may oscillate around the issues of culture and how dance is viewed and encouraged.

There appears to be no studies that have linked negative attitudes to dance with culture or with family support, or with religion and church. This is important to note because like mentioned above, each ethnic group has its own dances they value. Therefore, negative perceptions can be shown for school folk dance activities if they lack connectivity.

Şahin and Jale (2011) carried out a research with an objective to find out the music attitude of high school students. They used a total of 390 respondents sampled from nearby four schools. It was found out that there existed a significant difference in attitudes especially by gender. It came out clearly that females had a more positive attitude towards music than males. In their suggested further research, they recognized the existent evidence of students considering music as not being important.

McPherson and O'neill (2010) carried out a research in eight countries namely Brazil, USA, Hong Kong, Mexico, Israel, Korea, China and Finland. Their aim was to evaluate the perception of music as a subject compared to other subjects namely art, mother tongue, science and mathematics. They used a sample of 24,143 pupils broken down to 11,909 females and 10,066 males. The results showed that, music was valued less compared to the other subjects. Among other factors, this could probably be responsible for low enrolment (Emielu, 2011). The sample for this research was indeed big and selected from many countries. It is nearly sufficient enough for generalization as prevailing conditions in most parts of the world.

However, these results are reminiscent of an environment which has western music as part of its repertoire of music though not popular outside the classroom. Students in this environment listen to classical music in one way or the other on radio or mp3 in privacy. Due to this, the researcher was compelled to confirm these results in Africa, especially Zambia to ascertain their consistency. Bearing in mind that classical music is not only scarce in listenership but considered strange, boring and complicated by the general public and students. It is rare to find a house that listens to classical music and enjoy it. Let alone for some churches like New Apostolic church with western influence.

McDaniel (2011) observes that music classes are being phased off in most high schools and that this has a strong correlation to low participation by students. He conducted a study aiming at determining the achievement differences between those enrolled in a music class and those not. The study used a mixed method approach and the sample was selected using purposive sampling involving all Grade 6 to 12 students, staff and administrators of southern district of California. The sample base was very rich as can be seen above because it involved all the stakeholders in music education. However, it has challenges in analysis due to many groups sampled which would need individualized treatment.

The findings revealed that those enrolled in music class performed better than those not enrolled. The quantitative data gathered showed that administrators and staff were in total consent that participating in a music class enhanced proficiency in mathematics and English language in class, and that music class helped students connect school and home which consequently improved their attendance, behavior and success in academics. The qualitative data set revealed that all respondents agreed that music was cardinal to a complete education curriculum (McDaniel, 2011; Halperi, 2011). These findings are very important in the sense that, reference to these benefits in advocacy would help improve enrolment in music class.

The study above however does not bring out the actual number of students that were sampled though a specific number is given for staff and administrators. From the limitations, the researcher acknowledges that the sample was small and hence a need to up the sample and vary it which this research did.

In her study (Stjern, 2012) tried to understand low participation of students in music class and consequent drop out from a point of view of undergraduate students by reflecting on their school music experience at middle and high school. The sample involved sixty-seven undergraduate students comprising those who dropped out and those who continued their music class at middle and high school.

Quantitative approach and survey were used for data gathering which elicited information from three groups; those who dropped music before completing high school, those who did not participate at all and those who participated all way through.

From the results, 58% indicated that they dropped out and a small percentage continued. The reasons for dropping out were linked to having lost interest completely in music, perceived lack of ability and that, as activities became complex, students were not making any progress. Students also noted issues with the teachers of music as one of the other reasons. This particular finding coupled with problems of scheduling and conflicts in time for extracurricular activities, is consistent with what (Tipps, 2003) found earlier on in his study.

In the studies of students' participation conducted, the underlying object has been to address the problem of generally perceived low enrolment in high school music programs. There is evidence of this investigation in Australia, Hong Kong, Singapore, Brazil, Australia, Mexico, Korea, Israel, Finland and USA as shown in Sichivitsa (2007,2008), McPherson and O'niell (2010) and Leung & McPherson (2011). But there seem to be no evidence of this kind of investigation in Africa particularly Zambia. This is a reason enough to carry out that investigation in that particular area to test the findings made in other areas and see if a generalization of findings can be made.

Like Leung and McPherson (2011), the researcher approached this study from the lens of a student to understand what determines and influence their choices to participate in music programs like band, choir, folk dance and music class. The focus also was to identify students' reasons for negative perception of music programs in most Zambian schools and the resultant low enrolment therein.

Moderator Variables

This part will deal with the moderator variables. Moderator variables affect other variables by making the relationship stronger or weaker or may change the direction of this relationship (Eliyahu, 2013). In this study the moderator variables embraced the following; age, gender, school enrolment, religion and family income. Now let us look at each one of them in detail.

Age. Low participation as traced by research studies, occur at middle school to high school. The observation is that, since music is compulsory at middle school, most pupils are compelled to do it and seemingly have a corresponding interest especially in instrument playing. At this stage the average age is somewhere between 10-11 years. Problems arise when they move to secondary school where music is no longer compulsory but an elective. The trend is reduced participation as students opt to study other subjects perceived to have lucrative future benefits. The ages at this stage may be way somewhere around 12 and above (Emielu, 2011).

In earlier studies, (O'Neill, 2001), led a group of researchers in a study project which was conducted over a period of two years at a primary school and junior secondary school. The aim of the study was to establish the influence of socio-cultural factors to student engagement in music. They desired to trace the students from the last year of

primary school to the transitional first year of junior secondary school and monitor their choices at these two different environments and stages. They named the stages of these observations as waves one, two and three. The responses were elicited by virtue of a researcher designed instrument distributed to individual students.

Wave one was completed while at primary and waves two and three were done at selected secondary schools. Among the many findings and results, it came out that there was a general decline in the number of students who continued to play an instrument as compared to when they were at primary. The number of completed questionnaires can attest to that effect. Surprisingly, there was an increased level of listening to music especially not from the radio but own mp3 an indicator that they had control on what to listen (O'Neill, 2001).

The point of consideration therefore here would be, do such phenomenon always show the same results in all societies? Or each society in terms of age experience the value of music differently according to orientation or values impressed upon. This was the quest this research tried to understand in the African set up.

Gender. Participation in school music by gender has been widely studied by many music researchers starting from the 80's until now. However, it would be dangerous to consider gender as a sole influence in terms of how it relates to choices students make to study music. Reasons being that gender is influenced by other complicated factors such as culture, religious traditions, familial values and peer group inclinations. Orientations that come from the mentioned factors will affect their world view for instance on the choice of an instrument to play. When considering a bass guitar by virtue of what media has portrayed, it appears to be a man's instrument and so a girl

would have apprehension in choosing it for study. This means that there is a culture surrounding the use of that instrument (Green, 2013). Despite these cultural views slowly being broken now with time they are still cardinal in understanding the push factors for low participation in music.

Studies in gender in relation to music education started in the UK in 1980 when it was observed that more girls than boys enrolled for General Certificate School Exams (GCSE). It was further noted that the results for girls were generally better than those for boys. It was also noted that, they were affected by negative peer pressure especially for core and extracurricular music activities that were deemed feminine. These included gentle sounding orchestral instruments, singing involving falsettos or any form of classical music. The attitude was however positive when boys were allowed to engage in music activities that were perceived masculine like using music technology and other forms of improvisation devoid of conventional music notation. Though current trends suggest an improvement in this phenomenon, it still is a case in most parts of the world (Green, 2013).

Though the exceptionally gifted boys have been able to beat the odds of this negative peer pressure, at secondary school low participation by gender is still a problem. Most boys are not choosing music as a career preference because they do not see any prospects of it being a gainful employment and hence consider it useless or trivial. The paradox is that the music world in terms of composition, Disc Jockey and paying music jobs has always favored men. It can be seen in the famous names like Mozart, Handel and the like, who have been highly advertised and idolized by the music world.

To the contrary, there are few women who are famous let alone on the popular stage. This means that boys have role models to look up to, while girls do not. Despite this, girls are still willing to take up music for study and still continue to play in the orchestra (Green, 2013).

It is important to consider gender studies in relation to choices to study music in high school concerning students in Africa and especially in Zambia. This is important to establish whether findings in UK would be held as ubiquitous especially considering the fact there is still stigma on a girl child learning music especially playing an instrument. Especially also that most families would not give priority to buying an instrument for a child to learn let alone depend on the provisions of the school.

Enrolment in music class. In California in the year 2004 particularly September, a report was presented by the Music for all Foundation organization using data obtained from the California department of education showing the status of music in public schools. The data spanned over a period from 1999 – 2004 translating into a duration of five years. The report indicated that the general enrolment in public schools had increased by 5.8 %, on the other hand enrolment of students participating in music programs had dropped by 50 % translating in a loss of 512,366 actual students, a situation indicated as the first of its kind especially involving a single study area. This prompted many schools to either trim or do away completely of the music programs (Kratus, 2007).

There were reasons championed for this decline one being the government budget cuts that had affected most schools then. This budget cut ended between 2001 – 2002 when there was an improvement in the economy country wide. This from common knowledge and sense would have triggered an immediate increase in enrolment in music programs. However, the situation did not improve at all. In fact, there was an increase in

other arts related programs like dance, drama and art. This would further indicate that there were other factors deeper enough to cause this decline than what met the eye (Kratus, 2007).

This case would have been understood as perhaps being an exclusive case for California alone, whose causes would have been perhaps administrative or cultural. To the contrary, the 2005 report released about the status of music in Canadian public schools proved otherwise. The report conducted for the Coalition for Music Education in Canada revealed that 20 % of music programs in Quebec and 21 % of those in Ontario had indeed declined over a period of two to three years. The enrolment levels had indeed gone down. This was indicative of the fact that music had tipped in most places hence affecting general enrolment in music programs (Fitzpatrick, 2013; Kratus, 2007).

In Hong Kong, the measure of music enrolment was investigated in terms of the number of students who sat music exams. Leung (2010) showed that in 2006, from the total national candidature, only 0.26% wrote the exam, while in 2007 the number increased slightly to 0.34% but dropped again to 0.24% in 2008. Even when it went up, the interval of lift is not significant at all. It is discouraging also to note that all the three percentages indicated, are way down below one percent.

In most secondary schools world over, the class is shared with fine art. The observed trend is that, a large number of pupils elect to go for Art and other subjects than Music (Williams & Dammers, 2014). Interestingly, teachers of music and art are trained at the same college. As observed by Digolo,Andan'go and Katuli (2011) that, music departments world over are generally small, Zambia has also more schools offering fine art than music. Perhaps this can be attributed to socio-cultural factors concerning pupils

and teachers, or perhaps the training mode teachers receive in colleges (Gove & Vaizey, 2011). Teachers may not be very confident also to handle classes and so abandon music all together especially if it is not offered and they have to start the music department.

Religious affiliation. Every one of us belongs to a religion of some kind. This religion has a greater bearing on our lives in terms of how we behave, speak and make decisions and perception of contentment in life. Patrick (2006) says that, "academic expectations, level of education attained, school attendance, and academic performance are all positively affected by religious practice" (p. 97).

In the world today there are about four major religions to which all of us subscribe to in one way or the other. These are Christianity, Buddhism, Hinduism and Muslim. Each religion has its own teachings and doctrines which may command one to do or not to do something, in order to be meaningful members, and to attain the individual and group aspirations. For example Jehovah's Witness children usually present written requests to heads of schools containing activities they should be exempted from like not singing the national anthem or any song, public prayer, to be elected to certain student bodies, celebrating birthdays and holidays (Shoop, 2006).

With the world now becoming increasingly complicated and diverse in nature, the place of religion in most public schools is now a source of contention. In USA, the constitution stipulates that, "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof" (Shoop, 2006, p. 2).The meaning of this is that public schools should not block students acting from own volition to exercise their religious faith or engage in activities of that nature.

This neutrality by schools informed by the constitution, has brought problems with some religions like the Muslim, who view certain repertoire of songs like rock, brought in for visual or aural analysis as offensive to their religion. As such, most Muslim parents do not allow their children to learn music in schools (Bari & Alam, 2007). This implies that there is a general perception among Muslim parents that school music compromises morals which the religion strives to control through its teachings. Furthermore, that the government by its neutrality in the constitution is not supportive in upholding these virtues.

A case in time is what Clark (2010) reported that, a good number of Muslim children are being withdrawn from music classes. The reason brought forth is that the Muslim religion is against instruments taught in schools. Muslim music emphasize the use of voice rather than instruments like strings, wind and brass. Nearly half of the Muslim music students in USA were withdrawn from music classes in 2010. This was done despite the government policy forbidding such an act.

There appears to be very little research studies in the area of religion and how it determines students' participation in school music programs, let alone education in general. Hoi-yan (2003) did a comparative case study of two secondary schools in Hong Kong, to find out the influence of socioeconomic factors on students' participation in music extracurricular activities. The target was perceptions of teachers and students.

Quantitative research design was used in the investigation with major descriptors involving family factor, school factor, peer factor, social factor and religious factor. Survey questionnaires which are self and group administered were used to gather data. The sample included 32 teachers and 805 students.

The findings revealed that family support was the highest predictor coupled with school surrounding as a contributor to promotion of music. There was no significant difference found between religious factor and school music activities. May be the instrument used was not appropriate or because religious school environment and historical perspective was used in the measurement. May be the nature of the respondents too could be a factor. Since the study was done in an area where multi religions exist, could have influenced their responses and hence affecting the results that came out.

The study did not look at religious factors in relationship to motivation in school music but extracurricular music that is, outside the school. It was further looked at from religious school environment point of view as the two schools belong to the Catholic Church. Therefore creating a gap in the influence religion has on students' participation in high school music programs which this research endeavored to address. The researcher's interest was boosted by the fact that most Zambians are very religious in nature.

Denominational affiliation. Apart from one being a member of a bigger entity religion as discussed above, we all somewhat belong to specific denominations. Some denominations have been known to be very musical as regards worship music and general singing in church while others are not. Some have adopted the classical way of singing and some have found solace in the ambits of contemporary music and the new style. Furthermore, others have emphasized instrumental and yet others have found pleasure in accapela and have further discouraged instruments in worship.

The question is can we find a difference in the way music is appreciated as regards the church one belongs to? Do music activities that the church emphasize and allow have a bearing on participation in music programs at school?

For instance Roman Catholics believe that notation is important but it does not transcend the import of the word itself. In this case, the word of God it conveys (Tucker, 2012). The implication is that, if instruments or any form of accompaniment obscures the word intended for the audience, then music ceases to serve its purpose. This was the very reason Gregorian chants were invented. It may further be said this denomination might not allow loud kind of instruments let alone voice in order to amplify the word. A child from this kind of orientation might prefer sung music at school than instrumental and may most likely participate in one music program only.

Seventh Day Adventist members believe in the sanctity of the weekly Sabbath. On this day all activities music inclusive is dedicated to worshiping and reverencing God. Therefore rehearsals for choir are not encouraged on this day let alone worship (Seventh day adventist church, 2015). Moreover, that is not to say they become holy only on the Sabbath. A child oriented in this manner living is likely not to participate in music at school due to rehearsals and competitions happening on Saturday or Sabbath. However, it is also true that Seventh Day Adventist view music as a means of ministering and so are likely to join singing groups or bands both at school and home where this can be realized (Seventh Adventist Church, 2014).

Family income. Family incomes are a prime consideration when it comes to successful academic pursuits (Blazer, 2009). They play as energizers to others who seek for a better life, while for others it is a deterrent to academic pursuit. On the other hand, higher incomes of parents are a passport for some children to relax their efforts at

school because they are already comfortable in life. Unless stringent measures are put in place by parents or guardians to remove the laissez faire attitude some students embrace because they have it all, academic success may not be attained.

In their research, (Nicholas & Antonio, 2010) used household income, race and gender as indicators in shaping parental involvement in children's education. Their observation was that, family income is an important factor which helps parents to get involved in their children's education.

These findings above, confirmed results of earlier and current researches conducted by Reeves (2009), Sohnly (2010) and Pellino (2007). They hold that, family income is one of the strongest predictors for school achievement.

Source of income. In most research studies, the findings have shown that family income is paramount in the success of students participating in music programs. A research finding notes that, not only is the availability of this income cardinal to educational pursuit, but where it comes from is paramount (Barón, 2009). It is further pointed out that earned income is usually a positive contributor to academic pursuits because it is at least stable and sustenance of academic pursuit is almost guaranteed.

Lacour and Tissington (2011) reviewed the effects of poverty on academic achievement. The findings reveal that poverty is correlated to low achievement in academics because it limits the resources and tools available to the student to adequately realize a full potential of their academic ability. These students usually struggle and continuously compete with students who have to attain same educational achievements. These resources like music instruments may only be available at school but not in the home for continued practice and excellence. The source of this income becomes very

important as it is a measure of whether academic pursuit will be sustained or not. The study further found out that family income and source of income are important factors affecting academic excellence.

The above literature, revealed what influence students to participate or not in high school music programs. However, more research needs to still be conducted. This would in turn lead to designing innovations that are sensitive to their culture, church beliefs and personal values.

Theoretical Framework

According to Barbara (2009), Skinner suggests that "Overt behavior can be completely comprehended in terms of responses in the environment" (p. 217). From the statement it can be inferred that we can only make sense of why someone has said or done or chosen something, if we look to variables found in the environment.

These may constitute things like cultural responses, frustration from others, perceived future or immediate benefits and many others. All these influence the way we think and consequently affect the goals we set, the decisions (choices) we make and the plans we lay down. The above compete for prominence in affecting the brain in decision making where overt behavior is the consequent product (Cohen, 2005).

Looked at critically, the above influences all fall into two categorical group of music education context and socio-cultural factors. So because man is a social being who continuously learn from the environment he hails from, his behavior is best understood within the ambits of this theory.

This study was based on three theories namely activity, socio-cognitive and self-determination theories. The activity theory was first formulated by Aleksei Leontiev a Russian Psychologist in the 70's as a reaction to reformation informed by socio-cultural demand of Marxism. The foundational pillar of the theory is activity involving socio-cultural interaction of the subject (people or ideas) and the object (the immediate world) deemed to be transformative, purposeful and developing within the interactive structure.

It endeavors to understand human interactions in terms of the use of tools and artefacts especially where these tools are in the cultural context and in constant rapid change. In music education, use of technology has been one of its focus.

In music education, the theory has also been used as an intervention model for shaping and increasing student participation in activity engaged. Other fields of use are the psychology realm and most often in the technology world especially to do with computers and production. (Hashim & Jones, 2007; Kaptelinin, 2014; Thomas, 2014).

Figure 1 shows a diagrammatic representation of the theory. Many diagrams have been propagated by many researchers and social scientists wishing to put a point across, but this is one of the simplest in nature and easy to understand.

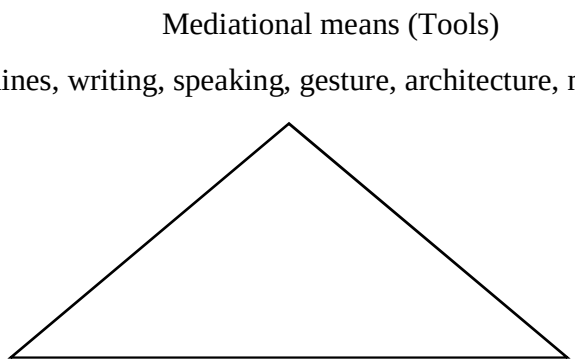

Figure 1. Diagram of simplified mediation form of the activity theory

In the study it was used to understand the independent variable music education context, as regards music technology and quality music program and how this has an influence on students taking up music programs or not. Therefore, the activity understudy from music education context was the use of selected music technology components as listed in the operational definitions. Since the theory has also an aspect on socio-cultural influence, it was used to understand music education context in collaboration with other socio-cultural factors like peer influence, social benefits, as determinants of students' participation in high school music programs.

The Socio-cognitive theory was modelled and popularized by Albert Bandura in 1977. It is a motivation theory which is premised on the belief that behavior is as a result of the interplay between the individual and social- environmental factors. Its pillars are the three constructs personal factors, behaviors and socio-environmental influences. It recognizes self-efficacy as a prime motivation that affect a student's task choice, persistence and achievement. It is commonly used in areas of career choices (subjects), manipulative skills and health (Schunk, Meece, & Pintrich, 2014).

Personal factors as an internal construct represent individual's previous performance, aptitude, self-efficacy, values and mood. Socio-environmental factors refer to external factors that may influence goals or decisions of an individual. From the long list, it includes peer group, opportunities for self-development, campus and facilities (Hsu & Yuan-fang, 2013; Lock & Latham, 1990).

Behavior is a modelled product of the interaction between personal and socio-environmental factors which involve a process of attention, retention, production and motivation (Schunk, Meece, & Pintrich, 2014). See figure 2 for diagramatic representation of the socio-cognitive theory.

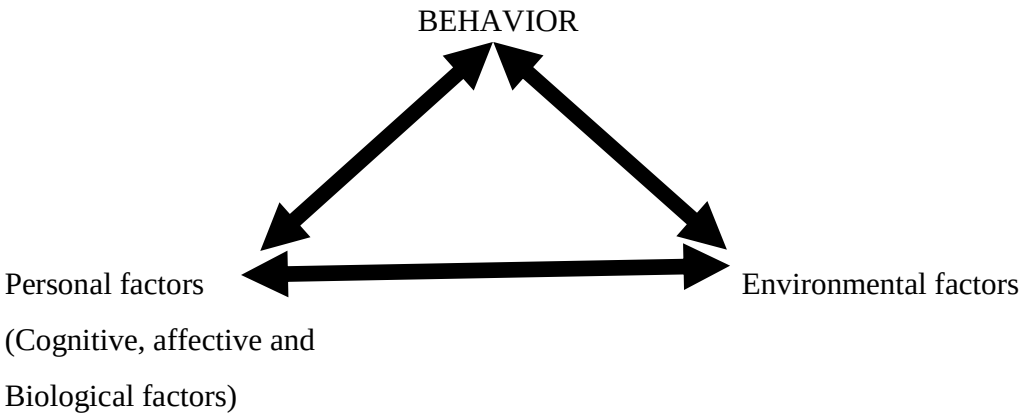

Figure 2. Diagram of the socio-cognitive theory

In this study, the researcher used this theory to highlight the relationships that exist between independent and dependent variables. Socio-cultural factors was considered under socio-environmental factor part of the theory. While personal profile fell under the personal factor hub of the theory. Overall, the relationship was linked to students' participation in high school music which is similar to motivation.

This study was also based on the Self-determining theory invented by psychologists Edward Deci and Richard Ryan in the mid 80's. It is a motivation theory which is premised on the belief that reasons for individual's choice to participate in an activity and continue and increase their growth therein, can be understood in the continuum of self-determined behavior.

The proponents opined that people participate in activities for various reasons. The reasons and the motivation to do so however are made stronger when the following psychological needs are met. These include autonomy, competence and relatedness.

Autonomy involve control over things like choices, reflection of ideas and behavior without subjected control from external forces or pressure. Competence focuses on ability to interact and manipulate the environment proficiently to desired standards. While relatedness emphasizes the relevance of the phenomenon as viewed from the social context. It also involves the feeling of closeness and belonging to significant others. Relevance of the phenomenon also extends into aspects like, the relevance of things like curriculum, classroom culture and so on (Capstick, 2011).

The theory has been used widely in music in the area of how students are motivated to study music courses. Music is usually an elective in schools and so autonomy in choice is important. However, these choices are not easily made until an individual identifies self-competence or capability which may stem from comments of significant others or peers or just a belief in self.

Furthermore, this is married with relatedness and success in music tasks accomplished in the past leading into participation music programs which is a psychological needs satisfaction as stated above. Therefore, it is well fitted for this study.

See Figure 3 for the diagrammatic representation of the theory depicting autonomy, perceived efficacy or capability, social connectedness, engendering self-determined motivation for physical activity culminating into increased and maintained physical activity and well-being.

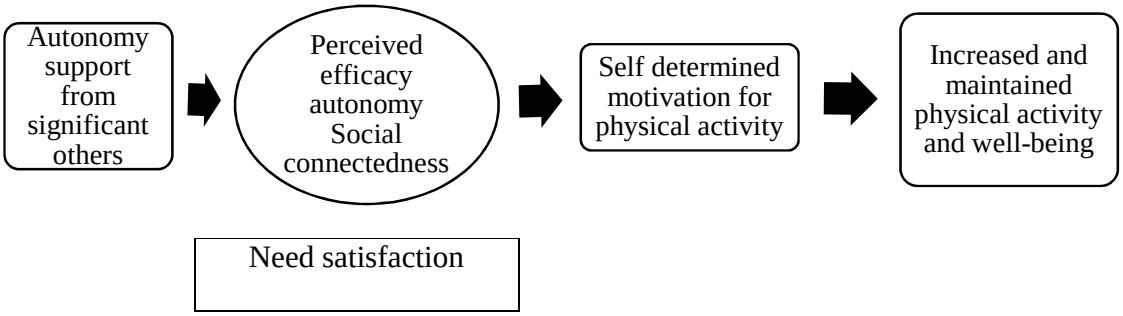

Figure 3. Diagram of self-determining theory.

In this study, the theory was used to understand students' participation in high school music programs as a dependent variable. In collaboration with the predictor variables music education context and socio-cultural factors, the researcher used it to explain the theory's constructs autonomy, competence and relatedness and show how they are responsible for students' participation in high school music programs. As stated in the preamble of this theory above that autonomy, competence and relatedness are responsible for satisfying the need to participate in music programs, devoid of that satisfaction diminishes this desire.

Therefore, these constructs were understood in the light of their church's teachings and how they affect their choices (autonomy).They were further understood in the nature of their family background/support and how they help their abilities in music (competency). Finally they were understood in terms of how music activities students get involved in relate to home (relatedness), church and participation in music programs at school.

Research Paradigm

Figure 4 below is a research paradigm summarizing the variable that were measured. Shown is the relationship that exist among them beginning with independent, moderator and dependent variables culminating into a music program framework as an output as indicated by arrows running from left to right on the figure.

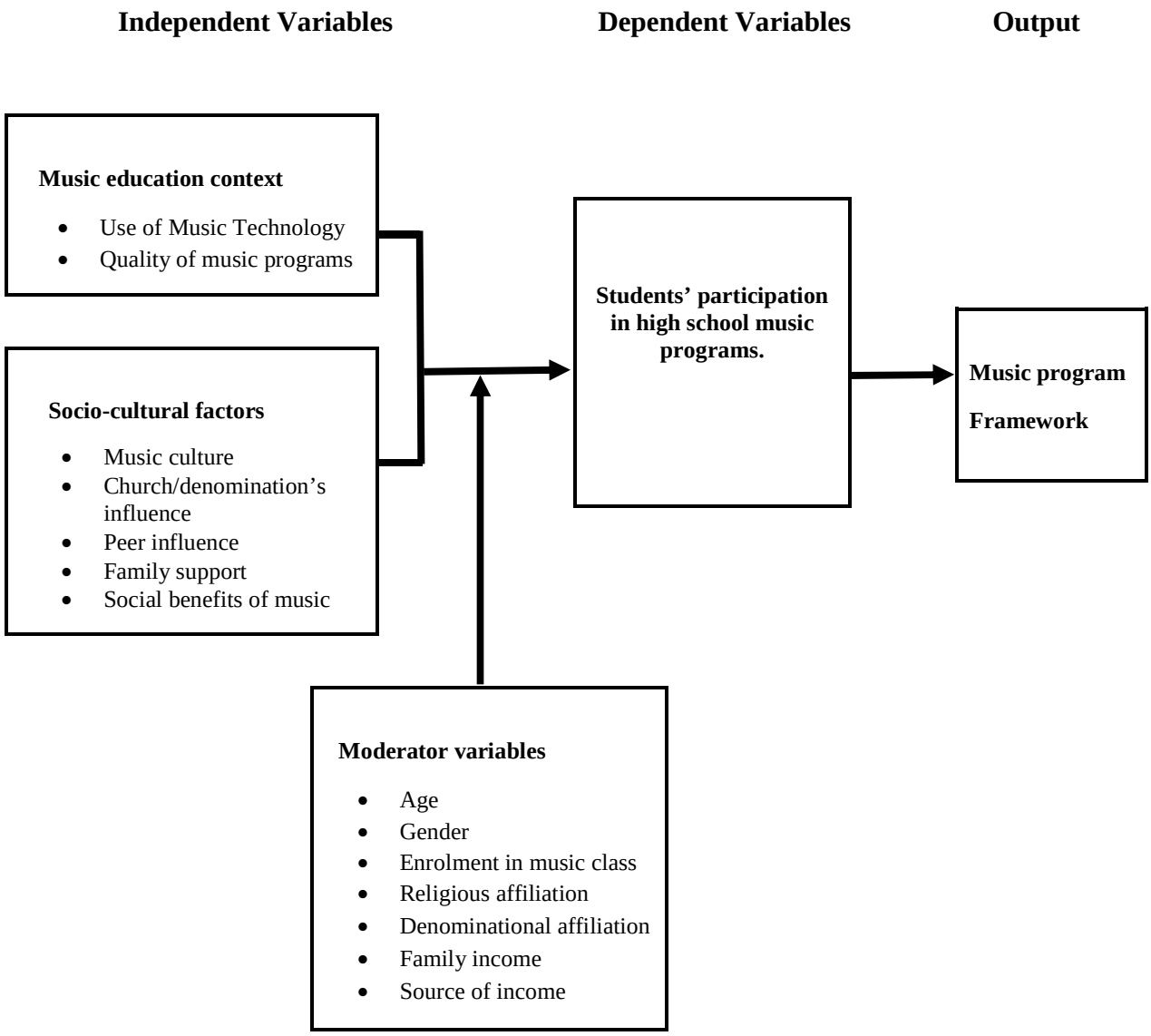

Figure 4. Research paradigm

In Figure 4 there are two independent variables which are shown on the left side of the diagram. The first one involve music education context whose dimension is music technology and quality music programs. The second involve socio-cultural factors whose dimensions encompass music culture, church/denomination's influence, peer influence in music, family support and perceived social benefits. The above are then followed by the moderator variables whose dimensions are age, gender, enrolment in music class, religion, and family income.

On the right is the dependent variable which is indicated by students' participation in high school music programs and the dimensions are band, choir, folk dance and music class. That constitutes the problem which was measured. In the study, the paradigm was used to explain the music education context in terms of use of music technology and effect of quality music programs and their perception of socio-cultural factors in terms of the dimensions above. Furthermore, the mediating effect of the moderator variables on other variables was also considered. Students' participation in high school music programs was considered in terms of the measure of the level of involvement in band, choir, folk dance and music class. Music education context, socio-cultural factors and moderator variables was further measured to determine existence of a significant relationship and difference in students' participation in high school music programs. Finally, the relationship among all variables was considered to determine availability of variables that highly predict students' participation in high school music programs.

Finally the far right position of the paradigm, shows the output which involved suggesting a music program framework. As a contribution to the body of knowledge, the findings thereof and the culmination of the study, led to proposing a music program

framework which would be used by administrators, teachers of music and interested stakeholders, to innovate and modify their music programs to enhance student participation in high schools. It should not be deemed as a replacement but rather, a supplement of existing programs.

Definition of Terms

This section contains some definitions of the major terms as they have been used in this study. This therefore implies that, the meanings ascribed here may differ from the way they are presented in the dictionary.

Church /denomination's influence implies the beliefs that a student has which are as a result of the denominational doctrinal teaching experienced through the agent of the church and the parents.

Denominational affiliation refers to specific churches students are affiliated to and worship from.

Enrolment in music class refers to enumeration of students who are either enrolled in music class or not.

Family income implies the parents' means of sustaining the family. It includes their monthly or yearly salaries.

Family support implies the orientation a student has gone through at home which involve family background, the influence that parents, siblings and other members of the family have had on the student. This include the kind of play, songs, rules, family values taught and so on. Further, it includes motivation through encouragement by virtue of word of mouth or through monetary support to buy a musical instrument or paying for music tuitions for in school or outside school music studies.

Music culture implies the lived life of the Zambian society which embraces dances, traditions/customs, songs and music values. It also takes into account the attitudes towards the above components of culture and consequent outlook and acceptance of other views, concept and ideas foreign to the culture.

Music education context refers to the environment that supports music learning which embraces use of music technology and the quality of music programs.

Peer influence implies that force which attaches a student to friends. It controls the way a student behaves, makes decisions and choices in school.

Social benefits of music implies how society looks at music and its advantage in the social setup especially where employment opportunities are concerned, also as means for becoming famous and rich.

Quality of music program this refers to nature of an envisaged good music program which include meeting student needs, value and support by principals, enough time on the time table, non-conflicting music time table with other subjects, connection between class and instrumental program, availability of resources and support by general staff and the community, offered from year 1 to year 12 of school, covering a wide range of activities, funded in terms of performance in and outside school and quality of instruction given.

Religious a**ffiliation** refers to world religions like Christianity, Buddhism, Muslim and Hinduism to which one can belong, and how it influences choices in school music.

Socio-cultural factors refers to factors of the society, which impact greatly the choice processes and biases of high school students. They comprise music culture, peer influence, perceived social music benefits, family support and the church influence.

These factors determine the students' desire to either participate or not in school music programs as they weigh their value systems. The value system is then processed through constructs of autonomy, competence and relatedness.

Source of income refers to where the income of guardian/parents of students comes from. This includes government, businesses, farming and private companies.

Students' participation in high school music programs refer to high school students' level of involvement in music programs such as band, choir, folk dance and music class.

Use of music technology refers to employing electronic and non-electronic gadgets to encourage and boost interest in learning music. Examples include equipment such as keyboards/synthesizers, microphones, computers, recording and editing soft wares, music writing soft wares, projectors, YouTube and music instruments.

Chapter 3

METHODOLOGY

This study investigated music education context and socio-cultural factors as determinants of students' participation in high school music programs. The desire was to understand the relationships that exist among the variables. Furthermore to ascertain if any of the variables could significantly predict continued participation in school music programs. Therefore to adequately address the problem at hand, this chapter contains a detailed description of tools and techniques the study used. The components of the chapter include the research design and the methodology, the population and sampling techniques, demographic profile of respondents, instrumentation, data gathering procedures and finally the analysis of data.

Research Design

This study used Predictive-correlational research design. The design focuses on identifying from the given variables the one that would positively predict the outcomes. Its premises are founded on the use of predictor and criterion variables by way of observing their relationships and the nature of those relationships. It does not manipulate any of the variables but considers the correlation of two or more variable at a time, with a view to draw conclusions from statistics alone (Al-Mahmood, 2011; Rippy, 2014).

In this study the predictor variables are music education context, socio-cultural factors and their dimensions. Prediction correlation design was used to observe the relationships these predictor variables have among themselves, and whether there is one which highly predict students' participation in high school music programs.

Along with the research design above, the study employed quantitative methods. Quantitative methodology aims at setting a test to the existing theories bringing under scrutiny the aspect of relationships borne by the variables. Numerical values are then assigned to the measurements realized which are further subjected to statistical analysis. Results found from the analysis are discussed as findings, and recommendations as probable solutions are also supplied (Creswell, 2008).

Population and Sampling Techniques

A pilot study was conducted in May 2015 at a high school purposively sampled in Pemba district of southern Zambia. Fifty respondents included in the study were sampled using Stratified Random Sampling for ratios between gender while using grades 10, 11 and 12 as strata. Finally Simple Random Sampling was used for the actual samples.

Respondents of the main study were by May 2015 enrolled students in their respective schools. One high school each from Kalomo, Monze and Livingstone districts was purposively selected and used for this study. A total of 289 respondents were used for the main study see Table 1 for distribution of respondents per school per district.

Table 1

Distribution of Respondents

Schools per district	**Population**	**Distributed Questionnaire**	**Retrieved Questionnaire**	**Percentage**
Kalomo	100	100	99	99%
Monze	100	100	91	91%
Livingstone	100	100	99	99%
Total	**300**	**300**	**289**	**96%**

Schools were sampled using Purposive Sampling based on a criteria that, they offer relatively good music programs, they have been consistent in offering music for the past twenty years, they are active in music extra-curricular activity competitions involving folk dance and choir running from district to national level, their performance on national music examinations has been exceptional and have provided candidates for these examinations consistently for the past twenty years.

Stratified Random Sampling was used to sample the respondents with grade levels 10, 11 and 12 used as strata. Stratified Random Sampling requires breaking down the total target population into smaller groups called strata (Crossman, 2015).

Using the following formula: $nh=(Nh/N)n$ (Berman, 2015), individual total number of girls and boys over the grand total multiplied by the sample of 50 and 100 respectively for pilot and final study, was used to compute the sample to be drawn for each gender per grade level. Then using the gender proportions of the computation, Simple Random Sampling was used to select target sample of 50 for pilot and 100 for final study across strata per school.

Demographic Profile of Respondents

Graphic representation of the respondents' profile is shown in the figures below. Twenty-six percent were 18 years and that constituted the average age too. Fifty- six percent were male with 44% of both male and female enrolled in music class. Sixty-nine or 24% were not enrolled in anything. There were 99% Christians with 40% belonging to the Seventh Day Adventist church and two or 1% missing information on denomination affiliation. Most of the respondents' parents/guardians (41%) earn 2000 and above Zambian Kwacha and the source of income is business (42%). There were 61 or 21% with missing information on family income and 28 or 10% for source of income.

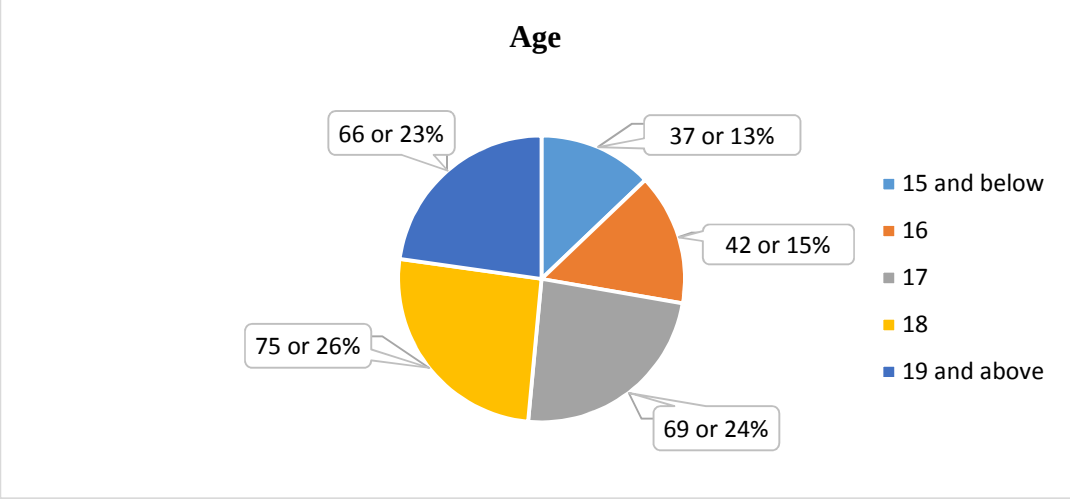

Figure 5. Age of the respondents.

As shown in Figure 5, the biggest age group was 18 years old (26%), which was followed by 17 years (24%) and the smallest age group was 15 and below (13%).

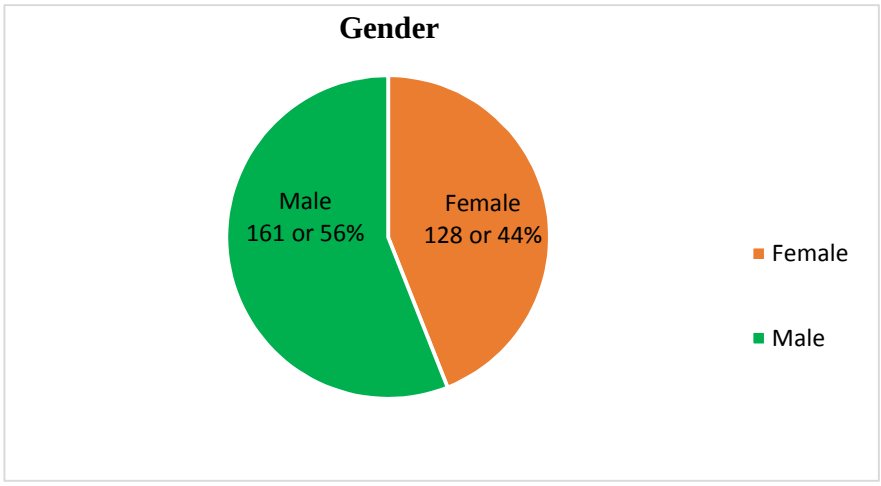

Figure 6. Gender of the respondents.

Figure 6 presents gender, the figure indicates that males constituted the biggest number of the sample (56%) and females were the least with 44%.

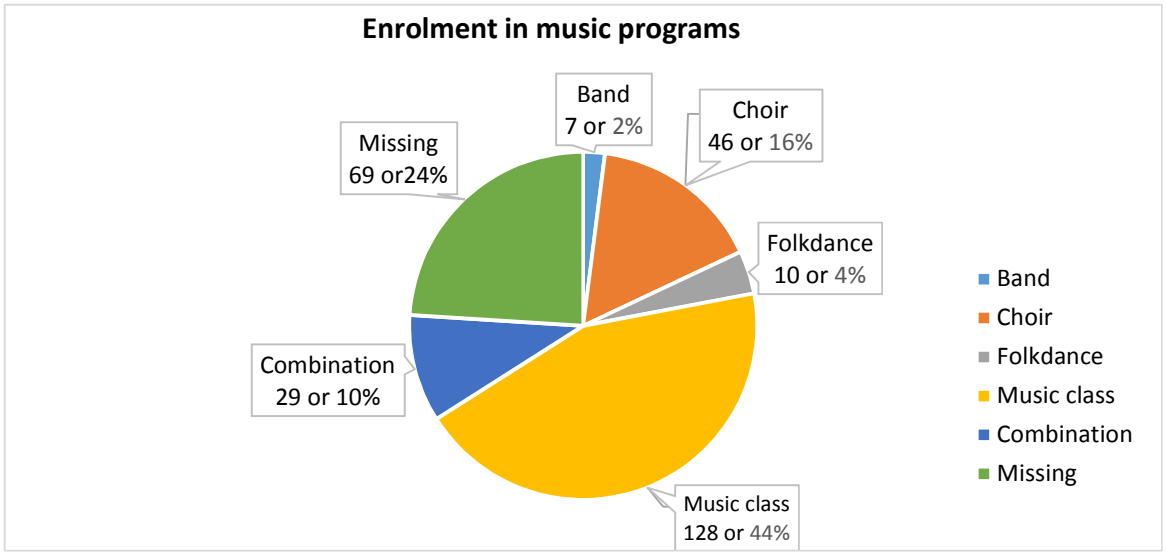

Figure 7. Enrolment in music program

The highest percentage in figure 7 was enrolled in music class (44%), followed by those not enrolled anywhere (24%) and band was lowest (2%).

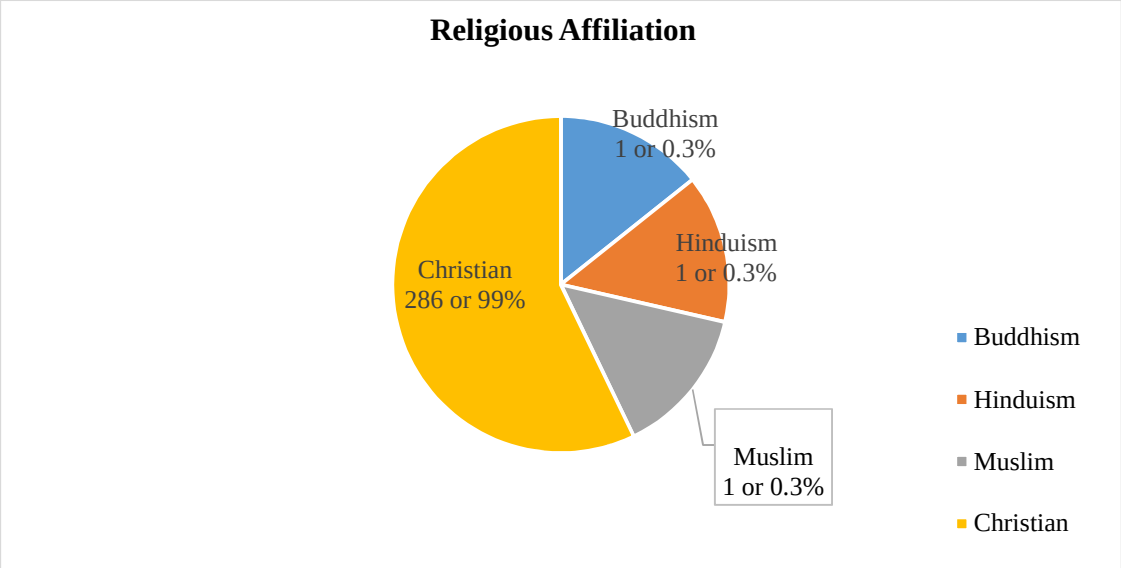

Figure 8. Religious affiliation of respondents.

There were more Christians in the sample (99%) and Buddhism, Islam and Hinduism shared the lower slot with 0.3% respectively

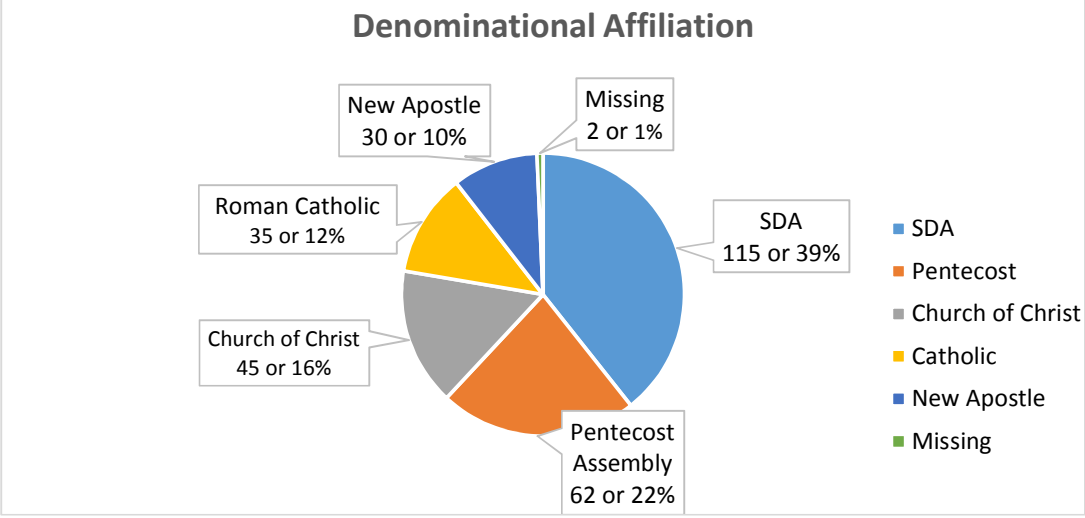

Figure 9. Denominational affiliation of the respondents.

As shown in Figure 9, the largest number of respondents were members of the SDA church (39%) followed by Pentecost with 22% and the least was the New Apostolic church (10%).Those with missing information were 1% of the sample.

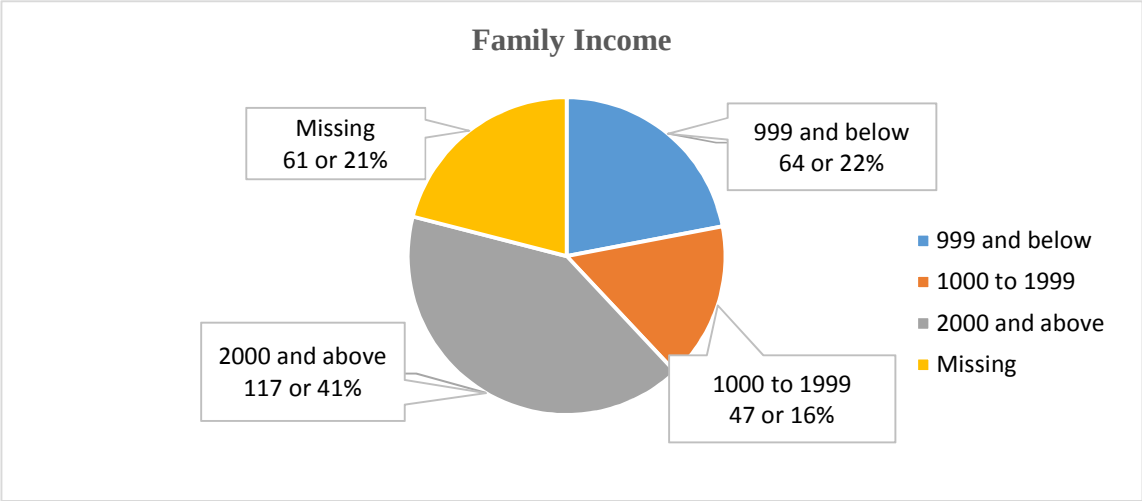

Figure 10. Family income of parents/guardians.

As shown in Figure 10, 41% parents earn 2000 and above Zambian Kwacha and the lowest were those earning 1000 to 1999 Zambian Kwacha (16%).

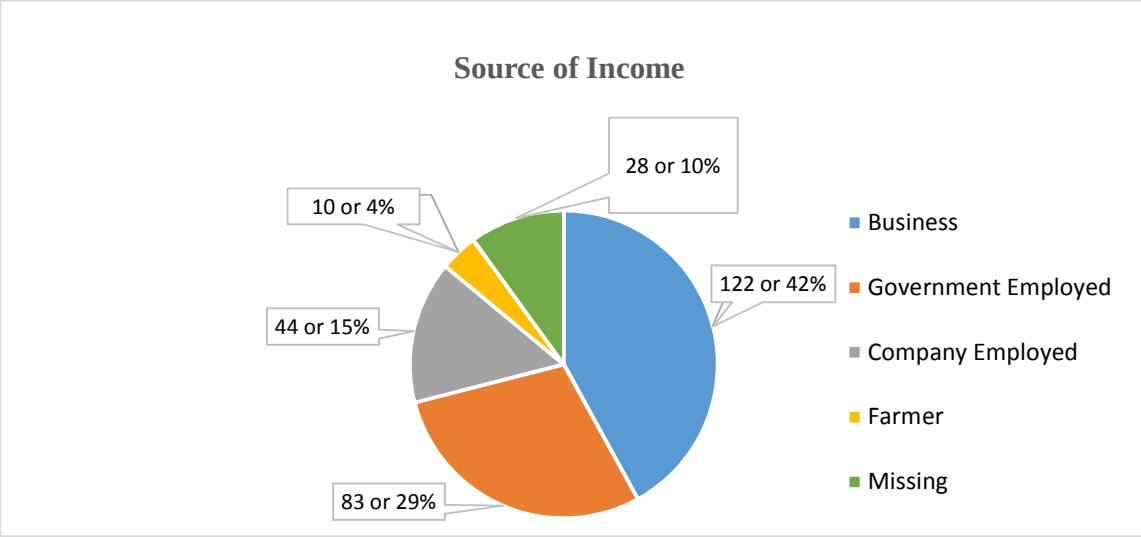

Figure 11. Source of income of parents/guardians.

As shown in Figure 11 above, the highest respondents had their parents' source of income coming from business (42%) followed by those who earn government salaries (29%) and the lowest was income from farming (4%).

Instrumentation

This study was conducted using questionnaires as an instrument for collecting data. It was purely a quantitative study using self-constructed closed ended questions. Close ended questions were chosen because they are convenient (Battey, 2015).

The self-constructed questionnaire was subjected to content validation using seven experts. Reliability was achieved by subjecting the instrument to a pilot test using respondents outside the target sample (Kimberlin & Winterstein, 2008).

The pilot study was conducted in a separate school other than the three which were targeted for final data gathering by a trained research assistant. This high school is in Pemba district of southern province. Like the schools selected for final data gathering, its chracteristics are that: it offers relatively good music programs and has been consistent in doing so for the past twenty years, it is active in extra-curricular activity competitions involving folk dance and choir and has faired well on national music examinations with consistence in providing candidates for these examinations.

Permission to conduct the study was sought by way of presenting an endorsed letter from Adventist University of the Philippines. After permission was granted, the study was then conducted. Stratified random sampling was used with a target sample of 50 respondents the sampling was as follows:

Students were grouped in three stratas using grade levels which are grade ten, eleven and twelve. Using the total school enrolment for boys and girls, the population of the study per school in that manner was determined.

Then using the school total for boys and girls per grade level, computation was done to ascertain how many boys and girls would be randomly chosen as follows;

$nh = (Nh/N)n$ $nh = (Nh/N)n$

$nh = (477/1032)\ 50$ $nh = (555/1032)\ 50$

$nh = 24$ boys $nh = 26$ girls

Each student in the strata was assigned a number. Using the two numbers above, a simple random selection was done for boys and girls to get the designated proportion of the sample. The selected students were then given the questionnaire to answer. Having done this, it was anticipated that the results would be representative and as close as possible to the expected outcomes in the final gathering.

The instrument comprised four sections. The initial part highlighted demographic information which included information on age, gender, enrolment in music class, religion, and family income. To understand the concepts of religion and family income better, religion was divided into two components which are religious affiliation and denominational affiliation of the respondents. In the same vein, family income was understood by dividing it into monthly income range and source of income.

The second part measured music education context in terms of level of use of music technology and quality of music programs among respondents. A four point Likert scale was used (see Table 2). A Likert scale is a collection of answers drawn from Likert

items which are arranged in a balanced manner on both sides from a neutral point to avoid biases in responses (Vanek, 2012). The scale used ranged from *strongly agree* to *strongly disagree*.

Table 2

Interpretation of Music Education Context

Scales	Responses	Mean Interval	Verbal Interpretation
4	Strongly Agree	3.5 – 4.0	Very High
3	Agree	2.5 – 3.49	High
2	Disagree	1.5 – 1.49	Low
1	Strongly Disagree	1.0 – 1.49	Very Low

As mentioned above, Table 2 displays the interpretation of the scores for the variable music education context in terms of music technology use and quality music of programs offered in the targeted schools.

The third part was a measurement of how the respondents perceived socio-cultural factors as determinants of students' participation in high school music programs. It included music culture, church/denomination's influence, peer influence in music, family support and perceived social benefits.

The interpretation involved responses on a four point Likert scale using *strongly agree* to *strongly disagree*. The interpretation of the scoring on responses was divided into two tables that is table 3 and 4. This was done for the sole purpose of addressing the incongruences that arose between the first two dimensions (music culture and church/denomination's influence) and the rest of the other dimensions in this variable.

Table 3

Interpretation of Respondents' Perception of Socio-Cultural Factors

Scales	Responses	Mean Interval	Verbal Interpretation
4	Strongly Agree	3.5 – 4.0	Very Open
3	Agree	2.5 – 3.49	Open
2	Disagree	1.5 – 2.49	Restrictive
1	Strongly Disagree	1.0 – 1.49	Very Restrictive

Adopted from (Acker & Carty, 2012)

It follows therefore that, Table 3 above depicts the scoring and interpretation for music culture and church/denomination's influence only. The interpretation was adopted from Acker and Carty (2012) who identified the aspects of culture to be either *open* or *restrictive.*

Table 4

Interpretation of the Respondents' Perception of Socio-Cultural Factors

Scales	Responses	Mean Interval	Verbal Interpretation
4	Strongly Agree	3.5 – 4.0	Very Strong
3	Agree	2.5 – 3.49	Strong
2	Disagree	1.5 – 2.49	Weak
1	Strongly Disagree	1.0 – 1.49	Very Weak

Table 4 manifests the scoring and interpretation for peer influence in music, family support and perceived social benefits of music. Thus, completing the dimensions under the variable socio-cultural factors.

Finally the fourth part was a component that measured the level of participation of the respondents in high school music programs involving band, choir, folk dance and music class. A five point Likert scale was used with responses comprising *almost never*, *rarely*, *sometimes*, *often* and *always*.

At the time of testing for reliability, 41 items were used. However, due to extremely high alpha value at first entry, which was as a result of item redundancy, 29 items in total were deleted remaining with 12 items used in final study (see Table 5).

Table 5

Interpretation of Students' Participation in High School Music Programs

Scales	Responses	Mean Intervals	Verbal Interpretations
5	Always	4.5 – 5.0	Very high
4	Often	3.5 – 4.49	High
3	Sometimes	2.5 – 3.49	Average
2	Rarely	1.5 – 2.49	Low
1	Almost never	1.0 – 1.49	Very low

The instrument was designed in such a way that the identity of the respondents would not be revealed. This was done to conform to the confidentiality principle. It follows therefore that, through omitting school and respondent names on the questionnaires this principle was adhered to.

Furthermore, respondents were asked to participate voluntarily and were free to leave if they felt the research was getting personal or uncomfortable. In this way the researcher minimized the tendency of unreturned questionnaires. The response rate for the pilot study was 100% while for the final study it was 96%.

Table 6, indicates that most of the items had an alpha above 0.8 after deleting some items. Therefore, on average the reliability of the instrument was relatively high. The table also presents the number of items per variable that remained after deleting others to raise the alpha value.

Table 6

Reliability of the Instrument

Variables	Final number of items	Reliability
Level of technology use	10	.832
Quality of music programs	20	.792
Music culture	10	.853
Church's influence	12	.786
Peer influence in music	9	.739
Family support	8	.802
Perceived social benefits	7	.845
Participation in music	12	.850

Data Gathering Procedures

The following procedure was undertaken to collect data. The questionnaire was subjected to validation and test of reliability from the results of a pilot study using seven experts. The validation panel comprised four experts and three lay men. In so doing all ambiguous connotations were identified and corrected. It was further presented for approval and endorsement to the thesis supervisor, panel members, Assistant Vice President for Academics-Graduate studies.

Letters endorsed by the university seeking for permission to conduct research studies in the three schools identified, were presented just prior to data gathering. After approval by the head teachers of the target schools, data was collected using a trained research assistant for pilot and final research.

The criteria for choosing a research assistant was based on one having completed graduate studies with thesis having knowledge in research methods, providing a curriculum vitae substantiating qualifications, accessibility in terms of communication by email and cell phone, Zambian national in close proximity to targeted schools and willing

to be trained. The research assistant is a graduate of Solusi University and high school vice principal. Therefore, he was deemed to be qualified and capable to understand research methods and different sampling methods used in this study.

The following procedure was followed to gather data. The research assistant visited all the three schools and at each asked for permission by presenting an endorsed letter from Adventist University of the Philippines. Upon being granted permission, the study was conducted and procedure described below was repeated at each school.

The research assistant defined the population by adding the total number of boys and girls at each school and later got the overall population. The research assistant used grade levels as strata and so there were three strata per school which comprised grade ten, eleven and twelve.

Using each school's enrolment records for boys and girls, the research assistant computed the sample of 100 using the formula: $nh = (Nh / N)n$, "where *nh* is the sample size for stratum *h*, *Nh* is the population size for stratum *h*, *N* is total population size, and n is total sample size" (Berman, 2015, par, 1). The computation for each school per district was done as follows:

Kalomo district

$nh = (Nh/N)n$	$nh = (Nh/N)n$
$nh = (781/1891)100$	$nh = (1110/1891)100$
$nh = 41$ girls	$nh = 59$ boys

Livingstone district

nh = (Nh/N)n *nh = (Nh/N)n*

nh = (600/983)100 *nh* = (383/983)100

nh = 61 girls *nh* = 39 boys

Monze district

nh = (Nh/N)n *nh = (Nh/N)n*

nh = (256/896)100 *nh* = (640/896)100

nh = 29 girls *nh* = 71 boys

Students in the strata were assigned a number each. Using the proportion of numbers of boys and girls above, a simple random selection was used to select boys and girls across the strata until the number required in the sample was met.

The selected students were briefed on the instructions and that their participation was voluntary and could pull out at will. Then they were given questionnaires to complete. A total of 300 questionnaire were given out and only 289 were returned constituting 96% response rate.

Questionnaires, quantitative research methods, and stratified sampling techniques were chosen in this study for the following reasons. Questionnaires are fast to administer looking at how busy schools usually are and considering also that, data was collected at the time when students were preparing for their mock exams, making the method handy. Surveys are also easy to complete than interviews by students if well constructed.

Quantitative data is easy to gather because it depends on assigning numbers to responses consequently analysis becomes easier. However, it has its shortcomings which involve lack of in depth findings due to bias in the way questions are constructed. In other words there are only options from researcher's point of view.

Stratified Random Sampling is very important in research in the sense that the respondents selected usually are nearly representative of the entire population under consideration. Therefore, using this strategy enables a researcher to generalize the findings as representative of all members of the population.

Analysis of Data.

The data gathered was subjected to analysis using Statistical Package for the Social Sciences (SPSS) version 22. Since the data is of two nature descriptive and inferential, descriptive data was treated by common measures of central tendency which involve the mean, standard deviation and frequency distribution. In precise terms questions to describe extent and perception were determined by the mean and standard deviation.

The first and second hypotheses which was concerned with the relationship between music education context, socio-cultural factors, personal profile and students' participation in high school music programs, was tested using correlation coefficient or Pearson *r* .

The third which is measuring significant difference in participation considering demographic variables was analyzed using independent *t-test* and ANOVA. Pairwise comparison on the variable gender was used to identify the age group that was responsible for that difference in participation.

The fourth hypothesis was concerned with a factor among variables, which would be a high predictor of students' participation in high school music programs. Regression analysis was used to determine the predictor. In order to check Errors I and II, a level of significance of 5% was used (Kalla, 2009).The sample was assumed to be normally distributed.

Chapter 4

RESULTS AND DISCUSSION

In this chapter, a discussion of the statistical analysis and interpretation of data is presented. The order of presentation of the results follows the chronological order of the research questions as presented in the first chapter of this study.

Music Education Context

Music education context refers to the environment that supports music learning which embraces use of music technology and the quality of music programs offered. To adequately measure it as regards how respondents perceive it in terms of level of use and quality, two dimensions were used that is, music technology and quality of music programs. The questions were assigned a scaled response of *strongly agree, agree, disagree and strongly disagree.*

Level of Music Technology Use. Under this dimension, a total of 10 questions were assigned. The level of music technology use is *low* (*M = 1.77, SD = 0.52*). This implies that, the respondents have little or no exposure at all in music technology in their classes and outdoor music programs. This is not a positive indicator in the sense that the world is moving fast and trying to catch up with available technology which is being updated every now and then. See page 83 for detailed data on the mean and standard deviations of the responses arranged from high to low.

Table 7

Level of Music Technology Use (N=289)

No.	Items	Mean	SD	Scaled Response	Interpretation
1.	I use keyboards to learn music in class	2.53	1.03	Agree	High
2.	The computers available are used to help teach music in class	1.86	0.87	Disagree	Low
8.	I record music meant for music class using recording and editing software	1.81	0.84	Disagree	Low
7.	I compose songs meant for our music class using finale software	1.75	0.84	Disagree	Low
9.	I use recording or editing software in music class	1.71	0.76	Disagree	Low
3.	I use my phone to download music meant for our music class	1.69	0.84	Disagree	Low
5.	I download music videos from YouTube or other sites for use in a music class	1.66	0.79	Disagree	Low
6.	I use computers to arrange and rearrange music in a music class	1.62	0.78	Disagree	Low
10.	I use microphones in our music class	1.58	0.72	Disagree	Low
4.	I use my computer to record my voice in a music class	1.47	0.63	Strongly disagree	Very low
Music Technology Overall		**1.77**	**0.52**	**Disagree**	**Low**

Note: Mean scores are interpreted as follows: 3.5-4.0=Very high, 2.5-3.49=High, 1.5-2.49=Low and 1.0-1.49=Very low.

Table 7 above, manifests that the highest mean of respondents agreed that the musical keyboard was prevalently used in their music class lessons (*M = 2.53*). In contrast, the results show that respondents disagreed that the available computers were used to help teach music in class (*M = 1.86*). Further, respondents disagreed using recording and editing software to record music meant for music class (*M = 1.81*). It is also evident from the findings that respondents disagreed on using microphones during music lessons (*M = 1.6*). The lowest mean recorded showed that the respondents disagreed on using computer to record voice in music class (*M = 1.47*).

The implications of the findings above are that despite having many forms of music technology at their disposal, teachers are comfortable to use a keyboard and neglect other forms. This is because in Zambia the most available and cheap music instrument is a keyboard. It is hard to find a piano and those available are way far beyond what most schools can afford. This finding of this study, is contrary to what Watson (2011) found as expounded in his book "Using Technology to Unlock Musical Creativity". The findings revealed that the most ubiquitous music technology instrument, is an electric drum synth pad. The reasons put forth are that, other forms like electric guitars require engenuity and skills to operate which are generaly far beyond the level of most middle and high school students. Naturally too, students are rhythmical and can play rhythms easily on synth drum pads. It is further contrary to the findings of Crawford (2009) who enumerated between 0 and 27 synthesizers (keyboard) found in the 119 government secondary schools she sampled in Australia. A number way too low the total number of schools sampled.

It is a known fact that these schools where these respondents were drawn from, have computer laboratories with an average of not less than 10 computers each. For respondents to have disagreed on the use of computers in music class, entails that these computers are used for other subjects like computer studies other than a music class. This finding is consistent with Crawford (2009) who studied availability of technology resources in 119 Victorian government secondary schools in Australia. Her findings indicate that those schools sampled from the southern, northern and eastern part of the country had between 120 and 210 computers in their computer laboratories with none of these located in the music classroom. Only 5% of the schools sampled indicated having

computers in music classrooms amounting to 27 and 60 with an average availability of 10 computers per music classroom bringing in a question of computer pupil ratio. Interestingly, teachers in all schools showed willingness to use them for music lesson if they were available. This is another aspect that can be explored to do with attitude towards computer by teachers.

This problem above brings to the fore how today's music education has failed to bring about connectivity with what is happenning in a student's music life at home and school. Most students are using computers at home to listen to music, arrange, edit and compose music of their choice yet this link and continuity is non existent at school because teachers are not involved or decided to be passive (Demski, 2010).

By acknowledging that use of recording and editing software is non existent in music class, is an indication that the music education context is not open to enhancing interest of learners in music (*M = 1.81*). The consequent result of such an environment is a low participation in especially music learnt in a classroom. Therefore, areas like aural training, arranging, notating, transcribing and composing of music is not adequately appreciated by the the students.Yet most of the respondents are frequent visitors of makeshift music recording studios scattered around most towns to record songs for sale. It would be of great benefit to give them this knowledge at school.

There are reasons that can be put forth for this non use of software. Availability is paramount and so it is really a hustle for teachers to find genuine softwares. Most of it would be trial version lasting only a few days. This is in line with budgetry needs which deem them very expensive and way too high for schools to afford as music is not a priority in most schools (Crawford, 2009). The biggest of all is perhaps lack of

knowledge on the correct utility of these softwares. This knowledge is not enshrined in the university or college curriculum for teachers of music. So most of the knowledge that teachers posses about music software is self taught or caught through contemporaries.

Recent discussions posits a view that technology in its many facets including recording and editing software is increasingly being used in the United Kingdom high schools.With the most recent ones in the offing being the most sought after. Further that, there is a growing desire to use this technology not in isolation but in collaboration, as well as a build up on each other. For instance using a microphone to sing along a Karaoke sound track downloaded from Youtube (Stowell & Dixon, 2013).This is contrary to what emerged in this study. It can still further be infered from the results that even the use of microphones in the music class received the lowest score (*M = 1.47*) and a general disagree response.

The general results in this dimension show that there is low use of technology in the sampled schools. It implies therefore that, the learning environment in music may not be enticing. In environments like these, it is likely that 80% of students are left out of this music program.Williams and Dammers (2014) suggest that, if teachers would be engenious enough to integrate technology in their music class, and even build up their own web sites, not only would they attract more students but also would be sponsors.

Quality of music programs. This section presents a component of music education context above, which focus on an envisaged good music program.The measure of the quality of music programs was done through the use of 20 items.

Table 8

Quality of Music Programs (N=289)

No	Items	Mean	SD	Scaled Response	Interpretation
5.	Our teachers of music are all trained to teach music	3.29	0.77	Agree	High
3.	The school administration provides instruments for the music class	3.16	0.80	Agree	High
13.	The school music program comprise of choir, band, folk dance and music class	3.13	0.84	Agree	High
2.	Our school music programs encourage creativity	3.10	0.75	Agree	High
6.	Lessons learnt are usually put into practice by playing music instruments in and outside class	2.90	0.88	Agree	High
20.	The large part of activities in our music programs is dedicated to dancing, singing and playing	2.83	0.90	Agree	High
8.	Music resource books are readily available	2.79	0.88	Agree	High
14.	The school sponsors in campus music performances like choir, band and folk dance	2.75	0.93	Agree	High
4.	The administration allows those who have done music at junior secondary school to continue with it at high school	2.62	0.97	Agree	High
15.	The school sponsors off campus music performances like choir, band and folk dance	2.61	0.96	Agree	High
18.	Activities in music programs are usually hands on	2.56	0.82	Agree	High
10.	All teachers speak positively about our music programs	2.54	0.90	Agree	High
11.	People in the community attend school music competitions	2.49	1.00	Disagree	Low
12.	The school offers music in all grade levels	2.48	0.97	Disagree	Low
9.	Score sheets are enough for all music students	2.47	0.86	Disagree	Low
1.	Our school music programs are designed for the able bodied and the physically challenged students	2.43	0.95	Disagree	Low
7.	There is a well-planned schedule for each student on learning an instrument after music class	2.39	0.88	Disagree	Low
17.	There are enough music teachers	2.19	0.91	Disagree	Low
19.	We go on field trips to watch actual bands and choirs singing and playing	1.98	0.99	Disagree	Low
16.	The school music programs in terms of band, choir, folk dance and music class do not need to be improved	1.72	0.78	Disagree	Low
	Quality music program Overall	**2.62**	**0.39**	**Agree**	**High**

Note:Mean scores are interpreted as follows 3.5-4.0= Very High,2.5-3.49=High,1.5-2.49=Low and 1.0-1.49= Very Low.

The respondents' perception of the level of quality of music programs in their schools is *high* (*M = 2.62, SD = 0.39*).This implies that music programs from these schools have met above average the yardstick for a quality or envisaged music programs as stated in the definition of terms.

Collated information from Table 8, reveal that the respondents affirmed that their music teachers were trained to teach music (*M = 3.29*).They agreed also that their school adminstration provides instruments and equipment for learning music with a response rate with mean score of *3.16* interpreted as *high*. Results also show that schools sampled had choir, band, folk dance and music class in their music programs (*M = 3.13*).

Furthermore, scores with disagree as response, indicate that though the available teachers are trained, they are few in number and therefore likely not to meet students'musical needs (*M = 2.19*).This is very much related also to a lack of well-planned schedule for each student on learning an instrument after music class, as shown in the results (*M = 2.39*).

Further evidence show that they disagreed going on excursions or field trips to enhance their knowledge by watching real bands and choir in action (*M = 1.98*). The lowest mean recorded indicate that, through disagreeing, they are aware that the current music programs are not adequate and upto date. So an improvement is inevitable (*M = 1.72).*

In order for the music program to have a level of quality, one of the standards is the qualification of the teachers handling these programs.This has an advantage because it makes teachers have confidence to impart knowledge to the students. It is an assurance also that students will get the best of knowledge musically. From the three schools

sampled results, designate that all music teachers in those schools are trained and qualified to teach. This finding is supported by studies done in Australia involving primary and secondary schools (Hoeg-Guldberg, 2013). In the study it came out that of the ten schools that were sampled, nine had teachers who were highly trained and qualified.The percentage of these secondary school teachers was 89% from a sample of 141 a significant number to warrant a generalization.

Respondents agreed that the school administration provides instruments and equipment for learning music (*M = 3.16*).This gesture is an indicator that administrators in the sampled schools are ready to support the learning environment of music.Though it may not be clear whether this equipment is usually new or donated or adequate to balance the ratios as well as the frequence of provision.This finding is corroborated by the findings of (Abril & Gault, 2008; Crawford, 2009) who recognized government and adminstrative support in terms of equipment in United States and Australian high schools. However, their findings bring a question of preferential budgeting when music and art is viewed in the light of other subjects. The findings revealed that other subjects receive preference in funding especially in times of crisis. This study could not bring out that aspect because the respondents are students who may have no knowledge about budget preferences.

The study reveal that respondents agreed that music programs in their schools included choir, band, folk dance and music class (*M = 3.16*). This is another indicator for a quality music programs. However, availability is not a guarantee that students will participate, but it offers a better chance that they will if certain conditions and enhancers are put in place than when not. This implies that these schools have tried their level best

to establish a music education context that leaves a student with a choice to participate or not. This would greatly be affected by the resultant interplay of other factors which would include music technology, peer influence, family support and so on.

This finding above was in part consistent with Fitzpatrick (2013) who studied factors affecting music education in Ontario Canada. The results show that from the 20 English public schools enumerated and collated,the most prevalent program was wind band, curricular music (an equivalent of music class for this study), choir and many new other programs. It was further supported by Abril and Gault (2008) who earlier on studied 1000 active secondary school principles in United States. Folk music, which the current study reported is non existent in the sampled schools of Ontario and United States. The descrepancy is understood. Zambian music education is still developing hence fewer programs offered. Folk dance was found because it is easier to organize and forms the core of the Zambian culture whose oreintation is as early as eight years old. In Ontario, there are more extra-curricular music programs like computer and music (recording and mixing) in order to enhance interest and set a correct music education context.

Furthermore, the results posits a view that, there are few trained teachers of music and consequently, individualized instrumental program after class is non- existent.This finding has the potential to influence participation negatively. The situation is as a result of firstly few training institutions that offer specialized music knowledge. Secondly, that there are very few people who are willing to take up studies in music as a career since the perception is that, it is a preserve for the talented and gifted. Thirdly, the confidence of the trainees come into play. It appears their training is not adequate and so there is phobia

to teach the subject. So in most cases they would rather switch to other subjects usually English language (Digolo, Andan'go, & Katuli, 2011; Gove & Vaizey, 2011; Eckeskog, 2010). Surprisingly Fine Arts is not affected by this apathy exihibited by teachers.

At an Education and training commiitee meeting held in Melbourne Australia on 27th March, 2013, discussions were made into understanding what was obtaining in music in Victorian schools. The vice president of the Victoria Music Teachers'Association presented a report on the state of affairs in music education. Among many salient and cardinal points, the report stated that there were few trained and experienced music teachers in Victoria. This was due to very few people wanting to be trained as proficient music teachers (Southwick, et al., 2013). This report corroborates the findings of this study.

In the low score rung, respondents disagreed going on field trips to watch live performances. The implication of this here is that, interest and motivation of students is at stake. Excursions like these have led in most cases to strong in-school performances which would in turn attract attendance by the community and a resultant community support for the program. As can be seen from the table, the response for community attendance in school is a *disagree*, this probably is attributed to lack of motivation from shows outside the school.

A particular note is made on the lowest runged response where respondents disagreed that the current music programs should be left as they are. This implies that they are aware that though the program rating is high and are available, there is still room to make them better to hit the very high mark. For instance increasing the use of upto date music technology, procuring rellevant resources and exposure through watching live

performances as well as incorporate the community through in school shows. This finding is consistent with a study done for (Canada Coalition for Music Education, 2010). Respondents were asked to rate their music programs in terms of (1) space, (2) instruments and equipment, (3) instructional materials, and (4) overall quality.The respondents rated overall quality of programs in their schools as some what, or strong with a response rate of (47%). Generally like the current study, 28% felt there was need to improve the music programs in their schools.

Socio- Cultural Factors

This section looks at factors of the society, which impact greatly the choice processes and biases of high school students. The measure here was in terms of the perception of these socio-cultural factors by respondents. All the dimensions here were assigned responses on a four point Likert scale ranging from; strongly agree (4), *agree* (3), d*isagree* (2) and *strongly disagree* (1). It should be noted that the interpretation for the first two dimension and the rest, is different though falling under the same variable. This was done to address incongruences that arose with other dimensions. And so a different interpretation was necessary.

Music culture. This dimension denotes the lived life of the Zambian society which embraces dances, traditions/customs, songs, music values and attitudes towards the above components of culture and consequent outlook and acceptance of other views, concept and ideas foreign to the culture.

A total of 10 items were used as can be seen in summary of findings in table 9. All items were stated in the positive hence needing no reverse coding. The respondents' perception of music culture was *open* (*M = 2.97, SD = 0.53*).

Table 9

Music Culture (N=289)

No.	Items	Mean	SD	Scaled Response	Interpretation
4.	Dancing is not only for women and girls in our culture	3.26	0.82	Agree	Open
9.	There are a lot of musical shows and dances involving various cultures in my society	3.12	0.82	Agree	Open
2.	Dancing is not only for the specially trained in my culture	3.11	0.78	Agree	Open
10.	My culture allows singing traditional songs with friends at school	3.09	0.79	Agree	Open
8.	Learning music from other cultures is allowed	3.06	0.78	Agree	Open
6.	Learning traditional songs at school is allowed by my traditional practices and customs	3.01	0.79	Agree	Open
7.	Traditional practices and customs in my culture allows learning dances at school	2.96	0.76	Agree	Open
3.	My culture allows learning dances from other cultures	2.87	0.88	Agree	Open
1.	I can perform a dance from my culture with anyone	2.69	1.05	Agree	Open
5.	My culture allows mixing music traditional practices and customs of other cultures	2.56	1.01	Agree	Open
Music Culture Overall		**2.97**	**0.53**	**Agree**	**Open**

Note:3.5-4.0=Very Open,2.5-3.49=Open,1.5-2.49=Restrictive and 1.0-1.49=Very Restrictive

From Table 9, the highest mean show that the respondents *agreed* that dances in their culture are not only for women and girls, but for all genders (*M = 3.26*). Respondents agreed also that their society has a lot of musical shows and dances from various cultures (*M = 3.12*) and acknowledged that dances are not a preserve for the specially trained (*M = 3.11*). Dances are open for learning by anyone in this culture. It should have been followed by a large number of respondents participating in folk dance. However, this is not the case as seen in the findings above.

The findings here are contrasted with what Nadine (2013) puts across that there is a perceived notion in the society that dances are for women and girls. This she says can be seen in the way boys and girls are sired. Girls from an early age are taught to dance which appears normal to them,while boys kind of catch this skill later in life creating an impression that it is a girl's world. She was moved to start a dance project for boys called West Midlands Boys Dance Alliance. Even after this intevention it is still a long way into changing this mind set.

This openness is contrasted with what Mumpuka (2009) found out in his study that the musical program that was most shunned at was folk dance. The reasons being that, there were objections from some parents and some school authorities to firstly establish the program and, secondly and to have it functional and allow participation.

The lower mean score rung indicate that respondents *agree* that they can perform their dances with other people from different cultures (*M = 2.69*). Their culture is also open to mixing their music traditional practices with customs of other cultures (*M = 2.56).*

This *openness* as exihibited by the results from the table above is what came out from this particular sample used. What is not really vivid, is the relatedness of the presence of the actual participation. As Tembo (2012) observed that there is a general embarrasment across age groups to participate in folk dance in Zambia especially among the learned and the Christians. He has linked this to colonial times when colonizers condemned folk dances a perception that has remained to date.

Church/denomination's influence. This dimension refers to the beliefs that a student has which are as a result of the denomination's doctrinal teaching experienced through the agent of the church and the parents. To measure it adequately, 12 items were assigned.

Table 10

Church/denomination's Influence (N=289)

No.	Item	Mean	SD	Scaled Response	Interpretation
10.	According to my church music is meant for both worshiping God and personal glory	2.87	0.97	Agree	Open
11.	Music instruments taught at school are allowed by my church	2.83	0.93	Agree	Open
7.	According to my church loud instruments like electric guitars and drums should be used in church and school	2.71	0.97	Agree	Open
3.	I am allowed to participate in traditional dances at school by the teachings of my church	2.39	0.86	Disagree	Restrictive
9.	My taking part in music at school has nothing to do with what my church teaches	2.39	0.97	Disagree	Restrictive
12.	My church will not disfellowship anyone who takes part in secular music and dance at home or school.	2.34	0.99	Disagree	Restrictive
2.	I am allowed to participate in traditional dances at home by the teachings of my church	2.25	0.90	Disagree	Restrictive
8.	Despite music activities at school involving sacred and secular songs, my church teaches that it is ok to take part	2.20	0.91	Disagree	Restrictive
6.	Music activities and concerts at my church are of sacred and secular nature	2.03	0.84	Disagree	Restrictive
4.	My church teaches that there is nothing evil or ungodly about dances	1.92	0.90	Disagree	Restrictive
5.	According to my church, it is ok to learn and sing secular music	1.91	0.85	Disagree	Restrictive
1.	According to teachings in my church it is ok to listen to any form of music	1.79	0.86	Disagree	Restrictive
Church influence Overall		**2.30**	**0.48**	**Disagree**	**Restrictive**

Note: 3.5-4.0=Very open, 2.5-3.49=Open, 1.5-2.49=Restrictive and 1.0-1.49 Very Restrictive

The respondents' perception of church's influence is *restrictive* (*M = 2.30, SD = 0.48*).This implies that the church's teachings regulate the behavior of the respondents in church, in public, at home and at school.

The highest score on Table 10 indicate that the respondents are in agreement that the utility value of music in their perception is both worship and glorifying oneself (*M = 2.87*). This finding imply that the church is not strict in its teachings to seclude music to the realm of worship alone and call anything contrary to that evil. On the part of personal glory it implies, respondents can use music to seek own fame though singing for God. With this view it can be concluded that the church has no influence on the choices respondents make at school to either take music or not. It is up to an individual student to decide.

Authentic worship transcends reverence of persons. The ultimate goal in worship is to give glory to God than pleasing human beings whose tendencies are propensities towards sin. So it follows that, music for worship should bring glory to God and not personal glory (Statom, 2015). This statement contrasts the finding above where it was revealed that music is both for worshiping God and personal glory.

Results show also that, respondents acknowledged through agreeing that there is no problem in using loud instruments taught at school in worship music at church (*M = 2.83*).This is related to another result showing respondents agreeing that instruments like electric guitars and drums can be used at church (*M = 2.71*). This finding portrays an openness where same instruments can be used for sacred purpose and secular music without problems. It is important to note here that, implicitly these findings connect music activities of the church and the school. Therefore showing us that the church has

no *restrictive* influence towards students' participation in music programs at school. On this aspect autonomy of the students in choosing to participate or not comes in play as they consider own competency and how these activities are related to home activities in line with self-determination theory.

Gairo (n.d.) did a study in Seventh Day Adventist Churches in Port Moresby in Papua New Guinea on the respondents' perception of contemporary music. Among the tabulated results, 45% of the respondents were negative on the use of western instruments in worship. In addition a large number of respondents 75% were negative on the use of traditional instruments in church worship. This finding is contrary to what this study found.

The respondents disagree that the church allows them to participate in traditional dance at home (*M = 2.25*) and at school (*M = 2.39*). The implication here is that the church teachings restrict participation in folk dance both at home and school. This has a direct influence especially on folk dances at school. This finding is corroborated by the study of (Mumpuka, 2009) in Zambia who found out that the most shunned music program in high school was folk dance. It also confirms the observation that generally people across all ages in Zambia are embrassed to perform traditional dances due to their church affiliation and colonial influence (Tembo, 2012).

The lowest scores depict respondents disagreeing that it is ok to learn and sing secular music (*M = 1.91*). This is related to another result where they disagreed that it is ok to listen to any form of music (*M = 1.79*). The implication is that, the church's teaching has strong influence on the music they sing and listen to. This too has an impact on participation in music programs. Since music learnt at school is of mixed nature

secular and sacred, the choice of students to take part in its offing is greatly affected. This finding confirms the observation of what was obtaining in Zambia in the 60's and to date.The situation was that, Jehova's witness students were expelled from schools for not singing the Zambian national anthem (Kaluba, 2011).

Peer influence in music. This dimension refers to that force which attaches a student to friends. It controls the way a student behaves, makes decisions and choices in school music programs. To measure it, 9 items were used. The respondents' perception of peer influence is *strong* (*M = 2.66, SD = 0.58*). See Table 11 below for summary of findings.

Table 11

Peer Influence in Music (N=289)

No.	Item	Mean	SD	Scaled Response	Interpretation
1.	I value the opinion of my friends about learning music	2.83	0.87	Agree	Strong
7.	My friends tell me that I am good and have a talent in music	2.81	0.97	Agree	Strong
2.	I spend most of my time listening to music with my friends	2.75	0.91	Agree	Strong
6.	My friends share music books or videos with me	2.71	0.89	Agree	Strong
4.	I play music instruments with my friends	2.64	0.90	Agree	Strong
5.	I mention music as a career with my friends	2.63	0.93	Agree	Strong
3.	My friends suggest and select the music we listen to	2.60	0.93	Agree	Strong
8.	I go to concerts and music festivals/shows with my friends.	2.50	0.95	Agree	Strong
9.	My friends come to support me when I am having a show or performance	2.50	0.99	Agree	Strong
Peer influence Overall			**2.66**	**0.58** **Agree**	**Strong**

Note: 3.5-4.0=Very strong, 2.5-3.49=Strong, 1.5-2.49=Weak and 1.0-1.49=Very weak

Studies by Siebenelar (2006), Klonowski (2009) and Cook (2013) report that peer influence has a greater impact on students' participation in music programs. Majority of students 66% , surveyed were either in ensembles or music class because friends were found there too. This report confirms findings of this study where respondents agree that they value the opinion of friends about learning music (*M = 2.83*), they are told that they are good in music (*M = 2.81*) and listens to music with friends (*M = 2.75*).

Other scores show that the power to choose music to listen to is vested in the hands of friends a sign of power and control over decisions (*M = 2.60*). They agree also that they play music instruments with friends (*M = 2.64*) another positive influence noted by (Klonowski, 2009 ; Cook, 2013) which helps them to have continued participation in those programs.

The low mean scores indicate that respondents agree that peers accompany them to attend and watch concerts and music/shows with a mean score of *2.50*. Peers further support them when having a show or performance (*M = 2.50*). The mean scores here are slightly lower, because not everyone participating in music performs through singing or playing an instrument.These performances are usually organized outside the school.The other reason is that, most schools do not hold recitals, and so chances for show casing their abilities are quite limited.

Family support. This refers to the orientation a student has gone through at home which involve family background, the influence that parents, siblings and other members of the family have had on the student. Further, it includes motivation through encouragement by virtue of word of mouth or through monetary support to buy a musical instrument or paying for music tuitions for in school or outside school music studies.

To measure it adequately, eight questions were used. The perception of respondents regarding family support is *strong* (*M = 2.62, SD = 0.64*). Implying that the family plays its role of encouraging the respondents to participate in music programs. The result is similar to Wai-Chung, (2011) whose respondents' perception of parental support in music in Hong Kong was found to be *strong*.

Table 12

Family Support (N=289)

No.	Item	Mean	SD	Scaled Response	Interpretation
4.	My family members enjoy listening to music	3.21	0.81	Agree	Strong
2.	Some members of my family sing	3.07	0.88	Agree	Strong
3.	Some members of my family play music instruments	2.84	0.95	Agree	Strong
6.	I sing with my family	2.76	0.96	Agree	Strong
1.	I go to music concerts with my family members	2.36	1.03	Disagree	Weak
5.	My family owns a music instrument	2.30	0.97	Disagree	Weak
7.	I play music instruments with my family	2.26	0.94	Disagree	Weak
8.	My family members help me with my home work in music	2.20	0.98	disagree	Weak
Family support Overall		**2.62**	**0.64**	**Agree**	**Strong**

Note: 3.5-4.0=Very strong, 2.5-3.49=Strong, 1.5-2.49=Weak and 1.0-1.49=Very weak

Table 12 show that respondents agreed that their family members enjoy listening to music with a mean score of *3.21*.They further affirmed that some members of their family sing (*M = 3.07*). A further affirmation is made that some of their family members play music instruments (*M = 2.84*).This implies therefore that, as families they are really active musically. This follows that their attitude towards music is likely to be positive. Consequently, their support as a family is likely to be encouraging for siblings who

would like to participate in music programs at school (Wai-Chung, 2011). This is an ideal situation with a likelihood of increasing students' participation in high school music programs. Unfortunately, observations show otherwise as indicated below.

Collating this data further, revelations seem not to support this assertion. As can be seen in the lowest mean score, respondents disagreed that they play music instruments with their families (*M = 2.26*) and family members do not help them in their music class homework (*M = 2.20*).This may be as a result of each family member focusing on their personal music interest, development and gain. Otherwise it may also be inferred as family members not having the required music knowledge to help their siblings. This aspect has a greater impetus to discourage students from taking part in music programs as they feel unsupported and unvalued. Jeff (2009) and Klonowski (2009) in their studies support this finding, in their observation that family involvement and encouragement through deeds, word of mouth and help in homework, encourage students to take music and continue with it.

Data suggest that singing rather than playing instruments is common. This is seen in the affirmation by respondents that they sing with their family (*M = 2.76*). This can be attributed to the fact that singing is easy to organize. It does not need finances neither instruments. The culture encourages singing too. For instance, from as early as when a baby is born music is sung as lullabies and entertainment. Instruments especially western are very expensive to procure and most families cannot afford to buy them. It is rare to find a music instrument in every home in Zambia.

This finding is corroborated by the study of (Mumpuka, 2009) who among many other findings he made, observed that the most prevalent program in high schools is choir. This is due to what has been alluded above that it does not need resources to establish, let alone vocal ability which family and culture takes care of. The only time resources are needed is when competitions are entered into, and so uniforms and travel expenses are called in and which are easily met by most schools.

Social benefits of music. This refers to how society looks at music and its advantages in the social setup especially where employment opportunities are concerned, also as means for becoming famous and rich. To adequately measure it, seven items were assigned. The respondents perceive that the social benefits of music are *strong* (*M = 2.99, SD = 0.61*).

Table 13

Social Benefits of Music (N=289)

No.	Item	Mean	SD	Scaled Response	Interpretation
7	Music is a way of communication	3.21	0.85	Agree	Strong
6	Music is the best entertainment	3.20	0.87	Agree	Strong
5	Music helps pass cultural values from generation to generation	3.11	0.76	Agree	Strong
4	Learning to play an instrument encourages hard work	3.03	0.82	Agree	Strong
3	Music enhances my ability to learn many languages	3.01	0.81	Agree	Strong
1	I will be famous if I take music studies	2.89	0.91	Agree	Strong
2	Music is a career where I can get rich fast	2.46	0.97	Disagree	Weak
Social benefits of music overall		**2.99**	**0.61**	**Agree**	**Strong**

Note: 3.5-4.0=Very strong, 2.5-3.49=Strong, 1.5-2.49=Weak and 1.0-1.49=Very weak

Results of Table 13 are indicative of the finding that, the respondents *agree* that music is a way of communication (*M = 3.21*), best entertainment (*M = 3.20*) and a means to pass cultural values from one generation to another (*M = 3.11*). This constitute the highest mean score recorded under this dimension. The implication is that, they are aware that music is a means to propagate emotions, knowledge, information and a means by which leisure time can be utilized wisely. Through social commentary in music, knowledge of what is moral in society is caught. And so because music lives on, that message is passed on from generation to generation. Hence this basis that music is socially beneficial draws its inspiration from this premise. Implicitly too by participating in music they learn to communicate ably.

Judson (2015) reports an opinion poll that was carried out in America in May, 2005.The poll showed public support for Art education (music) and 83% of the respondents indicated that they thought arts education is important because it teaches effective way of communication an important skill that is demanded in today's busy world of business. The corporate world today requires employees who can ably sell what the enterprise stands for and aim to achieve in the long run.This poll is consistent with the finding above, that music is considered as a way of communication.

A study conducted in Canada in 2009 involving students who were studying music and exposed to tests for verbal intelligence, showed that in only four weeks, the verbal achievement was greater than those who did not do music (The Royal Conservatory, 2014). This finding is consistent with the current study, where respondents agreed that music enhances their ability to learn many languages with a mean score of *3.01*.

Further findings show that respondents agree that taking music will make them famous (*M = 2.89*) but recognize that there is no link between fame and becoming rich in music as a career (*M = 2.46*). The implication is that, fame in music can come because you are either talented, exposed or have a good promoter. It is also true that the promoter will make you famous, but on the other hand exploit you by paying you little.

The situation described above is very common in Zambia. This has a negative effect on participation in music programs at school. Since no immidiate financial benefities are seen in music as a career, very few students would like to participate.

These results are the same with what Olusoji (2013) observed in his Nigerian study concerning perception of music as a career by parents, students and society. He found out that music as a career was negatively perceived by both parents and students. Parents were not even willing to allow their children to pursue it because they perceived it as a preserve of the low in status and failures too.

Students' Participation in High School Music Program

This variable refers to high school students' level of involvement in music programs such as band, choir, folk dance and music class.

A five point Likert scale was used with scaled responses using: *Always* (5), *Often* (4), *Sometimes* (3), *Rarely* (2) and *Almost never* (1). A total of 12 items were used after knocking off 29 to regulate redundancy noticed during reliability test. The respondents' level of participation in music programs is *low* (*M = 1.91, SD = 0.74*).

Table 14

Students' Participation in High School Music Program (N=289)

No.	Item	Mean	SD	Scaled Response	Interpretation
9.	I attend my music class lessons	3.52	1.80	Often	High
11.	I attend recitals as a requirement for my music class	2.29	1.57	Rarely	Low
12.	I take part in dancing in the music class	2.21	1.52	Rarely	Low
10.	I take part in the music class field trips	1.99	1.50	Rarely	Low
1.	I play an instrument in the school band	1.78	1.05	Rarely	Low
3.	I sing in the school choir	1.70	1.25	Rarely	Low
2.	I play with the school band in the school programs	1.69	1.07	Rarely	Low
6.	I dance in music festivals organized by the school	1.68	1.22	Rarely	Low
5.	I sing with the choir in political functions like a visit by the minister of education	1.55	1.11	Rarely	Low
8.	I play drums or instruments for the dancers	1.53	0.95	Rarely	Low
4.	I sing in choral competitions in schoo1.	1.52	1.14	Rarely	Low
7.	I dance in folk dance competitions in the school	1.44	1.00	Almost never	Very low
Participation Overall		**1.91**	**0.74**	**Rarely**	**Low**

Note:4.5-5.0=Always,3.5-4.49=Often,2.5-3.49=Sometimes,1.5-2.49=Rarely,1.0-1.49 Never

Data from Table 14 show that, the highest score confirms that respondents often attend their music class (*M = 3.52*), but rarely attend recitals as a music class requirement (*M = 2.29*).They also rarely take part in dancing in the music class (*M = 2.21*).The implication is that the highest participation is in music class than other programs despite others being available too. However, essential ingredients of a good music class are non-existent as can be seen in rare attendance to recitals and dancing. It is not clear whether this is because they are non-existent or it is a choice respondents make.

This finding is different with the studies of (McDaniel, 2011; McPherson & O'neill, 2010; Şahin & Jale, 2011) who found low partcipation in music class due to the respondents' view of music as not being important compared to other subjects. As a consequence, some states in California phased out music classes.

Rare attendance to dancing in music class confirms the observations of Tembo (2012) that, majority of people in Zambia are embarrassed to dance partly because of their church beliefs or teaching and colonial influence. See Table 9 for church's teaching forbidding taking part in traditional dance both at home and school.

Data also indicate that, respondents rarely sing in the school choir (*M =1.70*) and rarely play with the school band in the school programs (*M = 1.69*). As shown in the data on table 7, that choir and band are some of the programs present in these schools. And so, rare participation is not as a result of non-availability but rather of choice and volition.Perhaps quality of these programs leaves much to be desired and so interest in them is not championed.This finding is the same with the study of (Horne, 2007) who investigated 445 high school African American students' participation in choral activities. The results indicated low participation leading to a suggested model of increasing enrolment.

It is interesting to note that, the lowest rung score again is related to folk dance with respondents stating categorically that they never dance in dance competitions in the school (*M = 1.44*). It is followed by the respondents rarely playing drums or instruments for dancers (*M = 1.53*). This finding is corroborated by the findings of (Mumpuka, 2009) concerning students shunning folk dance and the activities that go along with it. His finding cite parental and adminstrative disapproval of folk dance as a worthwhile venture.

Relationship of music education context, socio-cultural factors and students' participation in high school music programs.

This section of the data interpretation discusses the relationship between music education context in terms of music technology and quality music programs with students' participation in high school music programs. It also discusses the same

relationship with socio-cultural factors.The results show that music technology is significantly related to students' participation in high school music programs.This is contrary to Gilbert (2015) who found no significant relationship between students attitude to participation in music when technological experience or use by the teacher is considered.

Table 15

Relationship of Music Education Context to Participation in Music Programs

		Participation		
	Variable	**r**	**P**	**Interpretation**
1.	Music Technology	.304**	.000	Significant
2.	Music Program	.083	.160	Not significant

**p < 0.001, two tailed

Table 15 shows that music technology is significantly and positively correlated to students' participation in high school music programs ($r = 0.304$, $p < 0.001$). Implying that when one value increases, the other does too and the opposite is true. This study revealed low music technology use with a corresponding low participation in music programs. Therefore the hypothesis that states that, "there is no significant relationship between music education context and students' participation in high school music programs" in this case is rejected.

This finding fits in well with the activity theory which has been used in most music education components. In music education, the theory has also been used as an intervention model for shaping and increasing student participation in activity engaged in this case, music programs. (Hashim & Jones, 2007; Kaptelinin, 2014; Thomas, 2014).

Music program is not significantly related to students' participation in high school music programs (*r = 0.083, p = 0.160*). Correlations are not cause and effect, and so non relationship here may be attributed to perhaps the influence of another factor not revealed by this statistic. Factors like the pressure to complete the questionnaire fast or misunderstanding some items. For instance the lowest score on music program show respondents disagreeing that current programs should be maintained. Meaning majority feel they are but this is in the eyes of a student how about in those of a teacher? Therefore the hypothesis which states that, "there is no significant relationship between music education context and students' participation in high school music programs" in this case is accepted.

Data from Table 16 show that church influence, peer influence, family support and social benefits of music are significantly and positively related to students' participation in high school music programs.

Table 16

Relationship of Socio-Cultural Factors to Participation in Music Programs

	Variable	Correlation Coefficient	P	Interpretation
1.	Music culture	.110	.062	Not significant
2.	Church influence	.212**	.000	Significant
3.	Peer influence	.314**	.000	Significant
4.	Family support	.222**	.000	Significant
5.	Social benefits of music	.165**	.005	Significant

**P < 0.001, two tailed

Music culture is not significantly related to students' participation in high school music programs (*r = 0.110, p = 0.062*). This may be due to items of the questionnaire not prying much into school music programs, but rather more onto general culture of music of the respondents. Furthermore, the fact that a culture is open does not mean it will have

an influence on students' choice to participate in music. So student's autonomy in choice and interest thereof becomes paramount. Therefore the hypothesis stating that, "there is no significant relationship between socio-cultural factors and students' participation in high school music programs" in this case is accepted.

Data above posits that church's influence has a positive significant relationship with students' participation in high school music programs ($p < 0.001$). This implies that the more open the church's influence is, the more the volition for students to participate in school music programs and the opposite is true as seen in this study. Therefore the hypothesis stating that, "there is no significant relationship between socio-cultural factors and students' participation in high school music programs" in this case is rejected.

Nagy (2014) who studied Adventist adolescent students, found out that the church's influence was related to their participation in community service programs which makes it a perfect fit with the findings of this study.

Furthermore, peer influence has also a positive significant relationship with students' participation in high school music programs ($p < 0.001$). The implication of this is that, if peer influence among students is increased, there is a likelihood that participation in music programs will increase too.Therefore the hypothesis stating that, "there is no significant relationship between socio-cultural factors and students' participation in high school music programs" in this case is rejected.

Family support shows a statistically positive significant relationship with students' participation in high school music programs ($p < 0.001$). This implies that the stronger the support from the family, the more likely the students are to participate in

school music programs. It also implies that when family support increase, there is a likelihood of equal increase in participation of students in high school music programs. Therefore, the null hypothesis which states, "there is no significant relationship between socio-cultural factors and students' participation in high school music programs" is rejected.

These findings are in line with the socio-cognitive theory which recognizes socio-environmental influences like family support, peer influences as prime motivation that affect a student's task choice (participation in music programs), persistence and achievement (Schunk,Meece, & Pintrich, 2014).

Social benefits of music has a positive significant relationship with students' participation in high school music programs ($p = 0.005$). It construes that, the stronger the social benefits, the more the participation in school music programs. However this study found out that, despite all these factors being strong the participation level is low. Perhaps this could be attributed to some other factors like the church influence which was restrictive rather than being open and affected this relationship more. With this observation, the null hypothesis which states, "there is no significant relationship between socio-cultural factors and students' participation in high school music programs" is rejected.

Olusoji (2013) found a weak perception of social benefits of music and a consequent low participation in music programs influenced by the parents'lack of appreciating music as a worthwhile career. His study is different from the results of the current study in sense that social benefits was strong but participation was low.

The findings of the current study fits well with self-determining theory which opines that reasons for individual's choice to participate in an activity and continue and increase their growth therein, is motivated by satisfied psychological needs. These include autonomy, competence and relatedness. Autonomy involve control over things like choices, reflection of ideas and behavior without subjected control from external forces or pressure. Competence focuses on ability to interact and manipulate the environment proficiently to desired standards. While relatedness emphasizes the relevance of phenomenon as viewed from social context also the feeling of closeness and belonging to significant others. These extends in relevance of things like curriculum, classroom culture and so on (Capstick, 2011).

Difference in students'participation in high school music programs when moderators are considered.

The section below, dissertates the moderator variables. The analysis compared the participation of high school students in high school music programs with the different moderator variables used in the study. Kruskall-Wallis H test was used for age, religious denomination, monthly income and source of income. Mann-Whitney U test was used for gender.

Age. Table 17 manifests Kruskall-Wallis H test results which indicate that, respondents who are 19 and above participated slightly more in high school music programs, while those at 16 had the least participation. Results therefore, show that there exist a statistically significant difference in students' participation in high school music programs when age is considered (*F(4,284) =3.952, p = .004*).

The implication of this is that, as age of students increase, there is a likelihood that participation in music programs will also equally increase. Therefore the null hypothesis which states, “there is no significant difference in participation in high school music programs when age is considered” was rejected.

Table 17

Students' Participation in Music Programs when Age is Considered

				ANOVA	
Age	N	Mean	SD	F(4,284)	p
15 and below	37	2.03	0.77		
16	42	1.61	0.57		
17	69	1.76	0.64	3.952	**.004**
18	75	2.00	0.77		
19 and above	66	**2.10**	0.82		

A report on the study carried out in 2011 to show indicators on children and youth in terms of participation in school music or other performing arts, indicated a significant difference in terms of age. The results further showed that eighth graders were more likely to participate in music than the tenth and twelveth graders. The difference is more with older students (Trends child, 2012).

This finding is contrary to the current study where the highest participation is among older students who are twelveth graders. This implies that the older they grow the more they appreciate music activities and consequently take part in them. This is supported by the fact that music is not emphasized in the early ages let alone in the adolescent stage in Zambia. Despite that, by interpretation this score above still depict low participation in music programs as regards age.

In order to determine the source of the difference noted above, Pairwise Comparisons of age groupings was done using Turkey HSD as indicated in Table 18. The result manifest that there was a statistically significant difference in participation between age group 16 and 19 and above (*p = 0.008*). See Table 18 below for a summary of these comparisons.

Table 18

Pairwise Comparisons of Age

Sample 1-Sample 2	Test Statistics	Sig.
16 – 17	-.14921	.837
16 – 18	-.36482	.073
16 – 15 and below	-.41297	.091
16 – 19 and above	-.48467	**.008**
17 – 18	-.21671	.386
17 – 15 and below	-.26477	.386
17 – 19 and above	-.33646	.059
18 – 15 and below	-.04805	.997
18 – 19 and above	-.11975	.867
15 and below-19 and above	-.07170	.989

Gender. This section shows the difference in participation when gender is considered. Mann-Whitney U test was used to measure the difference in participation in music programs. Mann-Whitney U also called Wilcoxon test is used when measuring unrelated variables. In the case of this study, the unrelated variables are males and females. The results are as indicated in Table 19.

Table 19

Participation in Music Programs when Gender is Considered

Gender	N	Mean	SD	t	P
Female	128	1.81	0.63		
Male	161	2.00	0.81	-2.132	**.034**
Total	**289**				

As indicated by data in Table 19 above, males had a higher mean ranking than females. There was a statistically significant difference in participation in terms of gender (*p = 0.034*). Implying that, males were slightly more involved in music programs than females. This is supported by the fact that there is still stigma in letting girls learn a music instrument or music lessons in most Zambian families. Therefore the null hypothesis stating, "there is no significant difference in participation in high school music programs when gender is considered" was rejected.

A study by (Green, 2013) conducted in the United Kingdom, does not support the finding of this study. In that study, the findings were that females participated more in music programs. They further had a more positive attitude towards music and their scores were on average better than males.

Another study on students' participation in school music, looked at trends among eighth, tenth and twelveth graders.The findings were that females had a higher participation percentage in all grades with percentages scaling 57.4%, 43.7%, 44.9% respectively compared to 41.6%, 29.6% and 32.7% for males. Females also scored higher on tests run in music, response to art, and creation of art (Trends child, 2012). Therefore supporting Green's findings.

Enrolment in music class. Enrolment in music class was not included in the analysis for differences in participation due to information redundancy.This means that, information about participation by programs was already captured when analysing level of participation. In the result it came out that music class was the most highly participated in of all music programs. So it was felt including it in this analysis again would simply be duplicating information.

Denominational Affiliation. There were five churches namely; Seventh Day Adventist, Pentecost assemblies, Church of Christ, Roman Catholic and New Apostolic.The results show that Seventh Day Adventist members were more involved in music programs than other denominations.This is probably related to a lot of music activities and concerts at church which influence their participation at school (Irvin, Farmer, Leung, Thompson, & Hutchins, 2010). Church of Christ had the least participation in music programs which can be attributed to the conservative nature of the teaching that the church has on areas like worship music. Despite the difference above, the general interpretation of participation in terms of denominational affiliation is low.

Table 20

Students' Participation in Music programs when Denomination Affiliation is Considered

				ANOVA	
Denominational Affiliation	N	Mean	SD	F(4,282)	P
SDA	115	**2.05**	0.80		
Pentecost	62	1.88	0.74		
Church of Christ	45	1.69	0.53	2.235	.065
Catholic	35	1.86	0.71		
New Apostolic	30	1.81	0.80		
Total	**287**				

There was no statistically significant difference between participation and denominational affiliation ($p = .065$). According to this data, membership to a particular church does not lead to increased participation. It could also be infered that homogeneity in the sample could have affected the result. As can be seen, the largest number of respondents are from Seventh Day Adventist church. It is more less like analyzing one and the same big group. However, it may be also be said that perhaps this finding is only specific to this sample and that, there could be other factors responsible which this study

did not look at. Therefore the null hypothesis which says that, “there is no significant difference in participation in high school music programs when denominational affiliation is considered” was accepted.

This study is corroborated by Hoi-yan (2003) who studied two high schools in Hong Kong concerning music activities and student participation. The results revealed that among factors studied, there was no significant difference between religious factor (denominational affiliation) and student participation in music school activities.

Family income. This was divided into six groupings but due to some ranges recording missing information, they were omitted in the analysis test.There were three final groupings with rearranged ranges which were included in the analysis.

Table 21

Students' Participation in Music Programs when Monthly Income is Considered

				ANOVA	
Monthly Income	N	Mean	SD	F(2,225)	P
999 and below	64	2.05	0.84		
1000 to 1999	47	**2.06**	**0.74**	2.166	.117
2000 and above	117	1.85	0.70		
Total	**228**				

Results manifests a slight high difference among respondents falling in the middlle income rung. Implying that respondents whose parents earn incomes in the middle and lower range are likely to participate more in music programs. This is explained by the small differences in the high mean ranks of the table above. The highest income range had the lowest mean ranking score but having the highest number of respondents. Indicating that the highly paid may not value music particiption as they

would rather pursue other lucrative careers (Green, 2013; Olusoji, 2013; McPherson & O'neill, 2010). This is usually with the blessing of their parents who would rather see their children take up careers almost similar to theirs.

The confounding finding is that there is no statistically significant difference in participation when family income is considered for this sample *(p = 0.117)*.The implication is that, despite the result showing highest difference with middle ranked respondents when compared to other groups within the sample, the difference is not meaningful enough to warrant any sound conclusion. This may be partly because of the sample distribution where more are in the high income range which has less value for music programs. Therefore, the null hypothesis which states that, "there is no significant difference in participation in high school music programs when family monthly income is considered" was accepted.

Contrary to this study, was what Steven (2009) found when he studied socio-economic status of high school students in terms of participation in choir and band.The results show a statistically significant difference between family income and their participation in band and chorus.

Source of income. This was initially divided into four but the final entry and analysis only used three due to missing information in the other entries. Results in Table 22 indicate that respondents whose parents are employed by the government had a slightly high participation than other source of income groups. Due to its stability, this source of income is important because it can sustain education (Barón, 2009). The lowest mean was with parents employed by private companies. Overall, the differences between mean scores is not big and so deemed as low participation in terms of source of income.

Table 22

Students 'Participation in Music Programs when Source of Income is Considered

				ANOVA	
Source of Income	N	Mean	SD	F(2,246)	P
Business	122	1.92	0.74		
Government Employed	83	**2.07**	**0.79**	2.168	.117
Company Employed	44	1.80	0.64		
Total	**249**				

There was no statistically significant difference between participation and source of income (*p = 0.117*). As regards this sample used, the implication is that, where the money comes from to sustain or encourage participation in music programs does not matter. Though showing high participation among students whose parents earn government salaries the difference is not very meaningful for generalization.Therefore the null hypothesis which statees that, "there is no significant difference in participation in high school music programs when source of income is considered*"* was accepted.

This finding is corroborated by the work of Schellenberg (2006) who investigated music participation in terms of music class as relates to intelligence quotient. Among the studied and confounding factors was family income source.The results revealed that there was no statistically significant difference as regards participation in music lessons in terms of family income source. This was due to influences like culture and other form of familial support.

Predictors of participation in high school music programs.

In this section, predictors will be understood to refer to determinants of students' participation in high school music programs. These determinants are drawn from the independent variable that were used for this study.

Table 23

Predictors of Students' Participation in High School Music Programs

Variables	Unstd. Coefficients		Std Coefficients	t	Sig.	R^2 Change
	B	Std.Error	Beta			
Constant	.350	.285				
Peer Influence	.392	.080	.299	4.897	.000	.120
Music Technology	.347	.085	.248	4.063	.000	.054
Family Income	-.134	.052	-.153	-2.571	.011	.022
Age	.076	.035	.128	2.156	.032	.016

$R = .461$, $R^2 = .213$, $F = 15.053$, $p < .001$

Regression analysis was used to test if music education context, socio-cultural factors and personal profiles are significant predictors of participation in music. Results indicate that there are four factors that are significant predictors: Peer influence, music technology, family income and age. Together they explain 21.3% of the variance in participation in music programs ($R^2 = .213$, $F = 15.053$, $p < .001$).

Peer influence explains 12% of the variance in participation in music that is fitted by the regression model. Meaning participation is likely to increase slightly if peer influence is increased by one unit due to the small explained percentage above. Music technology explains 5.4% of variance. Meaning that there would be a slight increase in participation when use of technology is increased. Family income explains 2.2% of the variance. Implying that, the higher the income of parents the lower the participation in music. Age explains 1.6% of the variance. Hence, the higher the age the more likely students are to increase their participation in music programs.

The prediction model for the participation based on the regression analysis is Participation = 0.350 + 0.392 (Peer influence) + 0.347 (music technology) - 0.134 (family Income) + 0.076 (Age). Implying that, a unit increase in peer influence, music technology

and age is likely to increase students' participation in music programs. Since family income coefficient value is indicated by a negative, an increase in family income for respondents' guardians is likely to decrease participation. This can be attributed to the fact that, families with high income do not view music as a worthwhile subject or program to venture in.

The synthesis of these results show that a student with strong peer influence, high music technology use, from a lower to medium income family and older in age, is more likely to participate in music programs. Hence, the hypothesis that states that, "there is no variable that predict students' participation in high school music programs", was rejected.

Theorell, Lennartsson, Madison, Mosing, & Ullén (2015) investigated predictors of continued participation in music programs like singing and playing instruments from young age through adolescent to adult age to determine what keeps them in these activities.The descriptors used were age, sex, music school and family background.The results indicated age as a highest predictor of participation and continued participation partly confirming the findings of the current study.

Another study on students' participation in school music programs like choir, found out that descriptors like peer influence, positive family support and involvement, positive support and involvement at home, positive percept of ability, musical experiences beginning at elementary through high school were strong predictors of participation in choral music (Siebenaler, 2006). This study too confirms the current study on the power of peer influence.

This finding of this study aligns well with the Socio-Cognitive theory which recognizes socio-environmental influences like family support, peer influences as prime motivation that affect a student's task choice (participation in music programs), persistence and achievement (Schunk, Meece, & Pintrich, 2014).

Proposed Music Program Framework for Enhancing Students' Participation in High School Music Programs In South Zambian High Schools.

This program framework is based on the findings of the study which indicated low participation in band, choir and folkdance in sampled schools. Its making and undertaking is meant to act as a basis on which current curriculum, can be modified at school level to encourage participation by students. It contends that participation be maintained or upped in music class as it was the only one with high participation. Various activities and strategies have been suggested for each program as basis for the said modification.

The researcher recommends that this framework be tested in the schools targeted to ascertain whether the suggestions are effective or not. The researcher has no problem allowing other schools apart from the targeted to try them also and pick those elements that will be most beneficial to them and their schools.

The researcher does not contend that this be viewed as the only way that participation in high school music programs can be improved. There could be other ways more efficient and practical than these above. However, looking at the sample for this study and the culture and locality, the research feels this framework will definitely be very useful.

Table 24

Proposed Music Program Framework

OBJECTIVES	STRATEGIES/ACTIVITIES	IMPLEMENTER	EXPECTED OUTCOMES
1.To increase student participation in school band as a music program	The following strategies and activities could be used to modify the current band program;		
	A. Planning an individualized instruction program by the teacher and peers for each student on an instrument of choice preferably after class and note points of weaknesses needing continued help.	Administrator Music teachers	Students are expected to learn more and appreciate band as they would move at their own pace with an opportunity to ask. Eventually will feel cared and therefore increase their participation thereof.
	B. Introducing recitals where students can show case their talents to the public and school populace. It can be spiced by introducing prizes for best performances and participation.	Music teachers Music committee Students	Increased motivation to participate as a result of observing better players than them in action coupled with tokens or prizes.
	C. Taking field trips to actual shows or showing videos of what students in other parts of the world are doing in school band.	Music teachers Transport officer Finance officer	Increased motivation to do better and reach standards of student players in other parts of the world.
	D. To use peers participating already in band to recruit others.	Music teacher	Boosted interest and eventual increased participation.

OBJECTIVES	STRATEGIES/ACTIVITIES	IMPLEMENTER	EXPECTED OUTCOMES
2.To increase student participation in school choir	The following strategies and activities could be used to modify the current choir program;		
	A. Include local and classical repertoire in their music.	Music teacher	Sense of connection with the known and unknown with increased appreciation and participation
	B. Older students should be combined with younger ones to encourage equal appreciation of choir across age groups.	Music teacher Finance officer Music committee	Increased appreciation of choral membership and increased participation.
	C. Involve students to air what they would like to see in choirs which is missing and give them a chance to lead and create.	Music teacher Students Administrator	Increased sense of responsibility and ownership with a stable commitment to group virtues.
	D. Advocate for choir in assembly halls and let every teacher and student speak positively about choir.	Music teacher Administrator	Increased awareness of the importance of assembly in a choir.
	E. Encourage recording of the choir's songs as a practical way of exposure to technology.	Music teacher Finance committee	Increased awareness of importance of singing and boosted interest
3.To increase student participation in school folkdance	The following strategies and activities could be used to modify the current folkdance program;		
	A. Folk dance should be encouraged on a mixed age basis for equal appreciation.	Music teachers	Increased fair distribution of participation across age groups

OBJECTIVES	STRATEGIES/ACTIVITIES	IMPLEMENTER	EXPECTED OUTCOMES
	B. To take field trips to watch groups like the national dance troupe performing or visit traditional ceremonies where these dances are performed.	Music teachers Transport officer Finance officer	Increased appreciation of dances in their original form and context and hence increased desire to take part as well.
	C. Involving parents and students from various family income backgrounds in finding out the best way to increase participation in folkdance.	Students Finance officer Administrator Music teacher	Increased sense of ownership, responsibility and solution to problems leading to increased motivation to participate.
4.To increase the current good student participation in school music class	The following strategies and activities could be used to modify the current music class program;		
	A. Introduce a variety of music technology in class in form of software for; recording, editing, notation and use microphones, laptop, desktop and personal phones for enhancing learning of music. Play videos or use YouTube to enhance topics on music.	Administrator Music teacher Music committee Finance officer Procurement officer	Increased appreciation of the learning environment and worthwhile music activities leading to boosted interest and consequently increase their participation.
	B. Negotiate equal access of computer Laboratory for music students too.	Administrator Music teacher	Increased awareness and expertise in handling various forms of technology and hence more interest in music.
	C. Encourage peers to recruit others for the music class.	Music teacher Students	Increased participation and appreciation of music class.
	D. Take field trips to concerts or studios to broaden their horizons of knowledge.	Music teacher Finance officer	Increased appreciation of music due to exposure of real life music experience

Chapter 5

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter is a presentation of the summary of the findings of this study. The conclusion and recommendations based on what has been found will also be discussed. Lastly but not the least, is a presentation of a music program framework to address participation in music programs based on findings of this study.

Summary of the Findings

The aim of this study was to establish how music education context and socio-cultural factors determine students' participation in high school music programs.

The perception of respondents' use of music technology in the light of music education context was *low*. Implying that, there was a general low level of music technology use in their classes and outdoor programs. This had an impact on the manifested low participation.

Quality of music programs as regards music education context was *high*. This construes that, the respondents perceived their music programs available to be of high quality. However, there was also a general desire to have them improved from their current state.

Respondents' perception of socio-cultural factors in terms of music culture was *open*. This denotes that, their music culture was open with little influence on the respondents' choice to participate in high school music programs.

The respondents' perception of church's influence as a socio-cultural factor revealed that it was *open*. The interpretation is that respondents perceive the teachings of their church to be restrictive and hence a consequent negative impact on participation in music programs in school.

The respondents' peer influence was *strong*. This is interpreted as a strong perception of peer influence in music. It implies that they valued advice from peers and participated in school music programs because of that influence.

The respondents' perception of family support as a socio-cultural factor was also *strong*. This is construed as strong family support. Implying that the family had a great influence on their participation in school music programs.

The respondents' perception of social benefits of music as a socio-cultural factor was *strong*. This is interpreted as a strong perception of social benefits likely to increase the desire to participate in music programs.

The respondents' level of participation in high school music programs was *low*. It is construed as low participation. This implies that the respondents did not participate in band, choir, folkdance and music class equally let alone music class which received a high scoring.

There was a significant positive relationship between music technology, church's influence, peer influence, family support, social benefits of music and participation in high school music programs. This shows that the stronger or more of these variables, the more the participation levels in music programs are likely to increase.

There was a significant difference in participation as regards age and gender. This implies that across age groups spanned, the level of participation was not the same for each cluster age. As regards gender, males had the most participation.

Peer influence, music technology, family income and age strongly predicted students' participation in high school music programs. Their contribution to the overall explained variance in participation is as follows; peer influence 12%, music technology 5.4%, family income 2.2% and age 1.6%.

Conclusion

Low participation in music programs is not always influenced by factors like high quality music programs, strong peer influence, strong family support, strong perceived social benefits of music and open music cultures though they may be important in decision making. They may only be indirectly responsible while other factors like music technology and church's influence may be directly responsible. Reasons being that music technology relates to boosting interest while church's influence is responsible for moral decisions on what is right and largely influence decisions as what was revealed in this study. Together with the above factors church affiliation and age are responsible for involvement in music programs due to a connection of music activities at church and autonomy of choice due to age. While it is true that some socio cultural factors have a direct influence on participation in music programs, it is true also that a combination of these factors would increase participation in music programs. An increase in peer influence, music technology and age is likely to increase participation in music. It is true also that a decrease in family income is likely to increase participation in music program. This is so because high income earning families aspire for higher or prestigious careers and music is not one of them. Therefore, music education context and socio-cultural factors are determinants of participation in school music programs. Thus, the findings of this study aligns well with the Socio-Cognitive theory. Having used random stratified sampling, the findings are likely to be similar in most high schools in Zambia.

Recommendations

The foregoing discussion, presents recommendations which stem from the findings and conclusions of this study. It further brings forth the areas that the researcher feels are pertinent enough for further study in this area.

Administrators. They should be proactive and work in liaison with teachers of music to improve the quality of music programs and encourage participation. They should consult teachers on the needy music technology like recording and editing software and provide budgets for it. They should encourage teachers to use YouTube and other music websites and keep up to date internet bills. They should devise regulatory policies which can allow use of individual phones in music class to supplement scarce music technology. Administrators should create ways in which available computers in the school are accessed equally by teachers of music and students. Budgets should give preferential treatment to school music programs. They should promote participation through announcements in assembly halls and other school meetings.

Teachers. They should engage in a researched advocacy to encourage students' participation. They should have students' demographic information like denomination affiliation and use it to minimize certain cultural aspects which are against the church's teaching, to encourage inclusiveness in programs like folk dance which are minimally participated in. Teachers should be willing to learn, try, suggest and incorporate technology in their music programs to enhance interest in participation. They should include performances and recitals in the school to woo the support of the community and encourage students' participation. Teachers should align repertoire of choirs and bands to that of students' churches to upturn the negative attitude.

The researcher recommends also that the proposed music program framework at the end of this study, be tested and used along with what is obtaining in schools to modify programs at school level as well as to ascertain its effectiveness. At no time should it be considered a replacement but a supplement of what is obtaining.

Students. They should be guided through available psychological research which has revealed the power of music not only for its sake but for excellence in other subjects as well. These benefits include the power to communicate efficiently, associate, appreciate and critical thinking. Those who are already involved should be encouraged to continue. However, they should be sensitized to encourage others to join music programs by inculcating the benefits to the already participating.

Families. They should continue supporting the students and increase the level thereof by; getting involved like helping in home work from music class, playing instruments together as a family and making available at least one instrument in the house which is used at school. They should be concerned about the music education of their children by visiting the school and attending music shows or recitals and provide tuition for private lessons. Families should work hand in hand with teachers of music and administrators to see how music programs can be improved and encourage more students to participate. Parents who have a know- how should be encouraged to talk to students about advantages of music as a career and even to perform on instruments or voice in order to motivate students to participate enhancing the students music ability as well.

Further studies. This study confirmed what other studies found elsewhere that there is low participation in music programs. Therefore, it needs to be replicated further in order to understand some important issues which might have been missed. For instance this study used

quantitative techniques, which is just an analysis based on the pattern of numbers and their variances within and independently. Therefore, there is need to do an in depth investigation to further understand variables like church's influence and music programs as regards participation. This study used 289 respondents from three high schools. In further study, the number of schools can be increased by sampling the whole country for sound generalization.

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APPENDICES

APPENDIX A -CORRESPONDENCES

All correspondences to be addressed
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Tel: +260 - 03 -
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In reply quote our
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PEMBA SECONDARY SCHOOL,
(MANAGEMENT BOARD)
PRIVATE BAG 1,
PEMBA.

MEMO

TO: **MEMBERS OF STAFF**

FROM: DEPUTY HEAD TEACHER

DATE: 19TH May, 2015

RE: RESEARCH – MR. CHIPO NAMAIKO (PEMBA SECONDARY SCHOOL)

This serves to inform you that Mr. Chipo and his research Assistants have been allowed to carry out a pilot study in the school.

Mr. Namaiko is a Masters student at the Adventist University of the Philippines. He is specialising in Music.

Please help them in any way possible to interact with our pupils.

Hayoondo V.K.
SECRETARY

REPUBLIC OF ZAMBIA
MINISTRY OF EDUCATION
19 MAY 2015
DEPUTY HEAD TEACHER
PEMBA HIGH SCHOOL
PRIVATE BAG 1, PEMBA

Adventist University of the Philippines

Center for Graduate Studies
Puting Kahoy, Silang 4118 Cavite
P.O. BOX 1834, Manila 1099 Philippines
Tel No. (049) 541-12-11 to 25 loc. 295, 296
(049) 541-12-27 (Direct Line)
(02) 888-58-67
Fax No: (049) 541-12-28

June 8, 2015

REPUBLIC OF ZAMBIA
MINISTRY OF EDUCATION, SCIENCE, VOCATIONAL TRAINING & EARLY EDUCATION
29 JUN 2015
DEPUTY HEADTEACHER
KALOMO SECONDARY SCHOOL
PRIVATE BAG 1, KALOMO

The Head Teacher
Kalomo Secondary School
P/Bag 1 Kalomo, Zambia

Dear Sir/Madam:

The bearer of this letter, Mr. Chipo Namaiko, is a graduate student of the Adventist University of the Philippines taking up Master of Arts in Education major in Music Education. He is currently working on his thesis entitled, "*Music Education Context and Socio-Cultural Factors as Determinants of Students' Participation in High School Music Programs: Basis for A Music Program Framework.*"

In this connection, may I ask permission and kind approval from your office to allow Mr. Namaiko to work with you and your staff. He will administer questionnaire among the high school students (Grades 10, 11, & 12). The study aims to gather data that would serve as a basis for the actual study.

Any assistance given towards the completion of his study would be greatly appreciated. Rest assured that all information will be treated with utmost confidentiality and used strictly for academic purposes only.

More power and may God bless you.

Sincerely,

Vicky C. Mergal, Ph.D
Asst. VP Academics- Graduate Studies

/julie

Adventist University of the Philippines

Center for Graduate Studies
Puting Kahoy, Silang 4118 Cavite
P.O. BOX 1834, Manila 1099 Philippines
Tel No. (049) 541-12-11 to 25 loc. 295, 296
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(02) 688-58-67
Fax No: (049) 541-12-28

June 8, 2015

REPUBLIC OF ZAMBIA
MINISTRY OF EDUCATION
LINDA HIGH SCHOOL
P.O. BOX 60373, LIVINGSTONE

The Head Teacher
Linda Secondary School
Box 60373 Livingstone, Zambia

Dear Sir/Madam:

The bearer of this letter, Mr. Chipo Namaiko, is a graduate student of the Adventist University of the Philippines taking up Master of Arts in Education major in Music Education. He is currently working on his thesis entitled, "*Music Education Context and Socio-Cultural Factors as Determinants of Students' Participation in High School Music Programs: Basis for A Music Program Framework.*"

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Any assistance given towards the completion of his study would be greatly appreciated. Rest assured that all information will be treated with utmost confidentiality and used strictly for academic purposes only.

More power and may God bless you.

Sincerely,

Vmorgal
Vicky C. Morgal, Ph.D
Asst. VP Academics- Graduate Studies

julie

Adventist University of the Philippines

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Puting Kahoy, Silang 4118 Cavite
P.O. BOX 1834, Manila 1099 Philippines
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June 8, 2015

REPUBLIC OF ZAMBIA
MINISTRY OF EDUCATION, SCIENCE, VOCATIONAL TRAINING AND EARLY EDUCATION
22 JUN 2015
OFFICE OF THE DEPUTY HEAD
MONZE BOARDING HIGH SCHOOL
P.O. BOX 660196, MONZE-ZAMBIA

for Head.

The Head Teacher
Monze Secondary School
P/Bag 1 Monze, Zambia

Dear Sir/Madam:

The bearer of this letter, Mr. Chipo Namaiko, is a graduate student of the Adventist University of the Philippines taking up Master of Arts in Education major in Music Education. He is currently working on his thesis entitled, "*Music Education Context and Socio-Cultural Factors as Determinants of Students' Participation in High School Music Programs: Basis for A Music Program Framework.*"

In this connection, may I ask permission and kind approval from your office to allow Mr. Namaiko to work with you and your staff. He will administer questionnaire among the high school students (Grades 10, 11, & 12). The study aims to gather data that would serve as a basis for the actual study.

Any assistance given towards the completion of his study would be greatly appreciated. Rest assured that all information will be treated with utmost confidentiality and used strictly for academic purposes only.

More power and may God bless you.

Sincerely,

Vicky C. Mergal, Ph.D
Asst. VP Academics- Graduate Studies

/julie

APPENDIX B –RESEARCH INSTRUMENT

Survey Questionnaire

This survey questionnaire is meant for the study entitled: *Music Education Context and Socio-cultural Factors as Determinants of Students' Participation in High School Music Programs: Basis for A Music Program Framework*. Having been identified to be part of the study, your participation is therefore voluntary and as such your identity and information gathered will be kept in confidence. Do not put your name or anything that will identify you and kindly be as honest as possible in your responses to the following questions.

Instructions: Please read each item and place a check mark on the response that describe you best.

I. Demographic Data

1. Age
   [ ] 12 years and below [ ] 14 years [ ] 16 years [ ] 18 years
   [ ] 13 years [ ] 15 years [ ] 17 years [ ] 19 and up

2. Gender [ ] Male [ ] Female
3. I am enrolled in :
   [ ] Band [ ] Choir [ ] Folk dance [ ] Music class
   [ ] At least two from the above
4. Religion
   a. Religious affiliation
      [ ] Christian [ ] Buddhism [ ] Muslim [ ] Hindu
      [ ] others, please specify _____
   b. Denominational affiliation
      [ ] Pilgrim Wesleyan [ ] Catholic [ ] New Apostolic [ ] Pentecostal
      [ ] Jehovah's Witness [ ] Salvation Army [ ] S.D.A [ ] U.C.Z
      [ ] Church of Christ [ ] Faith Apostolic
      [ ] other please specify _____
5. Family income
   a. Monthly family income (in Zambian kwacha)
      [ ] 499 and below [ ] 1,000 to 1,499 [ ] 2,000 to 2499
      [ ] 500 to 999 [ ] 1,500 to 1,999 [ ] 2,500 & above
   b. Source of income
      [ ] Business [ ] Salary from government [ ] Salary from company
      [ ] other please specify _____

II. Music education context

Statements below measure music education context in terms of the level of use of music technology and quality of music programs. Please read them carefully and answer by placing a check mark (√) that best describe the level of use of music technology and quality of music programs in your school.

	Level of Music Technology use	Strongly Agree	Agree	Disagree	Strongly Disagree
1.	I use keyboards to learn music in class				
2.	The computers available are used to help teach music in class				
3.	I use my phone to download music meant for our music class				
4.	I use my computer to record my voice in a music class				
5.	I download music videos from YouTube or other sites for use in a music class				
6.	I use computers to arrange and rearrange music in a music class				
7.	I compose songs meant for our music class using finale software				
8.	I record music meant for music class using recording and editing software				
9.	I use recording or editing software in music class				
10.	I use microphones in our music class				

	Quality of music programs	Strongly Agree	Agree	Disagree	Strongly Disagree
1.	Our school music programs are designed for the able bodied and the physically challenged students				
2.	Our school music programs encourage creativity				
3.	The school administration provides instruments for the music class				
4.	The administration allows those who have done music at junior secondary school to continue with it at high school				
5.	Our teachers of music are all trained to teach music				
6.	Lessons learnt are usually put into practice by playing music instruments in and outside class				

		Strongly Agree	Agree	Disagree	Strongly Disagree
7.	There is a well-planned schedule for each student on learning an instrument after music class				
8.	Music resource books are readily available				
9.	Score sheets are enough for all music students				
10.	All teachers speak positively about our music programs				
11.	People in the community attend school music competitions				
12.	The school offers music in all grade levels				
13.	The school music program comprise of choir, band, folk dance and music class				
14.	The school sponsors in campus music performances like choir, band and folk dance				
15.	The school sponsors off campus music performances like choir, band and folk dance				
16.	The school music programs in terms of band, choir, folk dance and music class do not need to be improved				
17.	There are enough music teachers				
18.	Activities in music programs are usually hands on				
19.	We go on field trips to watch actual bands and choirs singing and playing				
20.	The large part of activities in our music programs is dedicated to dancing, singing and playing				

II. Socio-cultural factors

Statements below measure socio-cultural factors in terms of music culture, church/ denomination's influence, peer influence in music, family support and perceived social benefits. Please read them carefully and put a check mark (√) on the best description of your extent of perception of socio-cultural factors of items below.

	Music culture	Strongly Agree	Agree	Disagree	Strongly Disagree
1.	I can perform a dance from my culture with anyone				
2.	Dancing is not only for the specially trained in my culture				
3.	My culture allows learning dances from other cultures				
4.	Dancing is not only for women and girls in our culture				
5.	My culture allows mixing music traditional practices and customs of other cultures				

		Strongly Agree	Agree	Disagree	Strongly Disagree
6.	Learning traditional songs at school is allowed by my traditional practices and customs				
7.	Traditional practices and customs in my culture allows learning dances at school				
8.	Learning music from other cultures is allowed				
9.	There are a lot of musical shows and dances involving from various cultures in my society				
10.	My culture allows singing traditional songs with friends at school				

	Church/denomination's influence	Strongly Agree	Agree	Disagree	Strongly Disagree
1.	According to teachings in my church it is ok to listen to any form of music				
2.	I am allowed to participate in traditional dances at home by the teachings of my church				
3.	I am allowed to participate in traditional dances at school by the teachings of my church				
4.	My church teaches that there is nothing evil or ungodly about dances				
5.	According to my church, it is ok to learn and sing secular music				
6.	Music activities and concerts at my church are of sacred and secular nature				
7.	According to my church loud instruments like electric guitars and drums should be used in church and school				
8.	Despite music activities at school involving sacred and secular songs, my church teaches that it is ok to take part				
9.	My taking part in music at school has nothing to do with what my church teaches				
10.	According to my church music is meant for both worshiping God and personal glory				
11.	Music instruments taught at school are allowed by my church				
12.	My church will not disfellowship anyone who takes part in secular music and dance at home or school.				

	Peer influence in music	Strongly Agree	Agree	Disagree	Strongly Disagree
1.	I value the opinion of my friends about learning music				
2.	I spend most of my time listening to music with my friends				
3.	My friends suggest and select the music we listen to				
4.	I play music instruments with my friends				
5.	I mention music as a career with my friends				
6.	My friends share music books or videos with me				
7.	My friends tell me that I am good and have a talent in music				
8.	I go to concerts and music festivals/shows with my friends.				
9.	My friends come to support me when I am having a show or performance				

	Family support	Strongly Agree	Agree	Disagree	Strongly Disagree
1.	I go to music concerts with my family members				
2.	Some members of my family sing				
3.	Some members of my family play music instruments				
4.	My family members enjoy listening to music				
5.	My family owns a music instrument				
6.	I sing with my family				
7.	I play music instruments with my family				
8.	My family members help me with my home work in music				

	Perceived social benefits	Strongly Agree	Agree	Disagree	Strongly Disagree
1.	I will be famous if I take music studies				
2.	Music is a career where I can get rich fast				
3.	Music enhances my ability to learn many languages				
4.	Learning to play an instrument encourages hard work				
5.	Music helps pass cultural values from generation to generation				
6.	Music is the best entertainment				
7.	Music is a way of communication				

IV. Participation in high school music programs

Statements below measure participation in high school music programs in terms of band, choir, folk/traditional dance and music class. Please read them carefully and put a check mark (√) on the statement that describe your level of participation in music programs in your school.

		Always	Often	Sometimes	Rarely	Almost never
1.	I play an instrument in the school band					
2.	I play with the school band in the school programs					
3.	I sing in the school choir					
4.	I sing in choral competitions in school					
5.	I sing with the choir in political functions like a visit by the minister of education					
6.	I dance in music festivals organized by the school					
7.	I dance in folk dance competitions in the school					
8.	I play drums or instruments for the dancers					
9.	I attend my music class lessons					
10.	I take part in the music class field trips					
11.	I attend recitals as a requirement for my music class					
12.	I take part in dancing in the music class					

APPENDIX C-VALIDATION SHEET

MUSIC EDUCATION CONTEXT AND SOCIO-CULTURAL FACTORS AS DETERMINANTS OF STUDENTS' PARTICIPATION IN HIGH SCHOOL MUSIC PROGRAMS: BASIS FOR A MUSIC PROGRAM FRAMEWORK

VALIDATION SHEET

NAME	PROFESSION/ CURRENT POSITION	DATE	SIGNATURE
Dante Oblima	Chair, Dept of Music	4/28/15	[illegible]
Nerilyn Beratio	Professor Music Dept.	4/28/15	[illegible]
Teofilo Esguerra Jr.	Chair, Secondary Ed.	4/28/15	[illegible]
Lorcelie B. Taclan	Asst Prof / Researcher CST / UMC	4/28/15	[illegible]
Jewel B. Solidum	Instructor Academy music	4/28/15	[illegible]
Jally S. Petalla	UMC, Director	4/28/15	[illegible]
Caezar F. Idaoss	Professor	4-29-15	[illegible]

APPENDIX D - RELIABILITY RESULTS

Reliability Statistics

Cronbach's Alpha	N of Items
.828	12

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
mt1	22.4800	21.928	.556	.809
mt2	22.6400	22.153	.577	.808
mt3	23.0400	23.631	.322	.829
mt4	23.0400	23.590	.469	.817
mt5	22.9000	23.153	.412	.821
mt6	22.9000	22.908	.427	.820
mt7	23.0600	22.711	.546	.811
mt8	22.7600	22.472	.518	.813
mt9	22.8600	23.960	.332	.827
mt10	22.7600	21.860	.562	.809
mt11	22.8000	21.510	.729	.796
mt12	22.8800	23.006	.404	.822

Reliability Statistics

Cronbach's Alpha	N of Items
.832	10

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
mt1	18.5800	16.820	.546	.814
mt2	18.7400	17.013	.567	.812
mt4	19.1400	18.572	.397	.827
mt6	19.0000	17.184	.499	.819
mt7	19.1600	17.443	.548	.814
mt8	18.8600	17.225	.520	.817
mt9	18.9600	18.284	.378	.830
mt10	18.8600	16.368	.619	.806
mt11	18.9000	16.378	.736	.796
mt12	18.9800	17.653	.411	.828

Reliability Statistics

Cronbach's Alpha	N of Items
.775	29

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
qm1	77.0800	181.626	.318	.769
qm2	77.2800	186.369	.082	.776
qm3	76.6600	181.821	.256	.771
qm4	76.9400	176.996	.404	.765
qm5	77.1400	183.102	.180	.773
qm6	75.9400	183.160	.128	.776
qm7	76.4200	175.432	.275	.770
qm8	75.7800	178.298	.353	.767
qm9	75.9000	183.602	.117	.776
qm10	76.3400	187.413	-.031	.785
qm11	77.1600	162.627	.611	.749
qm12	77.4600	169.356	.450	.760
qm14	76.6200	171.873	.372	.764
qm15	77.1600	167.402	.479	.757
qm16	76.6000	178.163	.204	.774
qm17	76.9000	169.561	.418	.761
qm18	77.4000	175.347	.279	.769
qm19	76.8200	179.865	.154	.777
qm20	77.0400	173.182	.321	.767
qm21	76.2000	177.184	.277	.769
qm22	76.8600	172.123	.351	.765
qm23	76.5600	176.415	.254	.771
qm24	77.8200	173.538	.395	.763
qm25	77.5600	171.762	.396	.763
qm26	75.9600	178.162	.315	.768
qm27	76.1400	182.000	.147	.775
qm28	76.3800	176.608	.270	.770
qm29	77.5400	177.600	.233	.772
qm30	76.3400	176.351	.283	.769

Reliability Statistics

Cronbach's Alpha	N of Items
.792	20

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
qm1	49.7000	136.908	.291	.788
qm3	49.2800	137.022	.235	.790
qm4	49.5600	132.823	.386	.783
qm7	49.0400	132.325	.232	.792
qm8	48.4000	136.571	.213	.791
qm11	49.7800	119.114	.640	.764
qm12	50.0800	126.565	.423	.779
qm14	49.2400	126.839	.405	.780
qm15	49.7800	126.461	.402	.780
qm17	49.5200	124.296	.468	.776
qm18	50.0200	128.591	.351	.784
qm20	49.6600	129.576	.303	.787
qm21	48.8200	130.355	.354	.784
qm22	49.4800	124.949	.449	.777
qm23	49.1800	130.600	.291	.788
qm24	50.4400	129.558	.388	.782
qm25	50.1800	128.477	.373	.782
qm28	49.0000	131.388	.290	.788
qm29	50.1600	130.831	.298	.787
qm30	48.9600	131.345	.298	.787

Reliability Statistics

Cronbach's Alpha	N of Items
.827	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
mc1	39.3400	30.515	.450	.816
mc2	39.6600	32.433	.225	.833
mc3	39.1400	30.776	.492	.813
mc4	39.7200	31.879	.302	.827
mc5	39.1600	30.096	.546	.810
mc6	38.9800	30.551	.666	.805
mc7	39.3800	31.138	.466	.815
mc8	39.4000	30.653	.555	.810
mc9	39.5600	31.598	.330	.825
mc10	39.1000	31.643	.479	.815
mc11	39.2600	31.543	.349	.823
mc12	39.3800	32.363	.287	.827
mc13	39.1600	30.872	.584	.809
mc14	39.1800	30.518	.505	.813
mc15	38.9800	30.061	.627	.805

Reliability Statistics

Cronbach's Alpha	N of Items
.853	10

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
mc1	26.5400	17.886	.443	.852
mc3	26.3400	17.617	.573	.838
mc5	26.3600	16.807	.676	.828
mc6	26.1800	17.906	.673	.832
mc8	26.6000	18.816	.403	.852
mc10	26.3000	18.337	.566	.839
mc11	26.4600	17.886	.467	.848
mc13	26.3600	18.153	.588	.838
mc14	26.3800	17.302	.604	.835
mc15	26.1800	17.457	.644	.832

Reliability Statistics

Cronbach's Alpha	N of Items
.782	13

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
cdi1	33.4200	82.493	.441	.764
cdi2	33.4200	85.881	.319	.776
cdi3	33.3000	84.010	.396	.769
cdi4	33.2400	83.737	.408	.767
cdi5	32.8400	83.484	.455	.763
cdi6	33.2400	85.574	.331	.775
cdi7	33.1400	88.490	.216	.786
cdi8	32.7600	80.349	.584	.751
cdi9	32.9800	82.796	.452	.763
cdi10	33.3800	84.567	.360	.772
cdi11	32.7200	86.777	.319	.776
cdi12	32.8400	81.933	.501	.759
cdi13	32.8000	81.102	.551	.754

Reliability Statistics

Cronbach's Alpha	N of Items
.786	12

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
cdi1	30.7200	74.900	.437	.770
cdi2	30.7200	78.002	.320	.782
cdi3	30.6000	76.735	.376	.776
cdi4	30.5400	76.253	.398	.774
cdi5	30.1400	74.939	.492	.764
cdi6	30.5400	77.070	.358	.778
cdi8	30.0600	73.037	.573	.756
cdi9	30.2800	74.614	.473	.766
cdi10	30.6800	76.426	.374	.776
cdi11	30.0200	78.918	.318	.781
cdi12	30.1400	74.858	.475	.766
cdi13	30.1000	73.888	.533	.760

Reliability Statistics

Cronbach's Alpha	N of Items
.671	14

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
pi1	34.4600	26.172	.361	.647
pi2	34.2600	28.686	.060	.677
pi3	35.1200	27.904	.064	.686
pi4	34.6800	25.651	.292	.654
pi5	34.5800	25.555	.364	.644
pi6	34.7600	25.247	.273	.658
pi7	35.2000	26.898	.131	.680
pi8	34.2800	26.206	.316	.651
pi9	34.7400	25.135	.372	.642
pi10	34.4200	24.657	.403	.637
pi11	34.9400	26.915	.167	.672
pi12	34.2400	24.594	.425	.634
pi13	34.6600	23.453	.530	.615
pi14	34.3000	26.173	.313	.652

Reliability Statistics

Cronbach's Alpha	N of Items
.739	9

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
pi1	21.8600	17.837	.535	.701
pi4	22.0800	17.463	.410	.716
pi5	21.9800	17.979	.411	.716
pi6	22.1600	17.076	.381	.724
pi9	22.1400	18.245	.327	.730
pi10	21.8200	16.396	.562	.688
pi12	21.6400	17.541	.415	.715
pi13	22.0600	17.486	.395	.719
pi14	21.7000	18.663	.337	.727

Reliability Statistics

Cronbach's Alpha	N of Items
.761	13

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
fs1	31.7400	23.911	.322	.753
fs2	32.0200	20.347	.648	.712
fs3	31.4800	23.398	.425	.742
fs4	31.7400	22.115	.461	.738
fs5	31.4200	24.534	.309	.754
fs6	32.5000	23.398	.486	.738
fs7	31.7600	21.941	.685	.717
fs8	32.2800	22.002	.553	.727
fs9	32.1200	24.965	.159	.771
fs10	32.3800	24.404	.264	.759
fs11	31.7600	23.492	.414	.744
fs12	31.6800	25.120	.150	.771
fs13	31.6000	25.265	.170	.766

Reliability Statistics

Cronbach's Alpha	N of Items
.802	8

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
fs2	18.8400	11.198	.690	.748
fs3	18.3000	13.316	.515	.780
fs4	18.5600	12.456	.510	.782
fs5	18.2400	14.349	.372	.798
fs6	19.3200	13.896	.461	.787
fs7	18.5800	12.698	.682	.757
fs8	19.1000	13.561	.393	.799
fs11	18.5800	13.351	.511	.780

Reliability Statistics

Cronbach's Alpha	N of Items
.737	12

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
ps1	33.2400	14.431	.731	.675
ps2	33.4200	15.024	.456	.707
ps3	33.2200	15.563	.509	.704
ps4	33.7800	17.930	-.022	.778
ps5	33.6000	15.184	.479	.705
ps6	33.5200	15.398	.450	.709
ps7	33.2200	15.604	.500	.705
ps9	33.1200	16.149	.478	.710
ps10	33.2400	15.860	.489	.707
ps11	33.4600	16.294	.291	.730
ps12	33.1600	16.300	.387	.718
ps13	33.6400	17.623	.029	.769

Reliability Statistics

Cronbach's Alpha	N of Items
.845	7

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
ps1	19.1400	7.919	.601	.824
ps2	19.3200	7.896	.449	.856
ps3	19.1200	7.822	.660	.815
ps7	19.1200	7.822	.660	.815
ps9	19.0200	8.102	.708	.812
ps10	19.1400	8.041	.649	.818
ps12	19.0600	8.262	.571	.829

Reliability Statistics

Cronbach's Alpha	N of Items
.948	41

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
par1	88.6000	1159.143	.366	.948
par2	88.6200	1149.832	.447	.948
par3	88.4800	1152.010	.424	.948
par4	88.0200	1125.367	.549	.947
par5	88.0000	1127.510	.537	.947
par6	88.3000	1136.418	.494	.947
par7	88.7000	1146.418	.505	.947
par8	88.6200	1145.302	.462	.948
par9	88.6800	1146.508	.480	.948
par10	87.7000	1130.378	.483	.948
par11	87.6800	1144.630	.363	.948
par12	88.0800	1129.626	.526	.947
par13	88.3800	1165.220	.205	.949
par14	88.3000	1155.153	.309	.949
par15	88.7200	1153.593	.400	.948
par16	87.7400	1113.584	.652	.946
par17	87.5200	1111.602	.644	.946
par18	87.9600	1117.672	.621	.947
par19	88.6000	1127.673	.613	.947
par20	88.6600	1132.800	.612	.947
par21	88.5600	1117.639	.698	.946
par22	87.9000	1105.684	.684	.946
par23	88.7800	1145.440	.499	.947
par24	88.2600	1125.870	.555	.947
par25	88.8600	1153.266	.510	.948
par26	88.0000	1131.837	.499	.947
par27	88.4400	1120.537	.625	.947
par28	88.1600	1105.443	.703	.946
par29	88.6200	1146.322	.494	.947
par30	86.8600	1116.980	.563	.947
par31	88.1000	1132.990	.475	.948
par32	88.4800	1161.438	.214	.949
par33	87.8000	1113.755	.614	.947
par34	86.9000	1106.541	.710	.946
par35	87.0800	1121.830	.528	.947
par36	87.5800	1095.106	.770	.945
par37	87.4400	1095.966	.746	.946
par38	87.4800	1100.091	.738	.946
par39	87.7400	1112.564	.616	.947
par40	87.8200	1116.191	.662	.946
par41	87.7800	1126.461	.506	.947

Reliability Statistics

Cronbach's Alpha	N of Items
.882	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
par1	31.9800	183.734	.354	.882
par4	31.4000	173.714	.445	.879
par10	31.0800	175.300	.388	.882
par12	31.4600	173.927	.457	.879
par18	31.3400	168.719	.571	.874
par20	32.0400	172.284	.635	.872
par22	31.2800	161.553	.700	.867
par24	31.6400	168.643	.588	.873
par27	31.8200	166.600	.663	.870
par28	31.7000	164.908	.707	.868
par29	32.0000	176.000	.573	.875
par30	30.2400	169.084	.495	.878
par33	31.1800	167.783	.549	.875
par40	31.2000	170.367	.552	.875
par41	31.1600	170.300	.496	.877

Reliability Statistics

Cronbach's Alpha	N of Items
.850	12

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
par1	26.9600	125.509	.354	.849
par4	26.3800	116.893	.451	.843
par10	26.0600	118.384	.387	.848
par12	26.4400	117.598	.447	.844
par18	26.3200	114.385	.527	.838
par22	26.2600	107.951	.677	.826
par24	26.6200	113.506	.571	.835
par28	26.5200	108.500	.678	.826
par30	25.2200	113.073	.500	.840
par33	26.1600	111.688	.565	.835
par40	26.1800	113.742	.574	.835
par41	26.1400	114.449	.491	.841

APPENDIX E - DEMOGRAPHICS

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	128	44.3	44.3	44.3
	Female	161	55.7	55.7	100.0
	Total	289	100.0	100.0	

Music Related Class

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Band	7	2.4	3.2	3.2
	Choir	46	15.9	20.9	24.1
	Folkdance	10	3.5	4.5	28.6
	Music Class	128	44.3	58.2	86.8
	Combination of two	29	10.0	13.2	100.0
	Total	220	76.1	100.0	
Missing	System	69	23.9		
Total		289	100.0		

Religious Affiliation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2.00	1	.3	.3	.3
	3.00	286	99.0	99.0	99.3
	4.00	1	.3	.3	99.7
	5.00	1	.3	.3	100.0
	Total	289	100.0	100.0	

Denominational Affiliation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SDA	115	39.8	40.1	40.1
	Pentecost	62	21.5	21.6	61.7
	Church of Christ	45	15.6	15.7	77.4
	Catholic	35	12.1	12.2	89.5
	New Apostle	30	10.4	10.5	100.0
	Total	287	99.3	100.0	
Missing	System	2	.7		
Total		289	100.0		

Source of income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Business	122	42.2	46.7	46.7
	Government Employed	83	28.7	31.8	78.5
	Company Employed	44	15.2	16.9	95.4
	Farmer	10	3.5	3.8	99.2
	House helper	2	.7	.8	100.0
	Total	261	90.3	100.0	
Missing	System	28	9.7		
Total		289	100.0		

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	15 and below	37	12.8	12.8	12.8
	16	42	14.5	14.5	27.3
	17	69	23.9	23.9	51.2
	18	75	26.0	26.0	77.2
	19 and above	66	22.8	22.8	100.0
	Total	289	100.0	100.0	

Family Income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	999 and Below	64	22.1	28.1	28.1
	1000 to 1999	47	16.3	20.6	48.7
	2000 and above	117	40.5	51.3	100.0
	Total	228	78.9	100.0	
Missing	System	61	21.1		
Total		289	100.0		

APPENDIX F - RESULTS

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
mt1	289	1.00	4.00	2.5260	1.03423
mt2	289	1.00	4.00	1.8616	.87493
mt3	289	1.00	4.00	1.6886	.83743
mt4	289	1.00	4.00	1.4740	.62931
mt5	289	1.00	4.00	1.6609	.78786
mt6	289	1.00	4.00	1.6194	.78203
mt7	289	1.00	4.00	1.7509	.84175
mt8	289	1.00	4.00	1.8131	.84144
mt9	289	1.00	4.00	1.7128	.76186
mt10	289	1.00	4.00	1.5779	.72289
Music Technology	289	1.00	3.20	1.7685	.52169
Valid N (listwise)	289				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
qm1	289	1.00	4.00	2.4291	.94794
qm2	289	1.00	4.00	3.1003	.75021
qm3	289	1.00	4.00	3.1626	.79791
qm4	289	1.00	4.00	2.6228	.97163
qm5	289	1.00	4.00	3.2872	.76640
qm6	289	1.00	4.00	2.9031	.88445
qm7	289	1.00	4.00	2.3945	.88001
qm8	289	1.00	4.00	2.7889	.88216
qm9	289	1.00	4.00	2.4706	.86201
qm10	289	1.00	4.00	2.5363	.90498
qm11	289	1.00	4.00	2.4948	1.00734
qm12	289	1.00	4.00	2.4844	.97215
qm13	289	1.00	4.00	3.1315	.83957
qm14	289	1.00	4.00	2.7509	.93181
qm15	289	1.00	4.00	2.6090	.95891
qm16	288	1.00	4.00	1.7187	.78358
qm17	289	1.00	4.00	2.1938	.90743
qm18	289	1.00	4.00	2.5606	.82325
qm19	289	1.00	4.00	1.9758	.98747
qm20	289	1.00	4.00	2.8339	.89758
Music Program	289	1.00	3.90	2.6226	.38935
Valid N (listwise)	288				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
mc1	289	1.00	4.00	2.6851	1.05466
mc2	289	1.00	4.00	3.1073	.78101
mc3	289	1.00	4.00	2.8720	.87849
mc4	289	1.00	4.00	3.2630	.81653
mc5	289	1.00	4.00	2.5640	1.01219
mc6	289	1.00	4.00	3.0069	.79054
mc7	289	1.00	4.00	2.9550	.76471
mc8	289	1.00	4.00	3.0623	.77924
mc9	289	1.00	4.00	3.1211	.82235
mc10	289	1.00	4.00	3.0865	.79241
Music Culture	289	1.00	4.00	2.9723	.53222
Valid N (listwise)	289				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
cd1	289	1.00	4.00	1.7889	.86226
cd2	289	1.00	4.00	2.2457	.90053
cd3	289	1.00	4.00	2.3945	.86408
cd4	289	1.00	4.00	1.9170	.89754
cd5	289	1.00	4.00	1.9066	.84672
cd6	289	1.00	4.00	2.0277	.83703
cd7	289	1.00	4.00	2.7059	.97183
cd8	289	1.00	4.00	2.2007	.90592
cd9	289	1.00	4.00	2.3910	.96971
cd10	289	1.00	4.00	2.8651	.96777
cd11	289	1.00	4.00	2.8304	.93298
cd12	289	1.00	4.00	2.3356	.99381
Church Influence	289	1.00	3.67	2.3007	.48449
Valid N (listwise)	289				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
pi1	289	1.00	4.00	2.8270	.87271
pi2	289	1.00	4.00	2.7474	.91013
pi3	289	1.00	4.00	2.6021	.92654
pi4	289	1.00	4.00	2.6436	.90195
pi5	289	1.00	4.00	2.6332	.92631
pi6	289	1.00	4.00	2.7059	.88585
pi7	289	1.00	4.00	2.8097	.96920
pi8	289	1.00	4.00	2.4983	.95060
pi9	289	1.00	4.00	2.5017	.99347
Peer Influence	289	1.00	4.00	2.6632	.58248
Valid N (listwise)	289				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
fs1	289	1.00	4.00	2.3599	1.02837
fs2	289	1.00	4.00	3.0727	.88088
fs3	289	1.00	4.00	2.8374	.94530
fs4	289	1.00	4.00	3.2076	.81126
fs5	289	1.00	4.00	2.3045	.96682
fs6	289	1.00	4.00	2.7647	.96105
fs7	289	1.00	4.00	2.2595	.94195
fs8	289	1.00	4.00	2.2042	.98417
Family Support	289	1.00	4.00	2.6263	.64048
Valid N (listwise)	289				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
ps1	289	1.00	4.00	2.8893	.90993
ps2	289	1.00	4.00	2.4567	.97487
ps3	289	1.00	4.00	3.0173	.80561
ps4	289	1.00	4.00	3.0311	.81803
ps5	289	1.00	4.00	3.1107	.76480
ps6	289	1.00	4.00	3.2042	.87193
ps7	289	1.00	4.00	3.2145	.84717
Perceive Social Benefits	289	1.00	4.00	2.9891	.60517
Valid N (listwise)	289				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
par1	289	1.00	5.00	1.7785	1.04720
par2	289	1.00	5.00	1.6886	1.07039
par3	289	1.00	5.00	1.6955	1.24889
par4	289	1.00	5.00	1.5260	1.13660
par5	289	1.00	5.00	1.5467	1.11433
par6	289	1.00	5.00	1.6782	1.22343
par7	289	1.00	5.00	1.4429	.99532
par8	289	1.00	5.00	1.5294	.94648
par9	289	1.00	5.00	3.5190	1.79520
par10	289	1.00	5.00	1.9931	1.49535
par11	289	1.00	5.00	2.2907	1.56745
par12	288	1.00	5.00	2.2118	1.51655
Music Participation	289	1.00	4.33	1.9087	.74367
Valid N (listwise)	288				

Correlations

		Music Technology	Music Program	Music Participation
Music Technology	Pearson Correlation	1	.309**	.304**
	Sig. (2-tailed)		.000	.000
	N	289	289	289
Music Program	Pearson Correlation	.309**	1	.083
	Sig. (2-tailed)	.000		.160
	N	289	289	289
Music Participation	Pearson Correlation	.304**	.083	1
	Sig. (2-tailed)	.000	.160	
	N	289	289	289

**. Correlation is significant at the 0.01 level (2-tailed).

Correlations

		Music Culture	Church Influence	Peer Influence	Family Support	Perceive Social Benefits	Music Participation
Music Culture	Pearson Correlation	1	.324**	.503**	.408**	.548**	.110
	Sig. (2-tailed)		.000	.000	.000	.000	.062
	N	289	289	289	289	289	289
Church Influence	Pearson Correlation	.324**	1	.223**	.259**	.236**	.212**
	Sig. (2-tailed)	.000		.000	.000	.000	.000
	N	289	289	289	289	289	289
Peer Influence	Pearson Correlation	.503**	.223**	1	.661**	.506**	.314**
	Sig. (2-tailed)	.000	.000		.000	.000	.000
	N	289	289	289	289	289	289
Family Support	Pearson Correlation	.408**	.259**	.661**	1	.480**	.222**
	Sig. (2-tailed)	.000	.000	.000		.000	.000
	N	289	289	289	289	289	289
Perceive Social Benefits	Pearson Correlation	.548**	.236**	.506**	.480**	1	.165**
	Sig. (2-tailed)	.000	.000	.000	.000		.005
	N	289	289	289	289	289	289
Music Participation	Pearson Correlation	.110	.212**	.314**	.222**	.165**	1
	Sig. (2-tailed)	.062	.000	.000	.000	.005	
	N	289	289	289	289	289	289

**. Correlation is significant at the 0.01 level (2-tailed).

Difference by age

Descriptives

Music Participation

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
15 and below	37	2.0281	.77224	.12695	1.7706	2.2855	1.00	4.33
16	42	1.6151	.56936	.08785	1.4377	1.7925	1.00	3.75
17	69	1.7633	.64496	.07764	1.6083	1.9182	1.00	3.17
18	75	1.9800	.76937	.08884	1.8030	2.1570	1.00	4.33
19 and above	66	2.0997	.82304	.10131	1.8974	2.3021	1.00	4.25
Total	289	1.9087	.74367	.04375	1.8226	1.9948	1.00	4.33

Test of Homogeneity of Variances

Music Participation

Levene Statistic	df1	df2	Sig.
2.064	4	284	.086

ANOVA

Music Participation

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	8.397	4	2.099	3.952	.004
Within Groups	150.880	284	.531		
Total	159.277	288			

Multiple Comparisons

Dependent Variable: Music Participation

Tukey HSD

(I) Age	(J) Age	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
15 and below	16	.41297	.16434	.091	-.0382	.8641
	17	.26477	.14852	.386	-.1430	.6725
	18	.04805	.14643	.997	-.3540	.4501
	19 and above	-.07170	.14969	.989	-.4827	.3393
16	15 and below	-.41297	.16434	.091	-.8641	.0382
	17	-.14821	.14265	.837	-.5398	.2434
	18	-.36492	.14047	.073	-.7506	.0207
	19 and above	-.48467*	.14387	.008	-.8796	-.0897
17	15 and below	-.26477	.14852	.386	-.6725	.1430
	16	.14821	.14265	.837	-.2434	.5398
	18	-.21671	.12159	.386	-.5505	.1171
	19 and above	-.33646	.12550	.059	-.6810	.0081
18	15 and below	-.04805	.14643	.997	-.4501	.3540
	16	.36492	.14047	.073	-.0207	.7506
	17	.21671	.12159	.386	-.1171	.5505
	19 and above	-.11975	.12302	.867	-.4575	.2180
19 and above	15 and below	.07170	.14969	.989	-.3393	.4827
	16	.48467*	.14387	.008	.0897	.8796
	17	.33646	.12550	.059	-.0081	.6810
	18	.11975	.12302	.867	-.2180	.4575

*. The mean difference is significant at the 0.05 level.

Difference between males and females

Group Statistics

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Music Participation	Female	128	1.8076	.63470	.05610
	Male	161	1.9891	.81304	.06408

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Music Participation	Equal variances assumed	9.452	.002	-2.073	287	.039	-.18154	.08757	-.35390	-.00919
	Equal variances not assumed			-2.132	286.914	.034	-.18154	.08516	-.34917	-.01392

Difference by denomination affiliation

Descriptives

Music Participation

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
SDA	115	2.0486	.80356	.07493	1.9001	2.1970	1.00	4.33
Pentecost	62	1.8804	.74009	.09399	1.6924	2.0683	1.00	4.33
Church of Christ	45	1.6860	.52867	.07881	1.5272	1.8449	1.00	3.45
Catholic	35	1.8619	.70911	.11986	1.6183	2.1055	1.00	3.83
New Apostle	30	1.8111	.78630	.14356	1.5175	2.1047	1.00	3.67
Total	287	1.9078	.74618	.04405	1.8211	1.9945	1.00	4.33

Test of Homogeneity of Variances

Music Participation

Levene Statistic	df1	df2	Sig.
2.356	4	282	.054

ANOVA

Music Participation

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	4.892	4	1.223	2.235	.065
Within Groups	154.346	282	.547		
Total	159.238	286			

Difference by family income

Descriptives

Music Participation

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
999 and Below	64	2.0521	.84391	.10549	1.8413	2.2629	1.00	4.33
1000 to 1999	47	2.0585	.73760	.10759	1.8419	2.2751	1.00	4.33
2000 and above	117	1.8483	.69701	.06444	1.7207	1.9759	1.00	3.75
Total	228	1.9488	.75291	.04986	1.8506	2.0471	1.00	4.33

Test of Homogeneity of Variances

Music Participation

Levene Statistic	df1	df2	Sig.
1.071	2	225	.345

ANOVA

Music Participation

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2.430	2	1.215	2.166	.117
Within Groups	126.250	225	.561		
Total	128.681	227			

Difference by source of income

Descriptives

Music Participation

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Business	122	1.9160	.73820	.06683	1.7837	2.0483	1.00	4.33
Government Employed	83	2.0667	.78705	.08639	1.8949	2.2386	1.00	4.33
Company Employed	44	1.7917	.63909	.09635	1.5974	1.9860	1.00	4.00
Total	249	1.9443	.74233	.04704	1.8516	2.0369	1.00	4.33

Test of Homogeneity of Variances

Music Participation

Levene Statistic	df1	df2	Sig.
1.604	2	246	.203

ANOVA

Music Participation

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2.367	2	1.183	2.168	.117
Within Groups	134.295	246	.546		
Total	136.662	248			

Predictors of participation

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	Peer Influence	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).
2	Music Technology	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).
3	Family Income	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).
4	Age	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).

a. Dependent Variable: Music Participation

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1	.347[a]	.120	.116	.70783	.120	30.838	1	226	.000
2	.417[b]	.174	.167	.68732	.054	14.690	1	225	.000
3	.443[c]	.196	.185	.67953	.022	6.186	1	224	.014
4	.461[d]	.213	.198	.67406	.016	4.649	1	223	.032

a. Predictors: (Constant), Peer Influence

b. Predictors: (Constant), Peer Influence, Music Technology

c. Predictors: (Constant), Peer Influence, Music Technology, Family Income

d. Predictors: (Constant), Peer Influence, Music Technology, Family Income, Age

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	15.450	1	15.450	30.838	.000[b]
	Residual	113.230	226	.501		
	Total	128.681	227			
2	Regression	22.390	2	11.195	23.698	.000[c]
	Residual	106.291	225	.472		
	Total	128.681	227			
3	Regression	25.246	3	8.415	18.225	.000[d]
	Residual	103.435	224	.462		
	Total	128.681	227			
4	Regression	27.358	4	6.840	15.053	.000[e]
	Residual	101.322	223	.454		
	Total	128.681	227			

a. Dependent Variable: Music Participation

b. Predictors: (Constant), Peer Influence

c. Predictors: (Constant), Peer Influence, Music Technology

d. Predictors: (Constant), Peer Influence, Music Technology, Family Income

e. Predictors: (Constant), Peer Influence, Music Technology, Family Income, Age

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.759	.219		3.464	.001
	Peer Influence	.454	.082	.347	5.553	.000
2	(Constant)	.360	.237		1.518	.130
	Peer Influence	.384	.082	.293	4.710	.000
	Music Technology	.333	.087	.238	3.833	.000
3	(Constant)	.622	.257		2.421	.016
	Peer Influence	.385	.081	.294	4.776	.000
	Music Technology	.348	.086	.249	4.043	.000
	Family Income	-.130	.052	-.149	-2.487	.014
4	(Constant)	.350	.285		1.229	.221
	Peer Influence	.392	.080	.299	4.897	.000
	Music Technology	.347	.085	.248	4.063	.000
	Family Income	-.134	.052	-.153	-2.571	.011
	Age	.076	.035	.128	2.156	.032

a. Dependent Variable: Music Participation