

Title: Motivation in Music Teaching and Learning

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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

Motivation in Music Teaching and Learning

By Edward P. Asmus

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Motivating student musicians to achieve is a constant focus of music teachers' efforts. From recruitment, to keeping students involved in music study, to learning the fundamentals of scales and arpeggios, music teachers must constantly be alert to what motivates students and how best to apply these motivators to improve student achievement in music. The purpose of this paper is to provide an overview of current thinking in motivation for achievement from the perspectives of education, psychology, and music education in particular. From this foundation, a theoretical model of achievement motivation in music will be derived, and the ramifications of this model will be explained.

The Importance of Motivation in Music Learning

Music learning cannot occur without motivation. If an individual does not want to learn about music, he or she won't. Numerous examples of this phenomenon exist, especially within the infamous seventh grade required general music class. The skilled teacher is able to manipulate the learning situation to encourage students to participate in the learning ex-

perience, and to retain the skills or content that are part of it. When a music teacher possesses the ability to do this with fluidity and efficiency, while maintaining a focus on

the learning to be accomplished with all groups of students, he or she is considered a master teacher.

Motivation accounts for a large proportion of achievement variance in schools. Estimates suggest that from 11 percent to 27 percent of achievement can be attributed to motivation (Asmus, 1986c; Austin & Vispoel, 1992; Caimi, 1981; Cattell, Barton, & Dielman, 1972; Chandler, Chiarella, & Auria, 1988; Krueger, 1974; Maehr & Archer, 1985; Walker, 1979). The figure of 20 percent is generally accepted as the representative proportion of achievement for which motivation is responsible. A review of studies that correlate achievement in music with non-motiva-

tion variables (Asmus, 1986b) reveals that the greatest amount of variance accounted for in music achievement was 62 percent (Hedden, 1982). The 38 percent of variance not accounted for in achievement easily accommodates the percentage attributable to motivation.

Motivation's 20 percent share in achievement is very important because it can be manipulated by the teacher (Deci & Ryan, 1985; Schunk, 1989). Other comparably important factors to achievement, such as intelligence, aptitude, and socio-economic background, are usually not under the control of the

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Proportion of Variance Accounted for by Motivation in Achievement

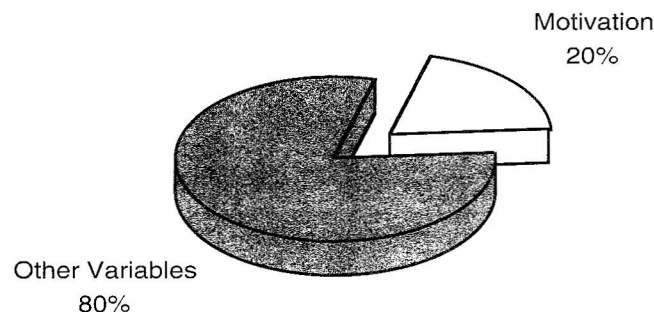


Figure 1. Importance of motivation to achievement.

teacher. The ability to alter the learning situation to account for a 20 percent increase in factors leading to achievement provides a powerful force in promoting musical learning.

Music teachers have long been aware of the need to motivate students in order to attain achievement goals. A recent issue of the *Music Educators Journal* included numerous advertisements for technology, musical materials, and promotional items, all directed at motivating students to achieve. Band jackets, t-shirts, and medals are some of the more visible motivators that teachers apply in music. In addition to advertisements, the standard publications in the field feature frequent articles touting strategies for motivating student achievement in music (Chandler, Chiarella, & Auria, 1988).

Intrinsic and Extrinsic Motivation Definitions

Motivation is the driving force behind behavior. It provides the energy for seeking out and being involved in tasks. When motivation is considered in the light of musical achievement, it is the driving force that promotes students to participate in music learning activities and to acquire the knowledge or skills that are the focus of these activities. Learning behavior is characterized by a goal-oriented approach, the goal being attainment

of learning (Dweck, 1985). In one definition, Geering (1980) identified three components in motivation:

- motivation includes factors that arouse a person's activities;
- motivation is process-oriented, concerns choice, direction, and goals; and
- motivation focuses on how behavior is started, sustained, or stopped.

In broad terms, motivation can be broken down into two forms: extrinsic and intrinsic. *Extrinsic motivation* is motivation due to factors outside of the learner. These factors may include reinforcement contingencies, environmental factors, and social factors. These manipulating elements of student behavior are frequently associated with physiological drives and stimulus-response learning (Csikszentmihalyi & Nakamura, 1989). The music teacher's use of tokens and rewards within the learning environment is characteristic of reliance on extrinsic motivation.

Intrinsic motivation is motivation derived from within the learner. The focus of intrinsic motivation is on the energy within the organism (Deci & Ryan, 1985). Intrinsic motivation assumes that the learner is making internal decisions about the amount of striving which should be placed into the learning situation (Csikszentmihalyi & Nakamura, 1989). It is therefore cognitive in nature and

assumes that the learner evaluates internal drives in light of the external situation (Maddux & Rogers, 1982; Maehr, 1989; Sorrentino & Short, 1986; Weiner, 1986a). Further, it operates without any external control (Ames & Ames, 1985), and intrinsically motivated behaviors are engaged in for their own sake (Deci, Vallerand, Pelletier, & Ryan, 1991).

Positive Aspects of Intrinsic Motivation

Intrinsic motivation has been shown by a number of researchers to have more positive effects on achievement than extrinsic motivation. Those students who are intrinsically motivated are perceived to have advantages over those who are not. Intrinsically motivated students tend to persist and work at tasks (Alderman & Cohen, 1985) when external motivators are not available (Stipek, 1986), and to develop enhanced self-images from performance of the tasks (Van Overwalle, 1989).

Negative Aspects of Extrinsic Motivation

Extrinsic motivation has been an important part of teacher training through the tenets of applied behavioral analysis and reinforcement theory (Cohen, 1985; Stipek, 1986). Lepper & Hodell (1989) pointed out that the decline in students' motivation at school as they get older is caused by the schools' removal of intrinsic motivation within learners in favor of extrinsic motivators. Recent research has found that extrinsic motivational strategies are not as effective as intrinsic ones because:

- students are unlikely to choose similar activities without extrinsic rewards;
- students do not pursue learning activities outside the classroom in which the rewards are applied;
- extrinsic motivators tend to inhibit the development of intrinsic motivation; and
- extrinsic motivators can have negative effects on performance over the long term (Lepper & Hodell, 1989; Stipek, 1986).

Stipek (1986, p. 203) cited two major reasons for moving away from the use of reward strategies in education:

- continuous use of rewards have negative long-term effects because of constant need for rewards to continue desired learning behaviors; and
- student cognitions, beliefs, and values are more important in determining achievement behavior than reinforcement.

Weiner (1986b, p. 284) made an even stronger statement decrying the use of extrinsic motivational strategies:

Behaviorism no longer plays a dominant role in psychology, in part because a mechanistic approach to human motivation is not tenable. After all, we are not robots, machines, or hydraulic pumps! A broad array of mental processes — including information search and retrieval, short- and long-term memory, categorization, judgment, and decision making — play essential roles in determining behavior.

Deci and Ryan (1985) offered a more tempered view of extrinsic motivation. They stated that external environmental influences can be utilized to produce positive changes in a learner's internal motivation characteristics. To be sure, there are writers who recognize that schooling involves the interplay of both intrinsic and extrinsic motivational factors (Cohen, 1985; Lepper & Hodell, 1989; Ryan, Connell, & Deci, 1985). Cohen (1985, pp. 12-13) summarized teaching implications derived from the work of Deci (1978) and deCharms (1983) to maximize the effectiveness of extrinsic motivators and to minimize its detrimental effects on intrinsic motivation:

- don't use rewards when rewards are unnecessary;
- don't use rewards when the learner finds the task interesting;
- don't use rewards to control student's behaviors or reasons for participating in activities;
- don't use rewards when creativity and divergent thinking are involved;
- use rewards when providing information about learner competence or help information to accomplish a task; and
- use rewards when memorization and convergent thinking are involved in learning.

The Role of Self-Perceptions in Motivation

Perceptions of the self, called by various names (especially self-concept and self-esteem), are highly related to both achievement and motivation. This relationship is so strong that in educational literature a three-dimensional view of self-concept has evolved which draws together perceptions of the self and achievement: general self-concept, academic self-concept, and academic achievement (Byrne, 1984; Marsh & Holmes, 1990). Self-concept has been found to have a strong,

Contemporary research has tended to focus on specific motivational characteristics that come into play in a particular learning situation.... The emphasis of this research is on cognition and how thoughts and feelings influence individuals toward learning.

positive relationship with achievement, and success at tasks tends to enhance self-concept (Coleman, 1966; Van Overwalle, 1989).

The common teaching strategy which places emphasis on success to enhance self-concept has come under attack. Clifford (1984) maintains that failure can have constructive effects if the goals for the learner are appropriate, the learner is aware of the goal, appropriate performance conditions are provided, appropriate assessment of task attainment is provided, and appropriate attributions for failure are made. He goes on to point out that failure in intrinsically motivated tasks is more likely to have positive effects than failure in extrinsically motivated tasks.

Externally regulated tasks tend to lessen learner self-concept (Ryan, Connell, & Deci, 1985). The greater control the individual has over the learning situation, and the more intrinsic the motivators operating within the learning situation are, the more likely self-perceptions will be enhanced. Such situations also tend to enhance intrinsic motivation within the learner. Weiner (1986, p. 284) implied that the enhancement of self-esteem may be a drive within the learner, and serves to motivate the learner to participate in those activities that will have that effect.

Major Theoretical Positions On Achievement Motivation

The number of theories that have been proposed in the area of achievement motivation is quite astounding. The presentation here will be limited to those that seem to have become primary influences in the area of motivational research and that, in this writer's opinion, have the most immediate and salient ramifications for music education. A recent bibliographical search on the topic of motivation in the last five years produced over 4,000 citations. It would be impossible to cover all of this tremendous body of knowledge.

General Versus Specific Characteristic

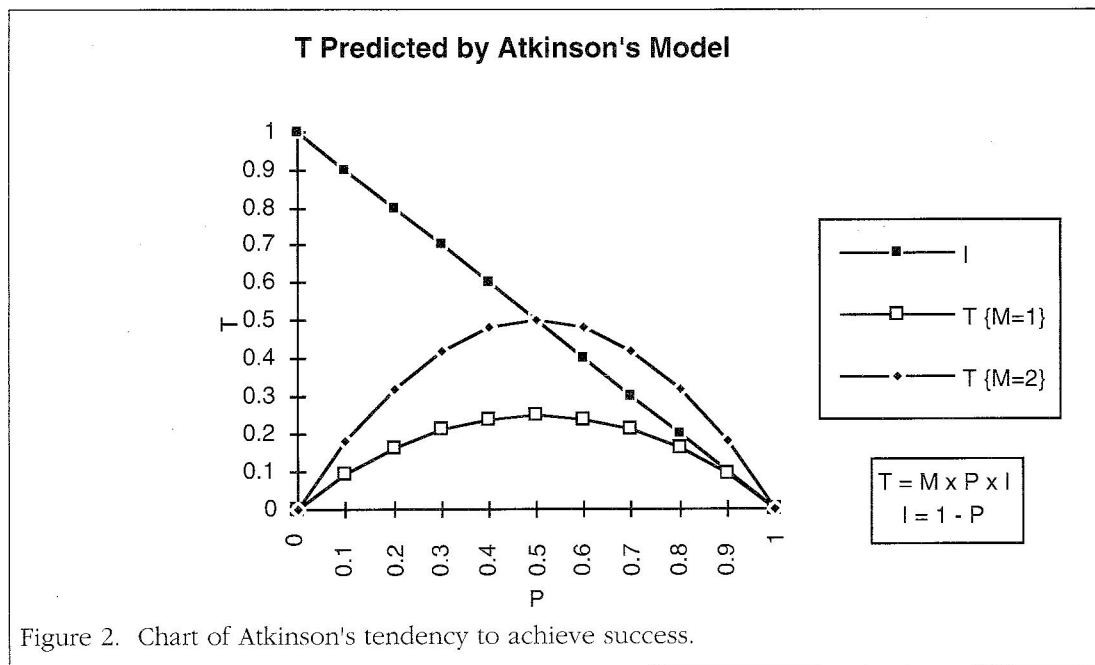
The older view of motivation held that it was a general trait related to the particular individual. Statements such as "she is a motivated person" are indicative of this view. Contemporary research has tended to focus on specific motivational characteristics that come into play in a particular learning situation. This conceptualization accounts for a broad array of variables that will impinge on the motivational level of the learner for a particular task. The emphasis of this research is on cognition and how thoughts and feelings influence individuals toward learning (Maehr & Archer, 1985). The theories that will be described here are of a more specific nature. That is not to say that these theories negate the possibility of some general underlying motivational propensity, but rather that they tend to emphasize particular variables within the achievement motivation framework.

Drive Theory of Maslow

Maslow's (1987) theory of motivation focused on needs of the individual. Needs are what begin, stimulate, or cause behavior. These needs are internal to the individual, and prompt behavior when the needs are unsatisfied. The basic needs Maslow describes are, in decreasing order of importance: physiological, safety and security, love and belongingness, self-esteem and status, and self-actualization. Maslow specifies preconditions for these basic needs that include freedom of speech and action, justice, fairness, and orderliness. Without these preconditions, the basic needs cannot be satisfied. Strong responses are caused by any danger to the maintenance of these preconditions. Maslow's theory is a drive-based theory, the drive being the striving to meet the basic needs.

The Theory of Atkinson

Atkinson (1957) brought together the value a person places on a task with expectation



for success. This results in a risk-taking model which combines an individual's motives with the task difficulty of the situation (Halisch, van den Bercken, & Hazlett, 1989; Heckhausen, 1989). Atkinson combined person variables with situation variables into a system which could be mathematically defined, and led to the name "Expectancy x Value Theory."

Atkinson's (1974, p. 14) formulation of his mathematical model is:

$T_s = M_s \times P_s \times I_s$; where,

T_s = the tendency to achieve success,

M_s = the motive to achieve success,

P_s = expectancy of performance success, and

I_s = $1 - P_s$ or the incentive value of success.

The tendency to achieve success is a multiplicative function of:

- the motive to achieve success, a relatively stable personality characteristic;
- the expectancy for success given the immediate conditions of the environment; and
- the incentive value or desirability of the particular task to the individual.

Figure 2 presents this model for two different values of the motive to achieve success with varying levels of the incentive value of success.

The figure indicates that there is an optimal level of perceived task difficulty in promoting

motivation to achieve. The highest levels of achievement motivation result when the perceived task difficulty of expectancy of performance success is at an intermediate level. Individuals with high motives to achieve prefer tasks of moderate difficulty.

Atkinson later modified this model so that it predicted the tendency to avoid failure. This was done because certain task situations were noted to enhance some individuals' motivation to achieve and to decrease that of others'. Some individuals had a propensity to avoid failure (Atkinson, 1974 p. 17). Individuals with low levels of achievement motive tended to avoid tasks of intermediate difficulty. Yet, when these individuals were forced to complete tasks of intermediate difficulty, they tended to give their best effort (Heckhausen, 1989).

A revised mathematical model that incorporated the motive to avoid failure is presented in Trope (1986, p. 352; Figure 3)

$T_a = (M_s - M_f) \times P_s \times I_s$; where,

T_a = the tendency to achieve success,

M_s = the motive to achieve success,

M_f = the motive to avoid failure,

P_s = expectancy of performance success, and

I_s = $1 - P_s$ or the incentive value of success.

Atkinson Model With Motive To Avoid Failure

$$T = (M_s - M_f) \times P \times I$$

$$I = 1 - P$$

M_s is held
constant at 1

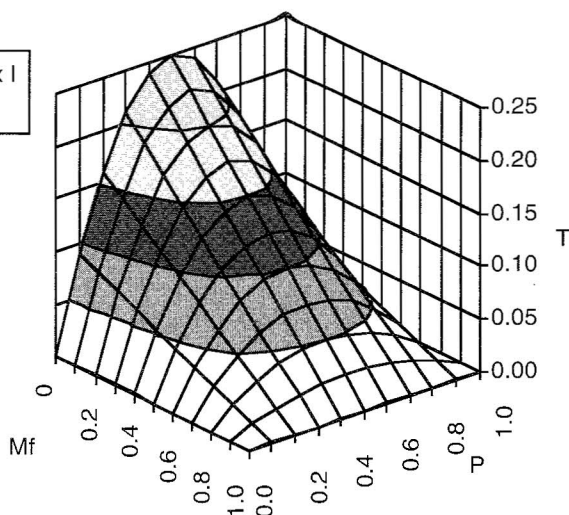


Figure 3. Atkinson model incorporating motive to avoid failure.

In these models, esteem-related affect predicts choice, performance, and persistence (Troe, 1986). Esteem is modified, based on the achievement motives and the probability for success inherent in past and present activities. This incorporates the assumption that success results in positive self-esteem changes, while failure induces negative self-esteem changes.

Attribution Theory

Weiner (1974) developed attribution theory from the reasons students cite for the causes of their success or failure. The causes to which students attribute their success and failure are perceived as being important for determining the students' future action in the learning situation. Student beliefs about these causes reflect potential future striving and are mediated by the students' perception of the task and final outcomes at the task (Bar-Tal, 1978). The original conceptualization of attribution theory consisted of four primary causal categories: ability, effort, luck, and task difficulty. These four categories were classified in terms of locus of control, whether the category is in the control or outside the control of the learner, and in terms of stability, whether the category varies over time or not (Figure 4).

Weiner (1979) revised the theory to incorporate a third dimension of controllability.

The attributed causes were also categorized as being controllable or uncontrollable by the learner. Weiner (1986a) viewed the three-dimensional model as being the most reflective of the dimensions of causality and the best able to transcend specific situations.

The principle underlying attribution theory is that individuals attempt to discover why a certain performance outcome occurred (Weiner, 1986b). When they do, and the assignment of attributed causes, emotions, or affect is made, future striving is influenced. The model of attributional development begins with an action, which leads to an outcome, which results in attributions, which produces affect. This, then, influences the next attribution sequence. Weiner indicates that emotional assignment begins when the learner interprets a learning event as successful or unsuccessful.

The incorporation of emotion has led Weiner (1986a) to develop an attributional model of motivation and emotion. In this model, the outcome of a task produces outcome affect that leads to the establishment of causal antecedents and causal ascriptions. The causal dimensions ascribed have psychological consequences which, in turn, have behavioral consequences for the task in the future.

The emotional component provided Weiner (1986b) with a means for simplifying

		Stability	
		Stable	Unstable
Locus of Control	Internal	Ability	Effort
	External	Task Difficulty	Luck

Figure 4. Weiner's (1974) original conceptualization of attribution theory.

the learner's chore in determining the motivation for an immediately impending task. He pointed out that it is virtually impossible for individuals to make all the probability decisions for all the determinants which have been cited for motivation. This has led him to propose "...that at any particular moment in time, one or two emotions known by the actor will be the prime movers of most actions" (p. 310).

Self-Efficacy Theory

Self-efficacy theory is concerned with a person's belief in his or her ability to produce intended outcomes associated with a task (Ames & Ames, 1985; Bandura, 1982). Efficacy beliefs are frequently related to locus of control, but are distinguished from the more general locus of control concept because they tend to focus on specific motivational situations. Bandura (1977) contended that what behaviors are initiated, the amount of effort applied, and level of persistence are all determined by expectations of self-efficacy. The expectancies of a learner toward a learning task can be viewed as comprising two independent types: *outcome expectancy* and *self-efficacy expectancy* (Maddux & Rogers, 1982). The former is concerned with beliefs related to the production of a certain outcome for a given task. The latter is concerned with beliefs of capability of the indi-

vidual for producing this outcome. The more important of the two expectancy categories is self-efficacy, because individuals who do not believe in their capabilities to perform a task will not be influenced greatly by any outcome expectancies (Bandura, 1977).

Schunk (1989, p. 23) has presented a self-efficacy model for cognitive skill learning that includes three major parts:

- entry characteristics, which include aptitudes, prior experiences, and self-efficacy for learning;
- task engagement variables, which include variables related to the task and the individual's approach to the task; and
- efficacy cues, which include performance outcomes feedback and attributions.

In this model, self-efficacy emphasizes learner beliefs about capabilities in the effective application of skills and knowledge to produce desired outcomes. The theory focuses on beliefs prior to the task rather than beliefs developed as a result of outcome from the task. Prior success promotes positive self-efficacy while failure promotes negative self-efficacy. Students who feel competent in their future performance expect and receive outcomes they value following successful performance (Schunk, 1989, p. 17). Teachers who assist students in acquiring a skill need to be cautious that the students attribute success to themselves rather than to

the teacher's assistance. For if the latter occurs, the students may doubt their ability to learn by themselves (Schunk, 1991).

Self-Determination Theory

Self-determination theory maintains that intrinsic motivation is enhanced when an individual feels that he or she is in control of a situation (Deci & Ryan, 1985). Latent within the individual is a need to be competent and self-determining. This need motivates the process of assimilating environmental information with internal cognitions. Extrinsic information is more readily internalized when it has positive effects on self-determined functioning.

Promoting student interest in learning and value education can be done through self-determination theory (Deci, Vallerand, Pelletier, & Ryan, 1991). The theory postulates that in situations which promote positive ascriptions of self-determination, other outcomes such as creativity, cognitive flexibility, and self-esteem are enhanced. Such situations tend to provide a greater sense of choice, actions which are self-initiated, and encourage personal responsibility. It has been shown that when two groups of teachers are asked to teach from the same set of instructions, but one group receives an additional sentence indicating that it is the teacher's responsibility to see that their students perform up to standards, these teachers are more directing, controlling, and dogmatic (Ryan, Connell, & Deci, 1985). These are teaching traits that have been shown to decrease student performance.

Cognitive Evaluation Theory

Cognitive evaluation theory holds that the primary intrinsic motivators are self-determination and competence and that the implications of a situation regarding these factors determine an individual's motivation within the situation (Deci & Ryan, 1985). This theory is concerned with how rewards, external evaluation, constraints, and styles of interpersonal communication influence motivation (Ryan, Connell, & Deci, 1985). In classroom settings, it is the perceptions students have about their competence and autonomy in the events of the classroom that determine their intrinsic motivation for the tasks (Ames & Ames, 1985).

Classroom events are perceived as being either *informational* or *controlling*. Informational events are those that provide competence feedback to the students. Controlling events are those that provide autonomy or choice information about the learning situation to the students. The primary principle of the theory is that individuals will strive to promote competence and self-determination (Cohen, 1985).

Deci & Ryan (1985) developed four propositions for the theory. *Proposition I* maintains that those events which promote internal locus of control perceptions will enhance intrinsic motivation, while those that promote external locus of control perceptions will undermine intrinsic motivation. *Proposition II* maintains that activities of optimal challenge will enhance intrinsic motivation when they promote increased competence perceptions, and will undermine intrinsic motivation when they decrease them. *Proposition III* holds that the outcome of activities can be *informational* and enhance internal locus of control perceptions and perceived competence. They can be *controlling* and enhance external locus of control perceptions and decrease intrinsic motivation, and they can be *amotivating* and promote perceptions of incompetence and decrease intrinsic motivation. *Proposition IV* contends that internal events within the individual can be *informational* and enhance self-determination and maintain or enhance intrinsic motivation. They can be *controlling* and are experienced as pressure for particular outcomes, which decreases intrinsic motivation, and they can be *amotivating* and strengthen beliefs of incompetence, which negates intrinsic motivation. The theory holds that it is not the inherent characteristics of the events, but rather how they are perceived by the individual and the meaning or functional significance that is assigned to the events by the individual that influences intrinsic motivation (Ryan, Connell, & Deci, 1985).

Research cited by Deci & Ryan (1985, p. 112) indicates that the interpersonal context of a learning situation will influence how it is perceived by the learner. Rewards, normally perceived as controlling, can be provided in ways that will be perceived as informational.

Positive feedback, normally perceived as informational, is changed to controlling when the learner's performance is compared to what it should be. Factors such as gender, locus of control, and motivational orientation influence the perception of events as being informational, controlling, or *amotivating*.

Social Comparison Theory

Social comparison theory stems from the inevitable comparisons that students make in the classroom between their own competence and the competence of other students (Ames, 1985). Social comparison theory maintains that when learners are asked to make outcome comparisons between their work and others', and are asked to focus on their own ability, the social needs of the learner will influence his or her motivation (Schunk, 1985). Teaching strategies that emphasize more individualistic learning goals focus the student on effort and task strategies. Effort attributions are perceived as promoting persistence at solving a task while ability attributions have the opposite effect. Ames (1985) has pointed out that young children have the view that you can get smarter when you try harder, but with increasing age this view shifts to the view that those who succeed are smarter.

Social comparison theory maintains that interactions within learner groups cause different motivational ascriptions that are related to the type of environmental structure in which the learning occurs (Ames & Ames, 1985). Structures that are competitive tend to have a negative impact on intrinsic motivation, while those that are cooperative tend to have a positive impact (Ames, 1985). Social comparisons can also modify a student's perception of self-efficacy, which will affect the student's motivation. Schunk (1985) maintains that learners who are given direct feedback about their performance have their self-efficacy fostered, while those learners who are compared to others have their self-efficacy undermined.

Sorrentino and Short (1986) have indicated that the foundation of social comparison theory, that individuals need to know and evaluate their abilities, may only be appropriate for uncertainty-oriented individuals. They indicate that individuals who are cer-

tainty-oriented find such information irrelevant and usually will not make comparisons to others when given a choice. These researchers suggest that the influence of social comparison may vary due to individual differences of the learner.

Common Practice Perceptions of Motivation in Music Education

The way that music teachers perceive motivation in their daily teaching activities provides insight to the beliefs these teachers have as to how and what motivates students to learn music. To that end, a review of articles in the *Music Educators Journal* reveals the motivational perceptions of teachers commonly used in music teaching practice. An article by Shuler (1991) provides the broadest claims for music in the motivation of students. Shuler maintains that music:

- can provide experiences that encourage students to attend school;
- can provide learning tasks that are inherently interesting;
- allows production of individual creative work;
- provides a secure, supportive environment;
- provides identification with a social group through ensemble participation;
- provides for self-expression;
- can act as both a stimulus and reward for learning;
- is a powerful learning reinforcer;
- can be an effective means of emotion and communication; and
- it makes the school experience more appealing.

A review of other motivationally-related literature in the *Music Educators Journal* reveals that the article content can be grouped into:

- use of external motivator;
- nature of musical materials;
- music as a reinforcer;
- classroom environment;
- competition;
- teaching strategies; and
- teacher characteristics.

A brief overview of each of these categories follows.

Use of External Motivators

Recommendations for the use of external motivators is commonplace within the literature. Barfield (1983) suggested that rewards

be provided to students who do their performance tasks well. Some literature specified specific rewards, such as jackets, for motivating students to achieve in band (Warrener, 1985). Kennedy (1984) promoted the use of scrip, money featuring the face of J.S. Bach, to motivate student learning by "paying" students for cooperation and performance.

Nature of Musical Materials

Writers in a large portion of the motivational articles were concerned with the characteristics of music and musical materials as key motivators for student achievement. Werpy (1987) indicated that motivation levels peak when students can relate to the musical material and the material is within their capabilities. Werpy also indicated that music is perceived as something with value and students want to be involved in learning valuable things. Cutietta (1985) promoted the use of rock videos in general music classes because videos are self-motivating to students. Warrener (1985) indicated that appropriate music selection is important to student motivation. Hedden (1990) supported this contention and provided guidelines for selecting motivating music based on empirical aesthetics: The music must have centralized activation, characteristics such as moderate to fast tempos, a prominent beat, be instrumental, have a familiar sound, and be melodic in nature.

Music as a Reinforcer

The reinforcement value of music in learning situations has been noted by a number of writers. Duerksen and Darrow (1991) maintained that music can be used as both a motivator and a reinforcer and that students will modify their behavior to acquire the opportunity to participate in a musical activity. The use of music as a reinforcer extends beyond the domain of music learning and into other subject matters (Lounsbury, 1992; Smith, 1984).

Classroom Environment

Manipulation of the classroom environment is perceived as having a motivating effect on students. O'Brien (1972) implored teachers to modify their behavior into that of a facilitator of student self-directed learning. The other students within the class were seen by Powell (1984) as being positive motivators for students to join school music groups. Hagner (1985) suggested that teachers review

the music program to determine if any alteration is required to make participation more desirable when students consider dropping out of music. Enhancing the classroom environment can be accomplished by providing non-traditional means for involvement in music. Such non-traditional means of music participation are motivating to many students, according to Kuzmich (1991).

Competition

Discussion of the pros and cons of music competition is a recurring theme in common practice literature. Austin (1990), in the most thorough and research-based article on the subject, concluded that competition does not promote student performance achievement, but rather curtails it. Among the reasons he cited for this effect were repeated failures in competition resulting in a decline of self-efficacy and self-determination. He also said that competition may corrupt teachers more than students because competition-oriented teachers perceive students as either low or high ability, focus on teaching those of high ability, and put greater effort into their own ego validation.

In contrast to Austin's position is that of Massie (1992), who stated that competition encourages student skill development on band instruments. He developed an approach called "band olympics" which maintains a competitive approach throughout the year in band classes. Karjala (1991) described a music educators' workshop participant who presented the concept that task involvement promotes feelings of competence when students make gains in mastery, while competition requires a student to look more capable than others.

Teaching Strategies

The strategies that teachers use in teaching constitute another means of promoting student motivation to learn music. Powell (1984) promoted the concept that teachers must evaluate each student because each is motivated by unique purposes and goals. Once this evaluation has taken place, strategies for using intrinsic rewards must be adopted because this encourages lasting involvement with music. Werpy (1987) indicated that when students know they will be judged against certain standards, they will

utilize greater effort and persist at musical study. Such tasks promote intrinsic motivation. London (1984) described an observational approach to student evaluation, holding that self-directed learning activities do encourage student learning.

Regelski (1983) maintained that the driving force for learning is the students' inner drive for "meaning making" -- the students' need to make sense of their environment. Following an "action learning" strategy suggested by the ideas of Piaget, active involvement in music learning activities were believed to promote this "meaning making."

Behavioral strategies can be employed by the teacher to motivate student learning, such as physical distance between teacher and learner, posture, gesture, facial expression, eye behavior, and voice (Hughes, 1981). Another strategy evolved from behaviorism was promoted by Wolfe (1984), who encouraged the use of behavioral contracts with associated rewards to motivate student learning.

Teacher Characteristics

Lautzenheiser (1990) described a teacher's motivational persona as a learned habit that involves a sense of purpose, persistence, self-evaluation, perpetual learning, emotional maturity, lack of a fear of failure, and self-discipline. He maintained that the only true motivation is self-motivation. He indicated a view of motivation that contrasts the theoretical positions of psychology and education described earlier: "Yet, as master music teachers know, we cannot motivate another individual, certainly in any intrinsic way, which is real motivation" (p. 34). This statement, while testifying to the desirability of intrinsic motivation, indicates that modifying intrinsic motivation within the learner is impossible. This is not the position of most contemporary motivation theories.

Research on Motivation in Music Education

Motivational research in music education has not received as much activity as in other areas of education. There is, however, a growing effort in this area, and the quality of this research and the insights it provides are improving with this growth. The majority of the recent research has followed or has ema-

nated from attribution theory. The review of motivation research in music is grouped below according to the focus of the research effort: self-concept, motivation and teacher behavior, motivation and student behavior, and motivation that has applied or been derived from attribution theory.

Self-Concept

The role of self-concept in music achievement has been studied by a number of investigators. In general, they found that self-concept is related to achievement in music and that involvement with musical learning activities tends to promote positive self-concept. It should be pointed out, however, that Wolff (1978) has claimed that these results are inconclusive, but evidence to be cited here supports the positive relationship between self-concept and music achievement that parallels evidence found in the educational literature.

Greenberg (1970) provided case studies of eleven uncertain singers guided by the hypothesis that out-of-tune singing and underachievement in music are the result of low self-concept of musical ability. The researcher concluded that music self-concept is learned from experience in music. To obtain positive self-concept, the learner must experience success. This led the investigator to declare that, "...music teaching must be of such quality to guarantee success" (p. 64).

Wink (1970) found a strong relationship between self-concept of music teaching ability and achievement in student teaching of music. Scores on the two measures of self-concept used in the study changed as a result of the student teaching experience, lending credence to the contention that self-concept is learned and therefore modifiable. Wink also found that the more well-adjusted subjects had less anxiety. High achievers in music student teaching were found to have a high need for deference, order, and affiliation, and a low need for autonomy.

The role of self-concept and achievement in minority and disadvantaged youth has produced mixed results (Michel, 1971; Michel & Farrell, 1973). Music instruction opportunities have had some positive effects on musical achievement and student self-concept, but these effects have not been statistically significant. These studies did show an in-

crease in effort expended by students whose self-concept had improved.

Junior high school students enrolled in music ensembles registered significantly higher self-esteem scores than students not involved in music (Nolin and Vander Ark, 1979). The research also found a strong relationship between self-esteem, attitudes toward music, and socio-economic status. Students of higher socio-economic status displayed higher levels of self-esteem and attitudes toward music while the opposite was true for lower socio-economic students. There is the suggestion that participation in good music performance ensembles will positively influence self-esteem for both high and low self-esteem groups.

In a later study, Vander Ark, Nolin, & Newman (1980) found that self-esteem predicted attitudes toward classroom music experiences above those accounted for by social status, sex, and age. The researchers also found decreasing attitudes toward classroom music with increasing grade level, which supports the findings of earlier similar research (Nolin, 1973). Attitudes toward music were higher for middle-social status students than high- or low-status students. In a recent review of this research, Thomas (1992) criticized it for not delving further into this U-shaped attitude and social status relationship, and for not relating self-concept to music learning.

In a published study (Hedden, 1992) viewed the relationship between music self-concept and achievement in music. In the two schools studied, strong correlations ($p < .001$) were found between self-concept in music and music achievement ($r_1 = .472$, $r_2 = .352$), and between self-concept and attitude toward music ($r_1 = .572$, $r_2 = .532$). These values indicated that from 22 percent to 33 percent of the variance in music achievement, in this case measured by the Colwell *Music Achievement Test — Level One*, was associated with self-concept.

Austin (1988b) studied the effect of music contest format on self-concept and a number of other variables. The self-concept of students in both experimental groups of the study, "comments only contest format" and "comments and ratings contest format," showed significant musical self-concept

gains. That is, musical self-concept went up as a result of preparation for and participation in music performance contests.

The relationship of self-concept with attitudes toward music and with motivation for music reveals the importance of self-perceptions in attitude formation regarding music achievement tasks. A further analysis of Hedden's (1982) statistics for self-concept, attitude toward music, and music achievement reveal quite strong bivariate correlations ($p < .001$) between self-concept and attitude toward music in the two schools studied ($r_1 = .642$, $r_2 = .851$), with overlapping variance in the range of 41 percent to 72 percent. The magnitude of this relationship is revealed more clearly when the variance related to attitude toward music is removed from the correlation of self-concept and musical achievement. The resulting partial correlations for the two schools ($r_1 = .343$, $r_2 = .185$) reveal a range of only 3 percent to 11 percent of the variance overlapping self-concept and musical achievement when the variance of attitude is removed. It can be safely concluded that attitude toward music and self-concept in music achievement are very strongly related.

Recently, two researchers noted a similar strong relationship between self-concept and motivation toward music. Gumm (1990), using a measure of motivation magnitude developed by Asmus (1986b), found a strong relationship between magnitude of motivation and self-concept ($r = .609$) of 37.1 percent. Austin (1988a, 1991) also found a strong relationship between Schmitt's (1979) *Self-Esteem of Musical Ability Scale* and Asmus's measure of motivation magnitude ($r = .78$) of 60.8 percent. Both researchers concluded that there is a significant overlap between musical self-concept and magnitude of motivation in music.

Motivation and Teacher Behavior

The teacher has been perceived as the dominant force in determining student achievement in music settings, especially those of ensemble performance. Caimi (1981) studied the relationship between motivation and success of high school band directors. The researcher found that the directors' conscious concern for security and sub-

conscious concern for home and parents, as measured by the *Motivational Analysis Test* of Cattell, were strongly related to ensemble performance level. Subconscious concern for the ethical "ideal self" was related to student knowledge of music fundamentals as measured by a paper and pencil test. It was also noted that directors who had students with lower levels of musicianship were motivated by concern for the ethical "ideal self" and not by the need for security. Directors of students with higher levels of musicianship were exactly the opposite. Krueger (1974) found similar motivation variables and also personality variables to be significantly related to music teacher success.

Walker (1979) also utilized the *Motivational Analysis Test* in a study of college music students' achievement in music education. Walker found that these future teachers' achievement was related to strong home attachment, strong attachment to loved ones, and strong self-concept. In addition, these future music teachers did not worry about their safety and were low in destructive impulses. The predictive model found 27 percent of the variance of music education achievement to be associated with these motivation factors.

The factors which motivate education researchers were studied by LeBlanc and McCrary (1990). The results of a survey of 90 publishing researchers revealed that factors inherent in the research process such as intellectual curiosity, enjoyment, self-improvement, and duty were the most motivating to research pursuit. Respondents perceived the factor of salary increase as the most motivating external reward for pursuit of research.

Motivation and Student Behavior

Lillemyr (1983) pursued a line of research based on Atkinson's theoretical model. He found that students with higher motives to achieve rate themselves higher as students and in "ideal-self" than students with low achievement motives. Interestingly, high motive students were not found to be higher in self-esteem. The factors that influenced the students' motive to achieve success were, in decreasing order of importance: student self, motive to avoid failure, physical competence, ideal concept, cognitive competence, general

self-esteem, and social competence. The factors that influenced the students' motive to avoid failure were, in decreasing order of importance: motive to achieve success, cognitive competence, and self-concept. The researcher also found that self-perceptions of music competence are related to student interest in music.

Webster (1988) perceived the nurturing of creative musical behavior as incorporating a strong motivation component. He pointed out that young children are naturally curious and have internalized motivation strategies. As children age, there are times when extrinsic motivational strategies need to be applied to encourage continued development of creative abilities. These times occur at points of transition in schooling, such as entrance to elementary, junior high, and high school.

Farmer (1990) described a project conducted at the University of Oldenburg, Germany that used a non-statistical approach to determine the reasons why students want to play a musical instrument. The study was based on the idea that the motivation to play a musical instrument comes from "the joy of music making" and that music performance is a means to youth culture expression. The project immediately involved students in musical ensemble performance activities rather than the traditional approach of private instruction prior to ensemble participation. The researcher concluded that strong socio-cultural influences can be an important motivating factor for instrumental performance.

Based on a review of the literature, Goffe (1990) investigated the appropriate use of non-threatening recitals as a means of promoting student learning in private music study. The focus of the strategy was to establish strong intrinsic motivation within learners and to avoid the need for extrinsic motivation. Non-competitive recitals were seen as a means of encouraging the development of effort orientations to achievement success. Success was perceived as enhancing the self, which would in turn positively affect motivation and attitude toward music study.

Attribution Theory Research and Its Derivatives

The initial effort in studying achievement motivation in music with attribution theory

Sixth Graders' Attributions for Success and Failure in Music

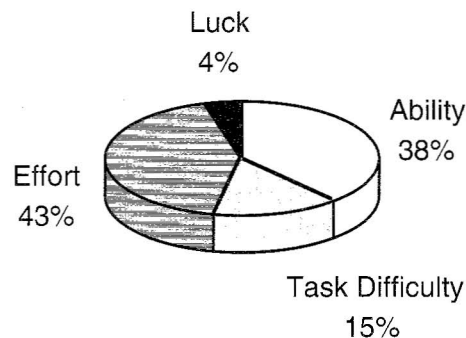


Figure 5. Proportion of sixth graders' attribution responses.

began with the use of open-ended statements in a study of sixth graders (Asmus, 1985a). The researcher asked students to provide five reasons why some students do well in music, and five reasons why some students do not do well in music. These statements were then classified according to Weiner's (1974) original two-dimensional conceptualization of attribution theory. The results of this study are presented in the pie chart in Figure 5. The chart indicates that students primarily assign internal causes for success and failure in music. A MANOVA of the data revealed no differences in attributional assignment when students attributed causes to the success situation (students do well) from when students attributed causes to the failure situation (students do not do well). A significant difference between schools was attributable to difference in the socio-economic, locus of control, and achievement need make-up of the student populations of the schools.

Asmus (1986a) conducted a study of undergraduate and graduate music education and music therapy students based on the hypothesis that self-perceptions of success and failure affects perceptions of others' success and failure. The researcher found that people attributed success and failure of others differently than when they attributed suc-

cess and failure to themselves. When rating others, there was a greater tendency to rate effort as the primary cause for success and failure. When rating themselves, the tendency was to rate task difficulty as the primary cause for success and failure.

The assignment of effort to others promotes teacher persistence at getting students to learn. If the teacher did not believe that the students would acquire the learning in some systematic way, unlike ability or luck attributions, the teacher would not continue to guide student learning. On the other hand, task difficulty assignment for attributions made to the self appears to protect previously defined self-concepts.

In a study focused on the open-ended attributions of students in grades 4 through 12, Asmus (1986c) investigated the effects of gender, grade level, school, success or failure setting, and the distribution of attributions in the attribution categories of ability, task difficulty, effort, and luck. Results indicated: a gender difference only existed for the internal-stable category of ability; differences attributable to both grade level and school occurred for all attribution categories; and differences in success and failure setting existed for the internal-stable category of ability, the external-stable category of task difficulty, and

Attributions of Success and Failure in Music by 4th through 12th Graders

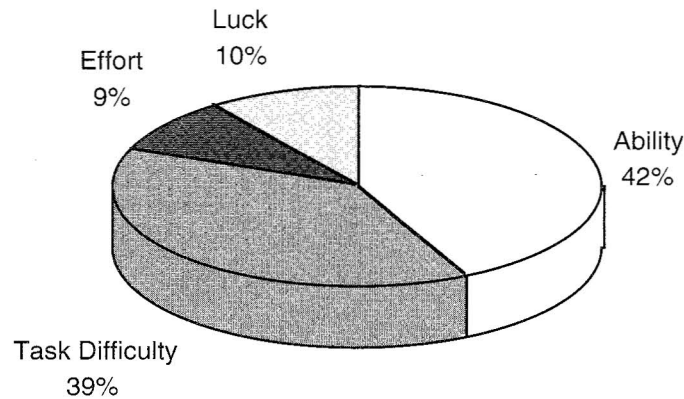


Figure 6. Proportions of 4th through 12th graders of success attributions.

the external-unstable category of luck. The distribution of attributional responses revealed that students primarily rate internal reasons for success or failure in music (Figure 6). There was also a distinct trend in the attributions made by different grade levels. As the grade level increased, internal-stable or ability ratings went up and internal-unstable or effort ratings went down. These findings corroborated the research findings in other areas of education (Ames, 1985).

A measurement instrument for assessing attribution assignments was developed from the responses obtained in the previous study (Asmus, 1986b). Five hundred forty students rated 125 of the most representative statements of the 5092 original statements on four-point Likert scales as to the importance of each statement in determining success or failure in music. The results of principal factor analysis revealed five significant factors accounting for 74.15 percent of the variance (Figure 7). The factors representing the attributional dimensions in music were: *Effort*, characterized by items such as "Putting the effort into practicing"; *Background*, characterized by items such as "Having music run in your family"; *Classroom Environment*, characterized by items such as "Getting along with others in the music class"; *Musical Ability*,

characterized by items such as "Having a good ear"; and *Affect for Music*, characterized by items such as "Love listening to music." From these factors a measurement device was constructed by selecting the seven highest loading items on each factor. Initial reliability estimates were strong, ranging from .69 for affect for music to .82 for effort.

Austin (1988b) studied the attributions of fifth and sixth grade instrumentalists. The attributions students cited for success in music were greatest for effort, followed by ability, luck, and task difficulty (Figure 8). These responses were consistent with previous findings, even though the measurement task was distinctly different from that used previously. Austin developed 20 descriptions of why some students do well in music with five representing each of the four attribution categories from which the respondents were to pick the ten best reasons for students doing well. No significant differences on the attribution assignments were found due to the type of contest format in which the students participated (rated or comments only).

The effect of expectancy, success, satisfaction, and attributions in band challenges was investigated by Chandler, Chiarella, and Auria (1988). These researchers developed a questionnaire that assessed personal reac-

Relative Variance of Attribution Dimensions in Music

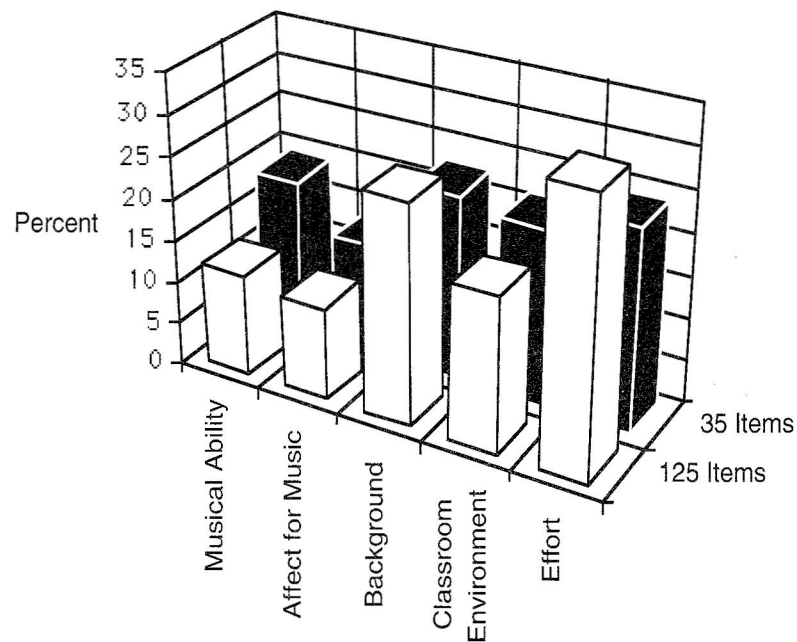


Figure 7. Relative proportion of variance for attribution dimensions in music.

Austin's (1988b) Attributions of 5th and 6th Grade Instrumentalists

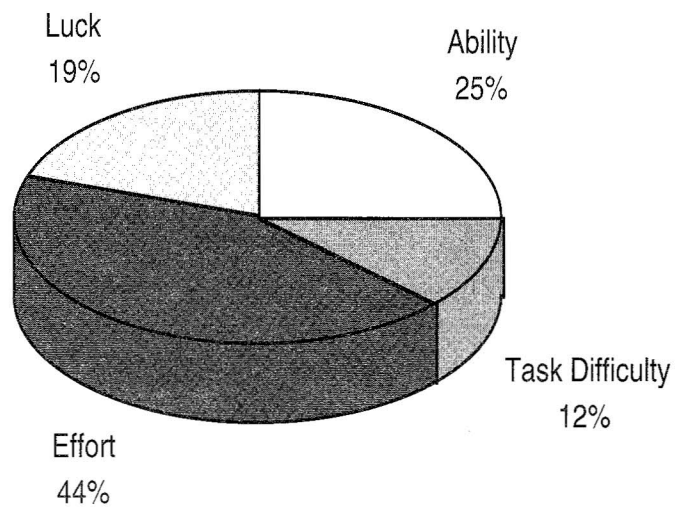


Figure 8. Proportion of attribution assignments by young instrumentalists.

Music Attribution Dimension Ratings by Motivation Level

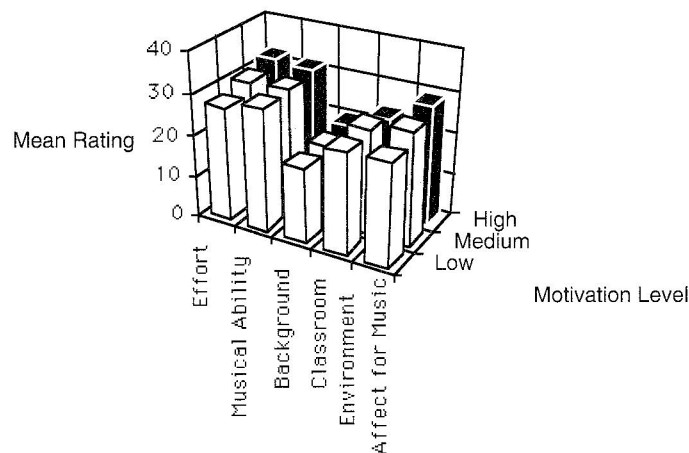


Figure 9. Mean ratings for attribution dimensions in music.

tions and attributions. Respondents answered seven questions on seven-point Likert scales that measured: technical knowledge of the instrument, effort, natural musical ability, difficulty level of the instrument, help from the director, help from others, and luck. Results indicated that students who perceived success and satisfaction challenged more and more frequently attributed success to internal causes. Students who perceived failure and lack of satisfaction challenged less and more frequently attributed failure to external causes. Band director help was found to be perceived as external and uncontrollable which leads to a sense of helplessness.

Asmus (1987) studied the effect of grade level and motivation level on high school choral and instrumental students' attributions for success in music. The students were assessed on motivation magnitude and on the five attribution categories students cite as causes for success and failure in music. Data analyses revealed:

- grade level differences on background and classroom environment attribution categories; and
- motivation level differences for effort, musical ability, background, and affect for music.

The predominant reasons cited by students as the causes of success in music were musical

ability and effort. Students with high motivation placed greater importance on effort, while low motivation students placed greater importance on musical ability (Figure 9). Three causal variables, affect for music, effort, and classroom environment, were significantly related to motivation magnitude and accounted for 37.7 percent of magnitude variance.

In 1990, Asmus and Harrison studied nonmusic majors in a music appreciation course to determine the relationship between motivation for music and musical aptitude. In the assessment of motivation the researchers used Asmus's five-dimensional attribution device and a device which measured three aspects of magnitude of motivation: personal commitment to music, school music, and music compared to other activities. No significant relationship was evident between the motivation measures and musical aptitude. The researchers found attribution dimensions accounted for 23.6 percent of the variance in the magnitude of motivation measures, while they found magnitude of motivation measures accounted for 15.5 percent of the variance in the attribution dimension measures. A principal components analysis of motivation variables indicated three distinct components that accounted for 81 percent of the variance. The first component,

labeled *motivating factors*, was comprised of musical ability, effort, background, and affect for music. The second component, labeled *magnitude of motivation*, consisted of the three magnitude of motivation variables. The third component consisted solely of classroom environment and was so labeled.

Nearly 500 high school students enrolled in choral and instrumental ensembles participated in a study to determine the influence of music teachers on student motivation to achieve in music (Asmus, 1989b). The researcher measured students on the dimensions of attributions in music and the three aspects of magnitude of motivation described earlier. The results continued to support the findings that effort and ability were the primary reasons students cited for success and failure in music. Multivariate analyses of variance revealed significant teacher effects on both the attribution dimensions and the aspects of motivation magnitude. The only variable that was not significantly influenced by the teacher was background, a factor outside teacher control. The study verified the commonly held belief in the importance of the teacher in music learning.

Asmus (1989a) examined the criterion and construct validity of the dimensions of attributions in music and the three aspects of motivation magnitude. Criterion-related validity was attempted with correlations to teacher rankings of music students in their ensembles. Low correlations resulted, indicating a lack of criterion-related validity. The teachers' rankings, however, were probably based on different factors than were the students' responses to the motivation measures. Teachers' rankings were probably based more on activities such as helping set up the stage, sorting music, and the like. Because the reliabilities obtained by this and previous studies are quite strong, indicating that the scales are measuring consistently, the percentile ranking does not appear to be a satisfactory criterion for establishing criterion-related validity. The researcher found construct validity for the attribution dimensions to be quite strong, but found the magnitude of motivation scales construct validity to be quite weak. He concluded that combining the

magnitude scales would produce a more salient assessment of how much an individual is motivated for music.

Austin (1988a; 1991) studied the effect of competitive and noncompetitive goal structures and musical self-esteem on music achievement and music motivation. He measured the latter with the instruments devised by Asmus. Fifth and sixth grade band students were randomly assigned to either the competitive or the noncompetitive groups. The competitive group members received written comments on their musical performance of a solo, categorical point totals, cumulative point totals, division ratings, and only the students in the top three divisions received rewards. The noncompetitive group received written comments and the categorical point totals and did not receive cumulative point totals or division ratings. All students in the noncompetitive group received rewards. Results indicated that there was no significant effect on achievement or motivation attributable to competitive or noncompetitive goal structures. Students were divided into high, medium, and low musical self-esteem groups. No significant effect for self-esteem was noted for achievement, but there were effects on effort and affect attributions, and the total magnitude of motivation. The researcher noted a significant decline in magnitude of motivation for both competitive and noncompetitive groups, pre- to post-treatment.

In determining the effects of failure feedback and classroom goal structure on decision making and motivation response, Austin and Vispoel (1992) studied instrumental music students in grades five through eight. The researchers randomly assigned students to one of nine groups that were reflective of ability, effort, or strategy attributions and goal structures of competition against other students, achievement to a set standard of performance, or progress in personal performance. Students were read a scenario of a fictitious band student that reflected the grouping characteristics of the three by three condition matrix. Students then completed a questionnaire that asked their beliefs about the fictitious student's future performance, future effort, future strategy use, future risk

...affective responses to music and motivation for music are inherently tied. When music teachers discuss what motivates students, inevitably the ideas of "quality" music and "motivating" music arise.

taking, future support, attribution feedback, and goal failure affect. The results indicated that strategy or effort attributions result in anticipation for improvements in performance, effort expended, and strategies applied. Strategy attributions were especially effective in promoting expectations of improved strategy use. No significant goal structure effects were noted and no significant attribution effects for affect were noted. The researchers concluded that in failure conditions ability attributions produce the most undesirable effects while strategy attributions produce the most desirable effects.

A similar study of general music students was also undertaken by Vispoel and Austin (1993). The researchers used the same methodology as that for the study of instrumental students, except for the fact that the scenario was modified to a general music situation. In addition, the affect scales were analyzed both globally, as in the instrumental study, and by scale: *upset*, attribution independent; *guilt*, effort attribution; *embarrassment*, ability attribution; *anger*, role of others; and *shame*, included to determine if it is more closely associated with guilt or embarrassment. Results were similar to the instrumental study, although researchers obtained significant differences for affect on attribution feedback. An analysis of data also found that effort produced greater feelings of guilt than ability or strategy, and strategy produced greater feelings of guilt than ability. Effort also produced more embarrassment. Attribution emotions had higher correlations with effort and strategies than shame and embarrassment.

Kvet and Watkins (1993) reported the development of an attribution instrument to measure elementary education majors' success in teaching music. The strategy they utilized was quite similar to the one Asmus had applied in developing the original dimensions of motivation measure:

- free responses were obtained from elementary education majors, who were instructed to list attributes that contribute to success or failure in music teaching;
- a reduced set of items representative of the free responses was derived;
- new students then rated each item on a five-point Likert scale; and
- the data were factor-analyzed.

Four factors, accounting for 53 percent of variance, were labeled: understanding and organizing for individual differences, music ability and positive feelings for music, proactive personality characteristics, and external factors affecting music teaching. That the results of this study are so markedly different than those of Asmus is not surprising. There is generally significant apprehension by a large portion of the students in music-teaching courses for elementary majors because they lack many musical skills. The usual focus of these future teachers would therefore be on more personal characteristics and teaching skill development. As has been noted in studies cited above, such situations should result in greater external attributions, and the item pool reflects such a focus.

Other interpretations could be applied to the factor results of Kvet and Watkins. The first factor could be labeled "classroom environment," because many items are similar to those contained in that scale in the original work by Asmus. The second factor is primarily musical ability with some affect for music items, a fact noted by the researchers. The third factor could easily be labeled "effort," because most of the items reflect effort expended by a teacher in teaching situations. Finally, the fourth factor is appropriately labeled "external factors affecting music teaching," but it leads one to wonder if this is not the "background" necessary for effective music teaching.

The Asmus magnitude of motivation measure was utilized in a study of the predictors

Asmus (1985) Plot of Evaluation and Objective Activation

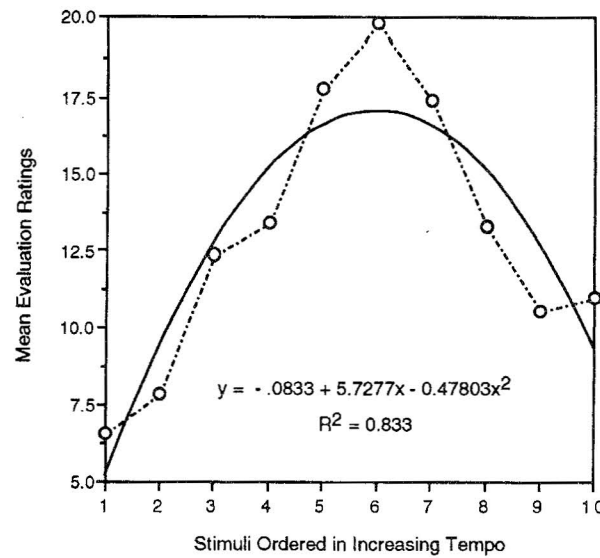


Figure 10. Plot of mean evaluation ratings with curvilinear regression.

of aural skills by undergraduate music theory students (Harrison, Asmus, & Serpe, 1994). A latent trait model predicting aural skills accounted for 78.7 percent of the variance in aural skills, but motivation was not related to this skill at all. One explanation for this finding is that aural skills have little relationship to what students consider music. Ear training and sight singing scores, for instance, have been shown to have strong correlations with standardized tests of mathematics (Harrison, 1990). Another explanation could be that what students believe about themselves may not be operationalized in difficult learning tasks such as those aural skills present. Finally, the self-reports of motivation may not provide an accurate assessment of motivation within music learning tasks as other external measurement strategies.

Integrating Motivation Theory With Affective Response Theory

In the Atkinson model of motivation, there is a curvilinear relationship between the tendency to achieve success and the expectancy of performance success. Similarly, the results of affective response theory that have been deduced through the methodology of empirical aesthetics have shown that preference and evaluation assignments have a curvilinear

relationship with perceived activation (Berlyne, 1974) and objective activation (Asmus, 1985; McMullen, 1974) (Figure 10). Preference and evaluation possess an inherent drive component. That is, people will strive towards things that they like and things that they consider of value. Indeed, this is a part of the Atkinson model where the incentive value of performance success is a formally stated component of the model.

Berlyne (1963, 1966) perceived individuals to categorize incoming information into a meaningful system for storing and operating on this information. Berlyne called this process *collation*, which he perceived to be the central process for intrinsic motivation. Intrinsic motivation was optimized when the collative stimulus properties were appropriate to maximally stimulate the organism (Deci & Ryan, 1985). This is what is reflected in the curvilinear relationship between activation and evaluation.

It can be seen in the preceding discussion that affective responses to music and motivation for music are inherently tied. When music teachers discuss what motivates students, inevitably the ideas of "quality" music and "motivating" music arise. This is recognition of the motivational capacity within certain music (Eccles, 1983; Werpy, 1987).

A model of achievement motivation in music should incorporate the major findings of research in music education and the general field of education.

A word of caution regarding the selection of musical materials for motivating purposes needs to be presented. If a piece is selected because it is presently motivating — that is, at the high point of the curve — any concentrated study would quickly reduce the activation level, thus resulting in a corresponding decrease in motivational quality. This explains the discipline problems faced by music teachers who place a heavy emphasis on the use of currently popular music. A teacher would be better advised to select music that is appropriately challenging and has higher levels of activation, rather than music that is merely optimal for maximizing motivation. Then, as learning of the music proceeds, the activation level will reduce to levels that produce optimal motivation. This is what directors call “peaking” for the concert.

A Theory of Achievement Motivation in Music

The music education research literature reveals two achievement models that have direct bearing on the development of a model of achievement motivation in music. Asmus (1980) tested an affective learning paradigm, based on a cyclical conceptualization of learning, across the duration of a required undergraduate course for music education and music therapy majors. In the paradigm, cognitive entry behaviors and affective entry characteristics are applied in a learning situation. Outcomes of the learning situation lead to modifications of the cognitive entry behaviors, and affective entry characteristics lead to the next learning situation. Utilizing the methodology of path analysis, the study revealed that affective characteristics came into play for cognitive tasks at the outset of the course, but not later in the course. The affective characteristics, in this case, were student attitudes about the course and their abilities within the course.

Austin (1988a) presented a conceptual model of achievement and motivation out-

comes. In this model, the interaction of individual difference factors and environmental factors led to effort expenditure that result in motivational achievement outcomes. The individual difference factors that interact with each other are divided into stable and unstable groups. The stable group consists of gender and grade level. The unstable group consists of self-esteem, prior achievement, and prior motivation. The environmental factors of the model are teacher/school influence, family influence, and goal and reward structure. The outcome variables were those used in his study of the effects of competitive and noncompetitive goal structures divided into achievement variables and motivation variables.

Defining the Model

A model of achievement motivation in music should incorporate the major findings of research in music education and the general field of education. The model should incorporate those aspects of common practice that teachers have found to be effective motivators of students' musical achievement. The model should not be so conceptually complex as to be unworkable. The literature is clear that a very large number of factors can potentially influence motivation. The need here is to formulate a model that can encompass these factors, while still being conceptually feasible.

The model being proposed is presented in Figure 11. The model is a process model that allows motivational constructs to vary during an entire learning situation. Previously defined attributions and perceptions of self are applied to the learning task. Features of the learning task such as the music employed, the social value of the situation, and the teaching strategies used will affect perceptions of the learning task. These can cause modifications to attributions and perceptions of self. Once the learner perceives the product of the learning task, labeled “*achievement*” in the model, modifications to

Model of Achievement Motivation in Music

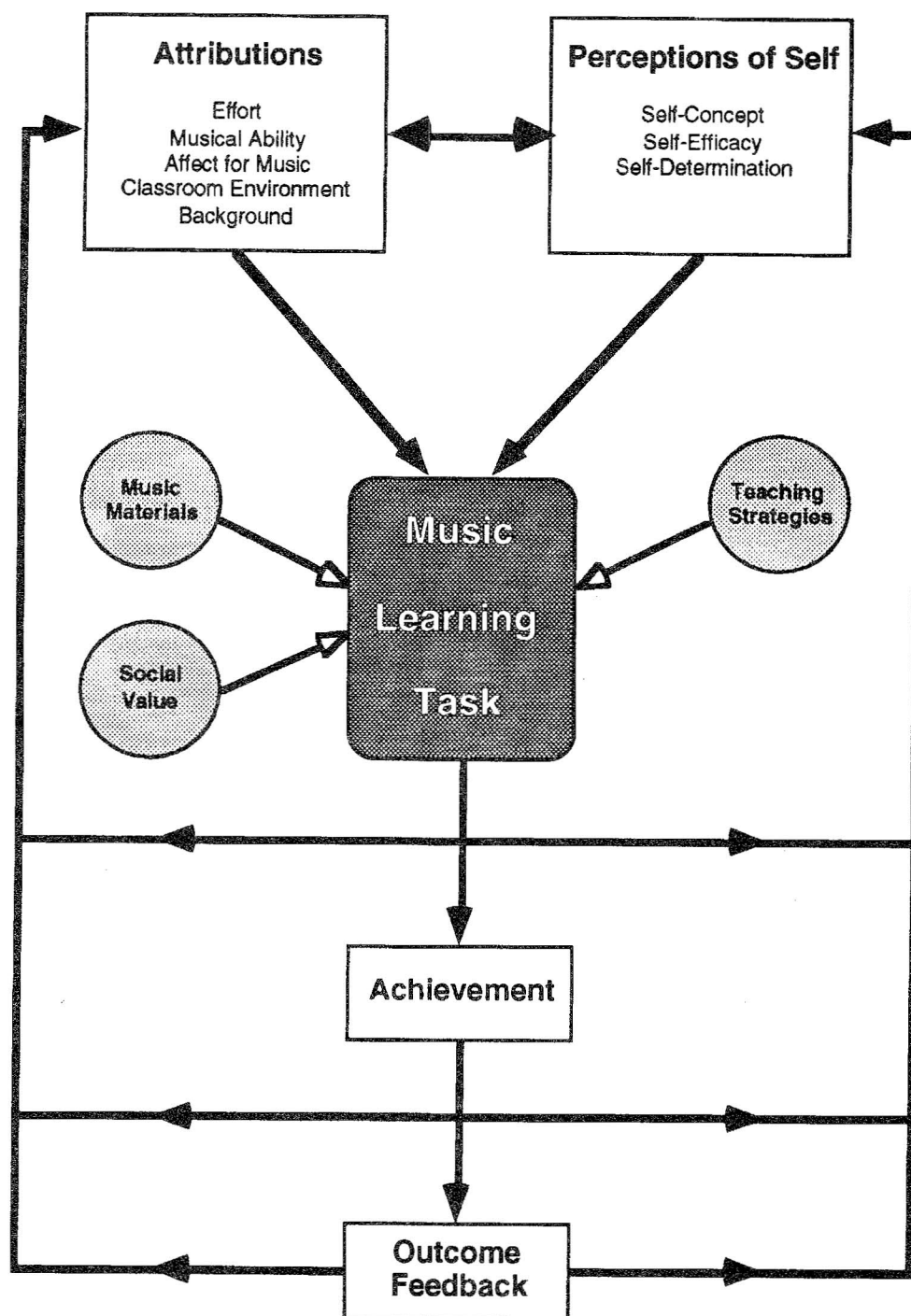


Figure 11. Proposed model of achievement motivation in music.

the attributions and perceptions of self can again occur. Finally, the learner will receive feedback on the outcome from the teacher, parents, peers, and others. From this, modifications to the attributions and perceptions of self will again occur.

The attributions that research has found to define the dimensions students perceive to be primary causes for success and failure in music are employed in this model. The primary attributions for success and failure are effort and musical ability. Affect for music, classroom environment, and background are additional attributions that also contribute to these perceptions. The attributions are expected to interact with perceptions of self in determining which attributions are the most salient for a particular learning situation and in the modification of attributions for future learning tasks. It should be expected that there will be differences between subjects in their emphasis on the various attribution categories depending upon perceptions of self. Likewise, perceptions of self are expected to interact with attributions and cause individual differences.

The primary perception-of-self variables in the model are self-concept, self-efficacy, and self-determination. The music education research literature shows a strong relationship between self-concept and achievement. Self-concept, here, is conceived as a global concept of self and will incorporate other self-definitions such as self-concept in music. Self-efficacy consists of learners' beliefs about their ability to produce the intended outcome for a learning task and is an important contributor to motivation within learning tasks. Self-determination theory research holds that when learners feel they are in control of their learning, intrinsic motivation is enhanced. Other perceptions of self can be incorporated into this model, such as cognitive evaluation theory and perceptions of self-worth. Aspects of self-perceptions which influence achievement will continue to be identified, and can be incorporated into this model component.

Three primary inputs into the learning tasks that influence student motivation are incorporated into the model: music materials, teaching strategies, and social value. The

results of affective response theory clearly show the importance of the music selected to the learning task. The common practice literature supports this view. The social value of the situation includes aspects of the task such as being with friends, being recognized with a group, and other socially related aspects of the task. Teaching strategies incorporate those aspects of the learning task that are teacher-specific, including teaching style, goal structures, teaching behaviors, and the like. All three inputs will have varying effect on the students because of individual preferences of music, social characteristics, and teaching strategies.

Feedback that will cause modification of attributions and perceptions can occur at three points within the model. The learner derives information from actually performing the task. A new task, for instance, could be considered fun and enjoyable to perform, while another task could be perceived as tedious and not very enjoyable. These situations should produce different modifications to the attributions and perceptions of self.

The learner also derives information about his or her achievements as the product is being developed. This will influence attribution and perceptions of self-modifications. For example, a student performing a jazz solo might know that, at the outset, everything was going along fine, but when the chord progression moved to the IV chord, the student realized the shift was not reflected in the solo. No feedback from others has been received, but the learner has provided feedback for attribution and self-perception modification.

The final feedback point comes after receiving appraisal from others on the product of the learning. These "others" would typically be teachers, parents, and peers. This point in the model provides for such motivational factors as those defined by social-comparison theory.

Two additional issues need to be considered with this model: affect toward the task and motivation level for the task. When the model was originally conceived, these two elements were seen as stemming from the attributions and perceptions of self for the

task. These items were placed in the model prior to the learning task. After further reflection, however, it was concluded that: emotion for a task and motivation for a task were very much intertwined, emotion could result without the involvement of attributions or perceptions of self, and that emotion pervades learning situations. As a result, these items were removed from the diagram of the model, but are still considered to be latent within it.

Implications for the Music Teacher

The teacher has control of a considerable number of aspects within the model. He or she has direct control of the musical materials selected for the learning task and the teaching strategies applied within it. The social value of the tasks can also be manipulated by the teacher, though this is not under as much control from the teacher as the other two inputs. The outcome feedback provided to the student by the teacher is critical in determining how students will make their attributions and what perceptions of self will be formed. The goal of teachers in structuring the various aspects of the model under their control should be the development of attributions and perceptions of self which promote intrinsic motivation.

Implications for the Student

The model of achievement motivation in music considers the student as an individual who will have unique attribution and self-perception characteristics. Music activities tend to be group-oriented. This giving-up of self for the benefit of the larger whole is not incongruent with the model. The musical material, social value, and teaching strategies can have salient effects on individuals' motivation, while not sacrificing the needs of the group. For many students, the social value for music as reflected in classroom environment attributions are important for continued participation within an ensemble. Teaching strategies that promote group performance while attending to the needs of the individual do exist. Fortunately, the types of outcome feedback which promote positive attribution and perceptions of self for the individual will have the same effect for the group.

Implications for Research

The model provides a basis for research efforts within the area of achievement moti-

vation in music. Identification of additional aspects of attributions and perceptions of self that have relevance for motivation would enhance our knowledge of antecedents inherent in developing motivation for a learning task. The significant effort that music education research has placed on identifying appropriate teaching strategies must continue. Incorporating motivation variables within the designs of teaching strategy research would provide additional important dependent variables. This information would help in the selection of the most appropriate strategies to apply in a teaching situation. A systematic approach for selecting musical materials can be made on the basis of the findings of affective response theory. Activation level, for instance, is probably an interaction of stimulus complexity and perceptual familiarity. Consideration of both elements when selecting musical materials would probably serve the needs of the learning situation well. Further research in this area and the study of the effect of manipulating musical material on motivation would be a fruitful one. Similarly, the impact of manipulating various social elements within a music learning task on motivation would provide useful information that has practical applications in music teaching.

The process aspects of the model should also provide for interesting avenues of research. One example would be the determination of which form of feedback is most influential in modifying attributions and perceptions of self: those gained from within the learning task, those gained from self-appraisal of the product, or those gained from the outcome feedback of others. Related questions, which stem from the process aspects of the model, would ask if there are individual differences to feedback location effectiveness, and who provides the most influential feedback, teacher, parent, or peer.

Summary and Conclusion

Results from a wide variety of motivation literature from research and common practice are clear in suggesting that teaching efforts should lead to the development of intrinsic motives to promote future striving and achievement at a learning task. The learning situation, the teaching strategies employed,

and the feedback provided the learner can all be useful in promoting intrinsic motivation. The important role that musical material plays in motivating students was explained, utilizing the findings of affective response theory. Motivation and affective responses represent similar constructs of striving.

A model of achievement motivation in music that incorporates the major findings of research and the beliefs of common practice was developed. The model has significant potential for assisting teachers in understanding student motivation for music learning and in developing teaching practices that produce optimal motivational effects. The potential of the model for stimulating and guiding research efforts appears to be in:

- identifying the major motivational elements in music achievement;
- the effect of teacher-controllable elements in learning situations on motivation; and
- the process of motivation development and modification.


It is not expected that this will be the final model for achievement motivation in music. However, the model does provide a base for understanding the role of motivation in music learning and has important ramifications for music teaching and learning research.

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