2016

Development and maintenance of identity in aging community music participants

Dyer, William Leonard

http://hdl.handle.net/2144/16841

Boston University
DEVELOPMENT AND MAINTENANCE OF IDENTITY IN AGING COMMUNITY MUSIC PARTICIPANTS

by

WILLIAM LEONARD DYER

B.A., University of Puget Sound, 1989
M.M., Northwestern University, 1990

Submitted in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts

2016
Approved by

First Reader

Don D. Coffman, Ph.D.
Professor of Music Education
Chair, Department of Music Education and Music Therapy
University of Miami

Second Reader

Lee Higgins, Ph.D.
Associate Professor of Music, Music Education

Third Reader

Jay Dorfman Ph.D.
Assistant Professor of Music, Music Education
“Music, uniquely among the arts, is both completely abstract and profoundly emotional. It has no power to represent anything particular or external, but it has a unique power to express inner states or feelings. Music can pierce the heart directly; it needs no mediation” (Sachs, 2007, pp. 300–301).
DEDICATION

I would like to dedicate this work to my loving and understanding wife Melinda, and my wonderful children Aaron and Isabelle.
ACKNOWLEDGMENTS

I am grateful to the friends, family, colleagues, faculty, mentors, and community musicians who have shared willingly of their time in this research. I am grateful to have been inspired toward this research paradigm by Robert Musser, esteemed director of the Tacoma Concert Band. His friendship, musicianship, and enthusiasm for community music helped this research get off the ground. I am also grateful to the leaders of the three other cases for this study: Vic Jowders, director of the South Puget Sound New Horizons Band; David Moseley, drum leader of Samba OlyWa; and members of Artesian Rumble Arkestra. In addition, I am grateful for the friendships and sharing of time and experiences by the participants in this research. They inspired me with their insights, sharing of life experiences, and passion for community music.

I am thankful to the music faculty at the College of Fine Arts, Boston University for their support, guidance, and emphasis on research. I am also thankful to my classmates in the doctoral program for their friendship, encouragement, sharing of life and educational experiences, thought provoking conversations, and gentle push toward final doctoral completion.

Thanks to my colleagues at Grays Harbor College. In particular, thanks to Dr. Ed Brewster, Dr. Darby Cavin, Dr. Chris Portmann, Sandy Lloyd, Arlene Torgerson, Jason Hoseney, and Brad Duffy for their encouragement throughout the dissertation process. Thanks as well to members of the humanities department and in particular other music faculty.
I am forever grateful to the members of the Grays Harbor Symphony. Your kindness, willingness to share your valuable time with the research process, and compassion has helped me through this journey. Your time, talents, and friendship are forever appreciated.

I appreciate my mentor and dissertation supervisor, Dr. Don D. Coffman. I am thankful for his deep thinking, careful editing, tenacious focus, and encouragement throughout the research process. Thanks as well to the other members of my dissertation committee; Dr. Lee Higgins, and Dr. Jay Dorfman. Your attention to detail and probing questions better helped me present my research.

Lastly, I am indebted to the love and support of my family and friends, especially my spouse and children. The doctoral process was a great challenge. Your willingness to at times go it solo and allow me to ploddingly work on research was a blessing. Your loving support and encouragement helped me complete this arduous process.
This ethnographic study contextualized identity development and maintenance within the field of community music through case studies of four performing groups and interviews with seven current members. The underlying question guiding this research was how does participatory music making contribute to the development and maintenance of identity in older adult community musicians? This research was positioned in the milieu of four nonformal community music ensembles in the Pacific Northwestern United States: the Tacoma Concert Band, the South Puget Sound New Horizons Band, Samba OlyWA, and the Artesian Rumble Arkestra. While nuances were evident in the characteristics, ideals, instructional praxis, and values of each ensemble, regardless of the setting (traditional versus nontraditional), results indicate participants developed social, musical, and group identity through community music participation.

Results showed that participants created social identities through social learning by modeling group behaviors and practices, and displayed role identities based on positions held within their ensembles. Meanings for these roles may have been altered by participants’ previous experiences—such as a hiatus from playing—or by the nature of
their respective ensembles, the inclusiveness of the ensemble, or the perceived level or purpose of the ensemble.

Participants cherished the social connections made through their ensembles. Group membership opened doors to allow them to interact with other people with the same passion, helped to build confidence through compliments, energize social justice and community matters and events, sustain a passion for rhythm and harmony, maintain and refresh knowledge of music, preserve the joy in playing an instrument, develop self-satisfaction in playing music, and build memory.

Participants agreed they were music-makers; however, each held a different meaning for the role of musician. Most participants identified as a musician with a qualified response of *but*: ...I’m not very good; ...I’m only a beginner; et cetera. Limitations for self-identification as a musician included a lack of interest or time for practice, viewing participation as a hobby, or a greater focus on social activism, inclusion, or community over performance.
# TABLE OF CONTENTS

DEDICATION ........................................................................................................................................... v

ACKNOWLEDGMENTS ........................................................................................................................ vi

ABSTRACT .............................................................................................................................................. viii

TABLE OF CONTENTS ........................................................................................................................... x

LIST OF TABLES ....................................................................................................................................... xvi

LIST OF FIGURES ..................................................................................................................................... xvii

LIST OF ABBREVIATIONS ...................................................................................................................... xviii

CHAPTER ONE INTRODUCTION ................................................................................................................ 1

  Identity Development ......................................................................................................................... 2

  Andragogy ........................................................................................................................................... 7

  Heutagogy ........................................................................................................................................... 9

Adults and Music Education ............................................................................................................... 11

Community Music .................................................................................................................................. 18

  New Horizons ...................................................................................................................................... 22

  HONK! .................................................................................................................................................. 24

Rationale for the Study ......................................................................................................................... 25

Aim and Orienting Question ................................................................................................................. 28

Research Positionality ........................................................................................................................... 29

Limitations of the Study ......................................................................................................................... 30


Maintains the social life of older adult musicians .................................................. 108
Opens doors to interact with other people with the same passion ......................... 114
Builds confidence through compliments ............................................................... 117
Social justice ........................................................................................................... 118
Community ............................................................................................................. 120
Participatory Discrepancies ..................................................................................... 123
Maintains the passion for rhythm and music ......................................................... 123
Purpose .................................................................................................................... 125
Maintains and refreshes the knowledge of music ................................................... 126
Maintains the fun in playing instruments ............................................................... 127
Develops self-satisfaction in playing music ............................................................ 128
Practices great memory ability ............................................................................... 130
Does a Director Really Make a Difference? ......................................................... 131
TCB: Pedagogical instructional model ................................................................... 132
SPSNHB: Hybrid instructional model .................................................................... 140
SOWA: Hybrid instructional model ....................................................................... 146
ARA: Andragogical instructional model ................................................................. 151
CHAPTER FIVE SUMMARY OF FINDINGS ............................................................. 155
Musical identity development ............................................................................... 155
Do you identify as a musician? ............................................................................... 155
Social Connections ............................................................................................... 156
Maintains the social life of older adult musicians ............................................... 156
Opens doors to interact with other people with the same passion ................. 157
Builds confidence through compliments ..................................................... 158
Social justice ............................................................................................... 159
Community ................................................................................................. 159
Participatory Discrepancies ........................................................................ 161
Maintains the passion for rhythm and music ................................................ 161
Purpose ......................................................................................................... 162
Maintains and refreshes the knowledge of music ......................................... 162
Maintains the fun in playing instruments ..................................................... 163
Develops self-satisfaction in playing music .................................................. 163
Practices great memory ability .................................................................... 165
Does a Director Make a Difference? ............................................................. 165
TCB .............................................................................................................. 165
SPSNHB ...................................................................................................... 166
SOWA ......................................................................................................... 168
ARA ............................................................................................................. 168
CHAPTER SIX SUMMARY AND CONCLUSIONS ........................................ 170
Summary of Procedures ............................................................................... 170
Conclusions ................................................................................................ 174
Does the type of ensemble (traditional versus nontraditional) impact identity development? ................................................................. 181
Does the type of instructional model (andragogy – heutagogy – hybrid – pedagogy) in a community music ensemble impact identity development? .......................... 182
Does the perceived genre of musical literature impact identity development? ...... 185
Will a qualitative study describe identity development any deeper/richer than a quantitative study such as Douglas (2011)? .......................................................... 186
Does amateurism impact identity development? ................................. 188
Does the quality of and inclusionary dogma within an ensemble (i.e. novice–amateur – select) impact identity development? .................................................... 190

Implications for Practice ............................................................................................. 192

Music educators could be trained in diverse musical offerings ...................... 192
Schools could offer a wider diversity of music offerings, including formal and informal contexts. ................................................................................................... 194
Music researchers could further investigate the impact of diverse musical offerings to community music participants ................................................................. 195
Music educators could be trained in both pedagogical and andragogical learning models ........................................................................................................... 195

Suggestions for Future Research ............................................................................... 196

Race/economics in community music ................................................................. 196
What, if any, potential health benefits may exist through community music participation? ........................................................................................................... 196
Who decides if someone is a musician? ................................................................. 197
Further qualitative study of diverse community music ensembles .......... 197
LIST OF TABLES

Table 1. Erickson’s Eight Stages of Identity Development …………………………35
Table 2. Comparison of Assumptions of Pedagogy and Andragogy ……………………43
Table 3. Education from Above vs. Education Of Equals……………………………44
LIST OF FIGURES

Figure 1. Andragogy in practice ................................................................. 41
LIST OF ABBREVIATIONS

ARA ............................................................... Artesian Rumble Arkestra
BU ................................................................. Boston University
IRB .............................................................. Internal Review Board
NAfME ...................................................... National Association for Music Education
NHIMA ..................................................... New Horizons International Music Association
PCC ............................................................. Precision Consulting Company, LLC
SOWA ......................................................... Samba OlyWA
SPSNHB .................................................... South Puget Sound New Horizons Band
TCB ............................................................. Tacoma Concert Band
UPS ............................................................. University of Puget Sound
A shift in society is occurring in the United States. There are more older adults in America than ever before. In the year 2012, as the oldest baby boomers reached the age of 65, the nation’s population of seniors surged to an estimated 43.1 million (“US Census Bureau, Population Estimates,” 2014). The US Census projects by the year 2060 seniors will number 92 million or roughly one in five Americans (“US Census Bureau, Population Projections,” 2014). These aging adults are more educated, in better health, and more economically advantageous than previous generations (“US Census, Poverty Rates by Age,” 2014). With this shift in American society comes an increased focus on lifelong learning, as millions of newly retired Americans seek something to do.

Older adults “who seek music activity do so in part to find purpose in their lives” (Dabback & Smith, 2012, p. 235). As adults age and move into retirement a loss of personal identity may exist (Dabback, 2007; 2010). Personal relationships and interactions, including those that may have helped define their identity, may be left behind. Coffman and Adamek (1999) found that participation in an instrumental ensemble heightened participants’ perceived quality of life and feelings of wellbeing. Participation in a senior adult band “appears to be an avenue to new identity and purpose in older adulthood” (Dabback, 2008, p. 271).

In Ari Goldman’s book, The Late Starter’s Orchestra (2014), the author revealed that although he had owned a cello for decades he had never identified himself as a musician. Rather, he considered a musician to be one who had mastered an instrument. Goldman wondered to himself whether he would ever be able to achieve
that title. After his first rehearsal as a member of the Late Starter’s Orchestra, he spoke with a fellow cellist about other performing opportunities available in the area. Goldman claimed he may not be good enough to play in yet another more select ensemble. His section mate answered, “You come...you may not live long enough to be ‘good enough’” (Goldman, 2014, p. 29).

I’ve had many titles in my life—a father, a son, a husband, a reporter, an author, a professor, even a rabbi (although I am not one)—but this was a new one for me. A musician. I was tickled, even dazzled by my new identity. (p. 29)

This case study examined identity development and maintenance using qualitative methodology (observations, interviews) of four community music groups. The guiding research question was: How does participatory music making contribute to the development and maintenance of identity in older adult community musicians? This chapter provides an overview of important issues related to adults performing in community music groups: identity development, adult learning (andragogy), adult education, and community music.

Identity Development

In sociology, “agents are actors” (Burke & Stets, 2009, p. 6). Actors can refer to a human being or even a corporation. Identity is “the set of meanings that define who one is when one is an occupant of a particular role in society, a member of a group, or claims particular characteristics that identify him or her as a unique person” (p. 17). Sociologists shape theories to try to describe human behavior and interactions. In identity theory, an identity is an agent, and each person has many identities. For example, a person could be
a parent, brother, friend, coworker, church member, and a musician. Each of these identities is an agent. An identity is also a theoretical construct, a variable that may not be observable. This particular observation of these constructs is called identity theory.

“Identity theory seeks to explain specific meanings that individuals have for the multiple identities they claim” (p. 3). This section briefly sketches aspects of identity through a number of terms: self, signs and symbols, gestures, control systems, social structures, social positions, and roles.

Identity theory can be traced back to views of the nature of self, conveyed by, among others, George Mead (1934) and Sheldon Stryker (1980). In Mead’s (1934) view, “The self, as that which can be an object to itself, is essentially a social structure, and it arises in social experience” (p. 140). In addition to the self, Mead conveys the importance of signs and symbols, or shared meanings; gestures, or one’s response to stimuli; and control systems, or one’s ability to control perceptions rather than their behavior. Stryker (2002) adds that for each role or agent a person has, there stands an “internalized position designation” (p. 60). In other words, if someone is a husband, he has a corresponding husband identity; if he is a musician, he will contain a musician identity, et cetera. Burke (1980) develops this idea further, considering Stryker’s internalized position designations to take the form of meanings; meanings indicating how one sees oneself as a husband, a musician, et cetera.

Stryker and Vryan (2003) outline the impact that social structures have on shaping identity:
Social structures in general define boundaries, making it likely that those located within them will or will not have relations with particular kinds of others and interact with those others over particular kinds of issues with particular kinds of resources. Structures will also affect the likelihood that persons will or will not develop particular kinds of selves, learn particular kinds of motivations, and have particular symbolic resources for defining situations they enter. (p. 22)

Burke and Stets (2009) add that “exposure to particular social structures helps shape individual goals,” “provide limits,” and form certain behaviors (p. 35).

Burke and Stets (2009) define social position as a category within a social structure. For example, in a community music organization, an individual might consider his social position as a music-maker, drummer, or section leader. A role is the set of “expectations tied to a social position” (p. 114).

For example, tied to a social position of “student” are the roles of learning new knowledge and skills, establishing an area of study, passing courses, acquiring a degree, and so forth. Associated with “teacher” are the (role) expectations of being knowledgeable and instructive…We learn the expectations tied to different social positions from others such as our parents, peers, educators, and the media. (p. 114)

Goldman (2014) explains that through participation in the Late-Starters Orchestra, he developed a kinship with the other members of the ensemble.

Playing cello with this group made me part of something larger than myself.

Although there was hardly any conversation between the players, a true sense of
camaraderie developed. Without even talking, I could feel it in the air. As Members of the New York Late-Starters String Orchestra, we were making music. (p. 11)

This anecdote from Goldman highlights the importance of social structure on identity development.

The role of social structure in music can be found as a common element among musicians. In an interview transcript for the production *PBS: The Music Instinct: Science and Song*, (Mannes Productions, 2009) Bobby McFerrin is quoted as saying, “The most wonderful thing about music is that it's not really meant to be kept close to the breast, as they say. You know, it’s not for yourself alone. I think music is something to be shared with people” (Mannes, 2011, p. 212). In the same PBS production, Daniel Barenboim described music as being a “social educator” (p. 212).

Music teaches us first of all that you can’t go it alone…Dependency is very negative because as long as there’s one on top, there is also one at the bottom. And independence in the negative sense of the word means not caring about anything…Between the two there’s a third way that I like to call interdependence. Music teaches us that everything is connected. (Mannes, 2011, p. 212)

Kruse’s (2007) dissertation examined self- and group-identity in adult amateur musicians. His research offers evidence of the development of social identity, including camaraderie, contribution to the collective group, and the process of developing an identity within the collective environment (pp. 125–127). Kruse suggests that identity as
a musician can come about as a result of collective participation in an ensemble; however, only a small number of study participants identified themselves as musicians. Others believed that a musician one must be a strong player, a professional, and in order to identify as a musician one must meet one’s own high expectations of what a musician might be. Being part of a larger musical community was an easier identity to attain. Goldman (2014) also notes this common struggle among community musicians as he retells a fellow cellist’s question, “At what point do you get to call yourself a ‘musician’ and not feel like an imposter?” (p. 159).

Likewise, Dabback (2007) suggests that participation in an adult musical ensemble appears to “be an avenue to new identity and purpose in older adulthood” (p. 60). “Extant research with older adult populations strongly suggests that music engagement facilitates identity development…” (Dabback & Smith, 2012, p. 234). Participants in Dabback’s 2007 study described group participation as an “anchor” (p. 62) for their lives, providing structure, purpose, and social connections. As new opportunities arose to try instruments with typically male associations, female participants recognized a revision of their musical identities (Dabback, 2007). Participants claimed or re-claimed a musical identity on their own terms as an adult.

Taylor (2012) confirmed that adults identify as music-makers due to their social position as participants in adult music ensembles. Further, Taylor found that some participants likened the role of musician akin to a career. Identity development and maintenance through participation in music may provide an important benefit for people as they age, strengthening connections to the past, defining one-self, and building social
relationships. Music practitioners may be able to intervene by using approaches to music that reinforce identity formation and maintenance (Dabback, 2008; Dabback & Smith, 2012; Kruse, 2009). Lastly, “facilitating identity requires the program leaders seek input from participants regarding the musical content of instruction” (Dabback & Smith, 2012, p. 235).

In identity theory, “identity meanings are always changing,” although identity change is usually a slow, gradual, and cumulative process (Burke & Stets, 2009, pp. 175–176). The particular context of a social structure may influence identity, as “every situation has an implicit status hierarchy, a distribution of resources, and a set of norms that shape and guide interaction…” (Burke & Stets, 2009, p. 36). Goldman shares the belief that perhaps if adults will “stretch to accommodate music into their lives,” they “might keep stretching for other new experiences” (2014, p. 220).

Understanding that social structures can influence identity development, it is important to examine characteristics of these environments. This case study examined the identity development of seven older adults performing in four different community music ensembles, which represent those social structures. Because many of the adults in these amateur groups are learning and developing their musical skills, theories of adult learning (andragogy and heutagogy) appear in the next two sections.

**Andragogy**

Andragogy can be traced to 7th Century Europe and the education of young boys for the priesthood. Cathedral and monastic schools established a pedagogical model of instruction with ideals, strategies, and assumptions, many of which have continued into
the 20th century (Knowles, Holton, & Swanson, 2012, p. 35). The Greek word *pedagogy* (literally, child-leading) assigns complete decision-making responsibilities for education to the teacher. This viewpoint was commonly applied to adult education. However, philosophies of how adults learn began to change, and can be seen in the United States, for example, in 1926 with the formation of the American Association for Adult Education. Rose (1989) gives an historical context to adult education:

> Until the 19th century there was little idea that adult education was any different from children’s education…In the early part of the 20th century, the institutions for the education of adults expanded along with all other educational agencies. Thus, we see the expansion of public adult education programs, university extension, and urban evening colleges during this period. In addition, the influx of immigrants beginning in the 1880s had led to the development of the settlement houses with their expanded educational programs. The education of adults touched many different areas and was closely allied with the nascent social work and public health movements, applied sociology, and the more progressive elements of the traditional academic disciplines. These were all concerned with the problem of how academic knowledge could be conveyed to the public and how behavior could be changed as a result of this new knowledge. (p. 3)

*Andragogy* (literally, adult-leading) assigns responsibility to the learner (Knowles, Holton, & Swanson, 2012, pp. 59–70). German grammar school teacher Alexander Kapp used the term andragogy to describe adult educational practices as early as 1833 (Kapp, 1833). Andragogy has been labeled as: a set of guidelines (Merriam, 1993); a
philosophy (Pratt, 1993); a set of assumptions (Brookfield, 1986); and an educational theory (Knowles, 1989). As opposed to a specific ideology, “andragogy presents core principles of adult learning” (Knowles, Holton, & Swanson, 2012, p. 2), or “alternative sets of assumptions” (p. 70–71) about adult learning and can therefore be considered a theory of learning as opposed to a theory of instruction.

Knowles considers the pedagogical model as an ideology exclusive of “andragogical assumptions” (Knowles, Holton, & Swanson, 2012, p. 70), whereas andragogy is inclusive of “pedagogical assumptions” (p. 71). Indeed, Knowles views pedagogy and andragogy not as widely contradictory, but as “two end points on a continuum” (Rachal, 2002, p. 225) of instruction. In the years after presenting andragogical models of adult learning in the first edition of *The Modern Practice of Adult Education: Andragogy versus Pedagogy* (Knowles, 1970), Knowles found that a number of teachers experimented with a blending of pedagogical and andragogical models of instruction. Results suggested that children and youth “seemed to learn better in many circumstances when some models of the andragogical model were applied” (Knowles, Holton, & Swanson, 2012, p.67). Teaching became more effective when adaptations using andragogical concepts were applied to pedagogical models (p. 68).

**Heutagogy**

More recent thinking about adult learning has recognized that adults do not always need a teacher present to learn. Hase and Kenyon (2007) developed a new term for learner-centered learning called heutagogy (p. 112). Blaschke (2012) views heutagogy as “a form of self-determined learning with practices and principles rooted in andragogy”
Like andragogy, when learners take a heutagogical approach, they are self-directed and accountable for their own learning. While andragogy may be facilitated by an instructor or leader, heutagogy views the learner as autonomous and emphasizes self-determined learning (Ashton & Newman, 2006). Hase and Kenyon place the responsibility for learning solely upon the learner, with the “teacher’s role… limited to the transfer of knowledge and skills” (2007, p. 113). With a wealth of information and technological resources becoming more and more readily available, “… knowledge sharing is needed, not knowledge hoarding” (Ashton & Newman, 2006, p. 829).

Hays and Kenyon (2007) list the following ways heutagological learning may be employed:

- Recognition of the emergent nature of learning and hence the need for a ‘living’ curriculum that is flexible and open to change as the learner learns;
- Related to this is the involvement of the learner in this ‘living’ curriculum as the key driver.
- Recognising that knowledge and skill acquisition, and learning are separate processes and need different approaches;
- Identification of learning activities/processes by the learner not just the teacher.
- Using action research and action learning as meta-methodologies in the learning experience. Involvement of the learner in the design of assessments, self-diagnosis and application of knowledge in real life contexts.
- Collaborative learning;
- Coaching for individual learning needs and application. (pp. 114–115)
The participants in this study came from four community music ensembles. Music instruction occurred using pedagogical, heutagogical, and andragogical models; however, each ensemble used them in varying amounts. Andragogical, heutagogical, and pedagogical perspectives employed in these ensembles may influence identity development and maintenance in these older adult community musicians.

A discussion of adults and music education continues in the next section. Even though andragogy and heutagogy can be subsumed under the broader topic of adult education, the following section’s purpose is to narrow the focus to adult education in music, with particular attention to the centrality of its participatory nature.

**Adults and Music Education**

Adult education can be regarded in three environments: formal, nonformal, and informal (Colletta, 1996). “‘Formal’ and ‘informal’” can be used to delineate school and community settings (Veblen, 2012, p. 244). However, it would be too simplistic to state that formal learning can only happen in school settings and informal learning only outside of school (Folkstead, 2006). In practice, formal music learning is pedagogically-based, whereas informal musical learning is self-directed. “Formal education refers to the deliberate, systematic delivery of knowledge, skills, and attitudes,” and “…often leads to degrees or credits” (Coffman, 2002a, p. 200). Informal music learning can either be “learner-initiated” or “incidental” (Coffman, 2002a). Informal environments consist mostly of self-directed learning, and make up the majority of adult training (Brookfield, 1986; Coffman, 2002a). Informal music learning may be more common in genres such as jazz, rock, fiddling, and other skills transferred in informal settings (Veblen, 2012).
Green (2002) considers formal and informal music learning as “extremes existing at two ends of a single pole” (p. 6), with informal music learning occurring both intentionally and unintentionally. Coffman (2002a) used a third term to describe music learning, nonformal education, explaining that it “is like formal education in being deliberate and systematic, but it occurs outside of formal educational institutions and often emphasizes social action” (p. 200). Nonformal music learning examples may include community music settings where the primary focus is on doing (performing) rather than being taught. As the focus of this case study was on identity development in community music settings, knowing more about the learning process for each case may reveal important findings.

Folkstead (2006) argues to the importance of the learning practice and identity:

> Since what is learned and how it is learned are interconnected, it is not only the choice of content, such as rock music, that becomes an important part in the shaping of an identity (and therefore an important part of music teaching as well), but also, and to a larger extent, the ways in which music is approached. In other words, the most important issue might not be the content as such, but the approach to music that the content mediates. (p. 142)

For our purposes the term traditional will follow the historical path of early music education, and pertains to the three most common school music ensembles, band, orchestra, and choir. In North America in the last century, performing ensembles such as band, orchestra, and choir “have been the primary ensembles in schools” (Lee & Worthy, 2012, p. 808). “The earliest iterations of these school-based ensembles were adapted, respectively, from military, town, professional, and eventually jazz bands; church choirs
and choral societies; and professional and community orchestras” (Humphreys, p. 786). The town band of the early twentieth century developed into the high school band, the school orchestra grew into a successful movement in the 1950’s, and an early rote-method of vocal instruction developed into school choirs (Britton, 1962). Nearly every public educational institution from middle school to high education has a band and choir, with many also offering orchestra (Britton, 1962).

Non-traditional music ensembles are growing in popularity in the United States, with many schools offering a breadth of offerings. Burton and McFarland (2009) found that the addition of world music ensembles has greatly increased over the past two decades. Today, many schools in the United States offer music education opportunities as varied as gamelan orchestras, steel drum bands, ukulele, mariachi, and other alternatives to the more traditional musical offerings (Mark, 1998). Motivations for membership in traditional music ensembles include educational benefits beyond the music classroom (Adderley, 2000), an interest in competition (Schmidt, 2005), and even “healing” (Willingham, 2001, p. 172). Hess (2010) questioned whether these motivations would be evident in an elementary multicultural ensemble, and set out to study the motivation of grade 4–8 Ghanaian drum ensemble members. His descriptive research study suggested musical, psychological, and social motivations for membership in an alternative ensemble.

Reimer (2009) cites the lack of “universal” music education as a reason music continues to struggle to be considered a basic subject in the National education dialogue. “To truly be universal and provide “Music for All,” music education must
expand its offerings beyond traditional performance-based ensembles (p. 21). Myers (2008) suggested that a reduced musical interest into adulthood may be due to an absence of personal music making in traditional, or formal music education settings (the big three large-ensemble types: band; orchestra; and choir). Myers maintained a lifespan perspective in music must “free music education from schooling” (p. 55). Lehmberg and Fung (2010) believed music educators should “expand the window of musical opportunities for adults who are not in school anymore” (p. 27). Wright and Kanellopoulos (2010) argued that formal music education is no longer the best approach for school music, contending that changes in society and culture should result in an informal approach to music education.

The National Association for Music Education (NAfME) has advocated for continued adult participation in music for over a century. NAfME’s mission statement reads, “The mission of the National Association for Music Education is to advance music education by encouraging the study and making of music by all” (NAfME, 2014). Through the early part of the 20th century music training for adults essentially continued K–12 music practices into adulthood. Morgan, in a 1955 MENC publication, expressed the need to expand musical offerings and instruction to America’s ever expanding population (Morgan, 1955). Further, Morgan initiated conversation regarding adult educational practices, suggesting that adults should be included in community music planning, and that activities should have an informal quality (Morgan, 1955).

Dykema, in a 1933 report of the Committee on Community Music of the Music Teachers’ National Association, advocated for “more and better musical opportunities for
all people;” (p. 34) encouraged adults to share “their voice” (p. 35) in choosing materials, organizational, and instructional methods; promoted the idea of music increasing the “joy of living;” (p. 35) and lastly, supported the creation of better facilities and financial support for community music organizations.

In the early 1930s American music educator Edgar B. Gordon detailed concern for continued participation and interest in music through childhood, writing:

The way out lies clear before us. We must cultivate the amateur spirit, the will to sing or play well for the love and joy of it. Our boys and girls must somehow come to prize good singing and playing not only as a classroom and concert-hall activity but mainly as an everyday means of recreation and enhancement of social life. (Gordon, Zanzig, and Tilton, 1933, p. 17)

This ideal of the amateur spirit was affirmed by Regelski (2007), who suggested that “Amateuring is a musical practice that has its own valid criteria and its own valuable contributions to make; it has standards of its own, prime among which is a love that sometimes escapes professionals who must make their living doing it ‘on cue’” (p. 39).

A focus upon adult music learning guides ethnographic researchers to be more interested in music as a field of adult human behavior than the presentation of musical masterworks. As this is an ethnographic case study, I am more interested in the development of identity in my study participants than their virtuosity. While amateur musicians may perform at a very high level, adult music learning can be more “participatory” than “presentational” (Turino, 2008, p. 33). Further, participatory music success “is more importantly judged by the degree and intensity of participation than by
some abstracted assessment of the musical sound quality” (p. 33). Burke asked: “What are we missing out on if we aren’t paying attention to all the musicians who maybe aren’t masters of their craft, and for that matter, what are we missing out on if we aren’t paying attention to musicians who aren’t any good?” (as cited in Navarro, 2013, p. #). Barfield (1965) says the following about participation:

Participation begins by being in an activity, and essentially a communal or social activity. It takes place in rites and initiation ceremonies resulting in [quoting Durkheim] ‘collective mental states of extreme emotional intensity, in which representation is as yet undifferentiated from the movements and actions which make the communion towards which it tends a reality to the group. Their participation is so effectively lived that it is not yet properly imagined.’ (p. 32)

Keil (1987) wrote that we need more of a “participatory consciousness…to insist upon identity, to insist upon participation” (p. 276). As Small states, “Music is too important to be left to the musicians…” (1977, p. 214).

In promoting the act of music making, Small developed the theory of *musicking*. “Music is not a thing at all but an activity, something that people do” (Small, 1998, p. 2). Small went so far as to use the act of music making, *to music*, to create the verb “*musicking*” (p. 8). Of distinction to Small is that the act of musicking need not be of sole importance. Rather, the central concern is the understanding of why we participate in the act of musicking, to better appreciate “not just how but why taking part in a musical performance acts in such complex ways on our existence as individual, social, and political beings” (p. 12). Small insists that:
…doing the best one can with what one has is a recipe, not, as may at first be thought, for smug mediocrity but for constant advance into new territory, since those who persist in doing the best they can with what they have will get better, will find new nuances of relationship, and new skills with which to articulate them. (p. 215)

Freire (2002) believes that educators and students must strive for “mutual humanization” (Freire, p. 75). Freire described the process of lifelong learning as “conscientization, or the ongoing process by which a learner moves toward critical consciousness” (Higgins, 2012a, p. 192). Freire champions the idea of “reflexive lifelong learning not governed by set curricula” (Higgins, 2012a, p. 147). Community music has adapted to social and cultural needs, and advocates for a philosophical change from the current models of public school music education to a focus on “life-wide” (Smilde, 2008, p. 243) or lifelong learning (Higgins, 2012a; Mantie, 2013b; Mantie & Tucker, 2008; Pitts, 2009; Rowher & Rowher, 2009). This focus on lifelong music making can include nonformal community music opportunities, contextualized in both traditional and less traditional music ensembles. Informal music opportunities have shown to be influential to identity development, and Higgins (2012a) believes the “informalization” of music learning may be important in identity formation of aging adult participatory musicians (p. 149).

One concern is that informal learning may impact adults in different ways depending upon their past experiences. Green (2011) revealed that adult music participants who have experienced prior formal learning may not “engender the same
enthusiasm” toward future informal learning practices (p. 149). Dionyssiou (2011) interviewed a young woman who did not appreciate the informal learning practices in her current band. As in Green (2011), Dionyssiou argued that “informal learning may not engender the same enthusiasm in adults who are already accustomed to formal learning approaches” (2011, p. 149).

Research suggests that whether through formal, nonformal, or informal, community music opportunities, older participants highly value opportunities to make music together (Dionyssiou, 2011). Conversations regarding adult educational praxis, collaboration in planning, and a renewed focus on participation may allow for a better understanding of the development of identities in the seven participants for this case study. This case study will be positioned in the context of four nonformal community music ensembles, featuring a diversity of traditional and less traditional instrumentation and praxis. The study’s participants had a wide variety of early musical experiences, with most experiencing wide gaps in participation from high school into retirement. Discussion concerning the participatory nature of adult music education, and the many nuances in which it evolves, leads to a need for further understanding of community music as a whole. A discussion of community music continues in the next section.

**Community Music**

Participants in this case study were active members in community music ensembles in western Washington. While each ensemble varies in instrumentation, age, and performance style; each ensemble practices what Elliott calls “socialized music… music for the people, of the people, and by the people” (2012, p. 100). Elliott, in
describing the social act of community music making, asserts “wherever there is something people identify as ‘music,’ there is something we would reasonably recognize as community music: making, hearing, and learning how ‘to music’” (p. 99). Higgins further narrows the term community to describe the “creative endeavors toward music-making through workable agreements and open and honest sharing” (2012b, p. 107).

Elliott believes that the central question for community music making lies not in music per se, but in community.

Community music operates in many circumstances throughout the world. In contextualizing community music making, Higgins issued three “broad perspectives” (2012a, p. 3) of community music: (a) music of a community, (b) communal music making, and (c) an active intervention between a music leader or facilitator and participants (p. 3). Perspectives one and two describe music making that may happen in a community at any given time (p. 4). This may include communal music within traditions, social interactions, and local customs. By contrast, perspective three describes community music making “outside of formal teaching and learning situations” (p. 4). Perspective three includes community music facilitated by “skilled music leaders” intervening in group music-making situations absent a “set curricula” (p. 4).

Veblen and Olsson (2002) characterize attributes of community music activities:

- Emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community and the participants
- Active participation in music-making of all kinds (performing, improvising, and creating)
• Development of active musical knowledge (including verbal musical knowledge)
• Multiple learner/teacher relationships and processes
• Commitment to lifelong musical learning and access for all members for the community
• Awareness of the need to include disenfranchised and disadvantaged individuals
• Recognition that participants’ social and personal growth are as important as their musical growth
• Belief in the value and use of music to foster intercultural acceptance and understanding
• Respect for the cultural property of a given community and acknowledgment of individual and group ownership of music
• Ongoing commitment to accountability through regular and diverse assessment and evaluation procedures
• Fostering of personal delight and confidence in individual creativity
• Flexible teaching, learning, and facilitation modes (oral, notational, holistic, experiential, analytic)
• Excellence/quality in the processes and products of music-making relative to individual goal of participants
• Honoring of origins and intents of specific musical practices. (p. 731)

Likewise, Higgins (2012a) lists common “ideals” (p. 5) amongst community musicians, including: all-inclusiveness; accessibility; encouragement; confidence; ownership; flexibility in teaching; development of social, personal, and musical growth;
commitment to life-long learning; cultural and inter-cultural respect, diversity, awareness of disenfranchised and/or disadvantaged individuals or groups, and accountability.

Community music is not just people getting together to make music simply for the fun of it. Higgins’ (2012a) third perspective, community music as an active intervention, involves skilled music-makers facilitating music events in surroundings without “set curricula” (p. 4). Community music practices emphasize “person-centered facilitation processes, access for all members of the community, and a recognition that a participants’ social and personal growth are as important as their musical growth” (Higgins, 2012a, p. 156). Veblen’s notion of “multiple learner/teacher relationships” (2008, p. 7), is also relevant, because self-directed learning may allow for participants to assume various roles or identities (e.g. student, leader, collaborator). For example, one scenario may have the group decide what they want to say or do, and arts leaders assist in reaching the collective goal.

Most important is the fact that there may never be a “fixed concept” for community music (Elliott, 2012, pp. 102–103). Community music continues to adjust and adapt to the local and international needs of the people it functions. As community music “matures” it continues this change to better give power to contributors “to make music for its ‘goods’ and the many ways that music making, musical sharing, and musical caring creates ‘community’” (p. 103).

Community music practices are important in gaining a better understanding of the development of identity in adult musicians, as they provide the context in which my case study participants contribute to communal music making. The participants came from
four very different community music ensembles, each context focusing on a differing mission. Yet the ensembles shared a common thread of inclusiveness, camaraderie, and respect—some of the same community music attributes characterized by Veblen and Olsson (2002). The contexts of two of the ensembles are tied to the ideals of well-known movements in community music: New Horizons and “Honk!” A discussion of each movement continues follows next.

New Horizons

New Horizons International Music Association (NHIMA) is a music organization dedicated to providing instruction and opportunities in music for adults. NHIMA groups are found in Australia, Canada, England, Ireland, Italy, the Netherlands, New Zealand, and the United States. According to the NHIMA Web Site (“New Horizons International Participants,” 2015) membership in NHIMA ensembles is approaching 10,000. In Washington State there are currently four New Horizons ensembles: Beacock Music New Horizons Band in Vancouver, New Horizons Orchestra in Spokane, Orcas Island Community Band on Orcas Island, and South Puget Sound New Horizons Band in Olympia. The New Horizons philosophy states, “anyone can learn to play music at a level that will bring a sense of accomplishment and the ability to perform in a group” (Ernst, 2004). While a typical community ensemble may focus on preparation for a public performance, New Horizons ensembles primary intent is on “teaching participants to play better” (Coffman, 2010, p. 218). As New Horizons members pursue mastery of their instrument, they express a “value in contributing to the total sound of the band” (p. 221).
Roy Ernst, Professor Emeritus of the Eastman School of Music, founded the New Horizons program, starting the first New Horizons Band in 1991 (Ernst & Emmons, 1992). In a 2011 workshop entitled “Music and Your Health,” Ernst stated that “The goal of New Horizons groups is to create an entry point to group music-making for adult beginners and a comfortable re-entry point for adults who played music in school and would like to resume after long years of building careers and raising children” (Ernst, 2011).

Many New Horizons bands operate in the same manner as do school band programs, with a hierarchal, structured rehearsal process. This framework for learning might be seen as more formal learning. Dabback (2008) stresses the “ongoing tension between informal and formal adult learning” (p. 12), noting that while a past focus may have been on endorsing school music experiences into adulthood, recent research into community music ensembles has viewed participation from a sociological framework, “responsive to adult characteristics and needs” (pp. 12–13). Coffman (2010) observed that while “the process of teaching music instruments and music notation differs little between adult and youth learners,” there is often a difference in “teaching style” (p. 223). He notes a more relaxed give-and-take between a director and an adult ensemble, allowing for mistakes. Themes developed by Kruse (2007), and Dabback (2008) into identity formation of New Horizons participants serve in part as a priori themes for this study.
Case study participants from Artesian Rumble Arkestra (ARA) offer another view of identity within a philosophy similar to street bands participating in the HONK! Festival. HONK! Festival began in Somerville, Massachusetts in 2006. At the time of this study there were 50 bands from North America, South America, and Europe that had participated since its founding, performing for an estimated 10,000 onlookers. The festival features street bands supporting social-justice issues, including peace in the Middle East, minimum wage, US immigration, and anti-drone issues. Susan McLucas, a Somerville-based anti-drone activist and a past participant in the October, 2014 HONK! Festival, states, “the bands are all concerned about social justice issues from a progressive point of view and are happy to give a deeper meaning to their music than just fun, though fun is a serious part of the festival” (Lichtenstein, 2014).

The activist band ARA was started shortly after HONK! Festival began, and was inspired by ethnomusicologist, author, and street-band activist Charles Keil. Prior to the beginnings of HONK! and ARA, Keil would travel across the country to encourage bands to share joyful noise on the streets and to energize political issues. In the chapter Anarchomusicology and Participation (1996), Keil advocates: “Groove AS groove! And not the grove of academe,” (p. 283) and “Participate. Break out the drums, sing for the unborn 7th generation and try to get everybody dancing” (p. 281). He shares his philosophy of participation by recounting thoughts from the Haudenosaunee traditions (Iroquois Tribal Nation); “There is no wrong way to sing. There is no wrong way to dance either. To laugh at someone’s singing or dancing would be to laugh at the Creator
and who would be so foolish?” (p. 288). As previously mentioned, Keil (1987) believes that we need more of a “participatory consciousness” (p. 276). Quoted in Garofalo (2011), Keil adds “…you want to include everybody…Inclusion never finishes” (p. 18). To this end HONK! includes all.

“At the heart of HONK! practice is the notion that culture—and, in particular, music-making—should be part of everyday life (not a series of specialized, regulated events and not simply a commercial enterprise), and an equally powerful sense that anyone can participate” (Garofalo, 2011, p. 18). As quoted in an oral history story project on HONK! by James Hartrick, trombonist in the Detroit Party Marching Band, “You don’t have to quit that trumpet after school, you can start your own band. You don’t have to put into only guitar, drum, bass categories. There’s a place for all musicians” (Cook, 2014).

Since 2006, HONK! has begun to spread to other locations: New York City; Providence, R.I; Seattle; Austin; Detroit; Brazil; and Australia. HONK!FestWest (in Seattle) includes “a free, 3-day, community-supported music festival devoted to marching bands, drum corps, samba lines, and anything acoustic and mobile that makes a ruckus. We revel in celebration of street band culture by taking joy and music to the streets and parks of Seattle” (“HONK!FestWest,” 2015). ARA annually performs at HONK! Festivals in Seattle, Somerville, and Providence.

**Rationale for the Study**

As adults’ age and move into retirement, some may experience a “loss of identity in the retirement transition; one day engaging in work as a chemist, teacher, or some
other profession only to wake up somewhat disoriented the next day with a sense of ‘I used to be—’” (Dabback, 2007, p. 58). Taylor (1987) suggests that a loss of work role status can lead to a loss of self-worth and wellbeing. Retirement can be a time of “significant psychological and social change for senior citizens” (Lehmberg & Fung, 2010, p. 21). Dabback (2010) suggests that music can serve as a pathway to transitioning into retirement, maintaining, “Research indicates that music engagement facilitates successful aging” (p. 67). Dabback observed that among his study’s participants, this engagement did not always result in a participant self-identifying as a musician; nonetheless, he writes, “musical activities provide interactions and opportunities that facilitate their self-images as healthy older adults” (Dabback, p. 67). Minichiello (2005) found music to be important in developing adult identity, and “as such, a way of defining self” (p. 439). Minichiello states, “Music is a symbolic representation of ‘who’ the participants are and how they would like to be perceived by others” (p. 439).

Research suggests that active music participation helps senior citizens in constructing identity (Dabback, 2008; Taylor, 1987). Coffman and Adamek (1999) surveyed 52 members of a volunteer wind band for seniors. They found that instrumental ensemble participation facilitated older adults’ feelings of wellbeing and accomplishment, heightening participants’ perceived quality of life. While music making was the primary motivation for participation, socialization was listed nearly as high. In a later study, Coffman and Adamek (2001) found relationships and support contributed to the social function of ensembles among retired adults. Stets and Burke (2000) suggested that identity development within groups is a valuable topic for future research. Herbert and
Campbell (2000) add, “Among all of the activities humans possess as means by which to create such a powerful sense of identity and community, music may be among the most personal and the most meaningful” (p. 16).

Dabback (2010) stated, “Music education as a discipline largely lacks studies in the area of older adults’ identity formation” (p. 64). Dabback speculated that group membership might be a key in developing social identity. Identity develops from a social context, and is shaped and maintained by social interaction (Berger & Luckmann, 1966). To that end, Jarvis (1987) believed that Maslow’s (1968) hierarchy of learning (psychological, safety, love and belonging, self-esteem, and self-actualization) indeed omitted a fundamental aspect, that the “mind only develops through the learning processes that occur as a result of interaction” (Jarvis, p. 47).

What might be the best approach for study of how participatory music making contributes to the development and maintenance of identity in older adult community musicians? “Sociological research in music education focuses upon structures and dynamics of society and their impact upon patterns of human behavior and individual life changes” (“NAfME Social Sciences”). Ethnomusicology is the “study of why, and how, human beings are musical” (Rice, 2014, p. 1). Since the 1980’s, ethnomusicology has become concerned with identity formation among musicians (Rice). Researchers have asked questions such as: What role does music play in identity construction?; and How does music help to construct a social identity? (pp. 72–73). “In study after study, ethnomusicologists have shown how centrally important music can be to the construction, self-representation, and contestation of individual and social identities” (p. 73). Yet researchers such as
Lehmberg and Fung (2010) believe that more research needs to be conducted to learn about the role of active music participation in the lives of senior citizens, and added “case studies of successful community music groups for senior citizens” (Lehmberg & Fung, p. 27) may help unfold important relationships between identity and music participation.

I have had an ongoing relationship with community music ensembles since I was fourteen years old. While in high school in Northern California I performed in an intergenerational community orchestra. In college I played in the Tacoma Concert Band, and returned to the band after a brief hiatus for graduate school. I have played in the band since then. Members meet weekly to rehearse music, a steady collegial spirit permeating the ensemble. As a participant I have observed deep connections between members. Through friendships, marriages, births, and funerals, members have been steeped in a deep camaraderie. I have often wondered what makes the ensemble appealing to such a diverse collection of musicians. What are the social constructs of an amateur ensemble? For older members, why do they continue to participate, even after their musical ability may decline? What brings members to begin or renew an interest in a new instrument? Do feelings of identity appear with participants in other community music ensembles, such as Samba bands? Implications of this research can relate to lifelong musical engagement, ensemble leadership, community music, and potential future research in identity and aging.

**Aim and Orienting Question**

In this study I contextualized identity development and maintenance within the field of community music. Through case studies of four performing groups and
interviews with seven current members, I addressed the following research question and considered how my findings might tell a story of identity in aging community musicians: How does participatory music making contribute to the development and maintenance of identity in older adult community musicians?

**Research Positionality**

As discussed earlier in this chapter, adult education can be regarded in three environments: formal, nonformal, and informal (Colletta, 1996). Nonformal music learning examples may include community music settings where the primary focus is on doing (performing) rather than being taught. This research was positioned in the context of four nonformal community music ensembles in the Pacific Northwestern United States: the Tacoma Concert Band (TCB), the South Puget Sound New Horizons Band (SPSNHB), Samba OlyWA (SOWA), an intergenerational amateur percussion and dance group, and the Artesian Rumble Arkestra (ARA), an intergenerational amateur social justice street band.

As I was the sole collector of research, my personal biases, both known and unknown, may have affected the kind of data that were collected, how the data were coded, and interpretation of data. I have had a prior relationship with two of the four ensembles researched in this study and I am familiar with their operations. I am a member of the TCB, having performed with the ensemble off-and-on since 1987. I have led previous research on SOWA for doctoral coursework at Boston University. Participants in these two ensembles were no strangers to me. My shared past, along with mutual respect for the mission of these ensembles did, I believe, allowed for a richer
dialogue and rapport with research participants.

Recognizing the potential for bias, I obtained a purposeful and diverse example of representative cases was established by asking the music directors of TCB, SPSNHB, ARA, and SOWA to name two participants each from their ensemble (see Appendices D, E, F, and G). Directors were asked to consider these parameters as they contemplated potential participants for interviews: retired, yet not continuing music as an extension of a past music career (i.e. retired band director); diversity of ability; diversity of musical experience; and a diversity of ensemble experience. For this study, I acted temporarily as a participant-researcher in all four ensembles, being welcomed by each to join in the fun, so that I became well acquainted with the members and environments of each group. I also used transcribed audio recordings and had participants verify my transcriptions. My knowledge and perceptions inevitably informed the analysis of the data, but these efforts helped to deliberately address the potential for unconsidered bias.

Limitations of the Study

Qualitative studies rely on the assimilation of data from a variety of approaches. Data collection for this study was conducted using ethnographic techniques: rehearsal observations, participant-observations during performances, audio recordings, formal interviews, informal conversations, and a collection of artifacts. “This strategy reduces the risk that… conclusions will reflect only the systematic biases or limitations of a specific method…” (Bickman & Rog, 2009, p. 236). As this is a qualitative study, generalities conveyed to other adult instrumental music programs may be inappropriate.
That said, readers are invited to review the findings of this study to see what findings may resonate with their understanding and experiences with adult amateur musicians.
CHAPTER TWO LITERATURE REVIEW

This study examined identity development and maintenance in older adults who participated in amateur community music ensembles. Through case studies with four performing groups and interviews with seven current members, I addressed the following research question: *How does participatory music making contribute to the development and maintenance of identity in older adult community musicians?* To better understand identity in aging adult music participants, it is valuable to contextualize community music practices within relevant theories and past research. The literature review in this chapter presents this background through three main lenses: (a) potential frameworks for identity development, (b) andragogy and related adult-learning theories, and (c) formal and informal adult music education praxis.

**Identity Development**

Stryker and Statham (1985) assert that identity theory was developed to address how social structure arranges and compels actors in social dealings. Burke and Tully (1977) stress that identity is a set of ideals applied to oneself in a social role or position, characterizing one’s role in a situation. Further, “Reflections about the self and others are likely to change when individuals make the transition into new roles” (Cast, 2003, p. 45). In first understanding identity development, it is important to understand the influences on identity. These backdrops may include (a) group, role, and person; (b) the initiation and prominence of identity; and (c) motivational processes such as self-esteem, authenticity, and self-efficacy (Burke & Stets, 2009).
Identity theory seeks to explain (a) the specific meanings that individuals have for the multiple identities they claim, (b) how these identities relate to one another for any one person, (c) how their identities influence their behavior, thoughts, and feelings or emotions, (d) and how their identities tie them into society at large (Burke & Stets, 2009). Further, Burke and Stets “suggest that being and doing are both central features of one’s identity” (2000, p. 234). Cast (2003) suggests that the “behaviors individuals engage in may also influence their identity” (Cast, p. 49). It is possible that adults feel good about themselves when they participate in particular groups, are more confident when serving various roles in particular groups, and feel more “real” when their identities are valued (Stets & Burke, 2000).

Marcia’s (1966) theory of identity defined four identity statuses: (a) foreclosure, where a commitment may be made without exploring fully one’s alternatives; (b) identity diffusion, where commitments are neither explored nor made; (c) moratorium, often characterized by the active exploration of alternatives without commitment or only vaguely defined; and (d) identity achievement, where an individual has experienced a crisis and as a result has made a commitment to an identity (p. 553). Marcia’s first hypothesis, “Subjects who have achieved an ego identity…will be less vulnerable to the stress conditions of evaluation…” (p. 552) was confirmed.

Frameworks of social psychology allow for “evolving, multiple identities that emerge in relation to group, or social, identities” (Holland & Lachicotte, 2007, p. 104). Social identity theory deals mostly with “intergroup relations—that is, how people come to see themselves as members of one group/category…in comparison with another…and
the consequences of this categorization,” (Stets & Burke, 2000, p. 226) whereas identity theory concerns itself mostly with what occurs when one takes a role within a group. Stets and Burke (2000) asserted that “identity theory and social identity theory possess similarities that make linking the two theories worth consideration” (p. 233). Both may be useful in understanding identity in aging music participants.

Loewinger, (1976) Levinson, (1978) and Erikson (1997) wrote that adult life is a series of stages and transitions. Loewinger (1976) proposed a ten-stage model centered on ego development, moving from infancy through adulthood. Levinson’s (1978) theory of identity development examines adulthood through three eras: early; middle; and late. In Erikson’s (1997) eight stages of identity development (Table 1 next page), individuals negotiate the tensions of integrity and despair through reflection on the paths, purposes, and successes of their lives. His theory adds to the understanding of personality development over a person’s lifetime. For instance, in the infancy stage tensions and despair occur between areas of trust and mistrust. Consistently stable care from parents and care-givers leads to the outcome of trust and optimism. In early adulthood intimacy and isolation are the tendencies. Through deep and lasting relationships with friends and partners, the result may lead to the capability to love and show commitment.
Table 1
Erikson’s Eight Stages of Identity Development (Erikson, 1997)

<table>
<thead>
<tr>
<th>Stage</th>
<th>Age</th>
<th>Crisis</th>
<th>Virtue</th>
<th>Important Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Infant – 18 months</td>
<td>Trust vs. Mistrust</td>
<td>Hope</td>
<td>Feeding</td>
</tr>
<tr>
<td>2</td>
<td>18 months – 3 years</td>
<td>Autonomy vs. Shame &amp; Doubt</td>
<td>Will</td>
<td>Toilet Training</td>
</tr>
<tr>
<td>3</td>
<td>3 – 5 years</td>
<td>Initiative vs. Guilt</td>
<td>Purpose</td>
<td>Exploration</td>
</tr>
<tr>
<td>4</td>
<td>5 – 13 years</td>
<td>Industry vs. Inferiority</td>
<td>Competency</td>
<td>School</td>
</tr>
<tr>
<td>5</td>
<td>13 – 21 years</td>
<td>Identity vs. Role Confusion</td>
<td>Fidelity</td>
<td>Social Relationships</td>
</tr>
<tr>
<td>6</td>
<td>21 – 39 years</td>
<td>Intimacy vs. Isolation</td>
<td>Love</td>
<td>Relationships</td>
</tr>
<tr>
<td>7</td>
<td>40 – 65 years</td>
<td>Generativity vs. Stagnation</td>
<td>Care</td>
<td>Work and Parenthood</td>
</tr>
<tr>
<td>8</td>
<td>65 and older</td>
<td>Ego Integrity vs. Despair</td>
<td>Wisdom</td>
<td>Reflection of Life</td>
</tr>
</tbody>
</table>

As adults move through Erikson’s stages, each transition “creates a new motivation to learn” (Knowles, Holton, & Swanson, 2012, p. 223). Moreover, individuals are more likely to reflect on changes in identity when transitioning into a new role (Cast, 2003). Mantie and Tucker (2008) note, “changes in identity are inevitably part of the learning process” (p. 221).

Dabback’s (2007) descriptive study of a New Horizons band program for seniors researched identity using Erikson’s (1997) epigenetic lens (meaning that identity was
theorized to come from external factors rather than genetic origins). In Erikson’s eighth stage, late adulthood, integrity and despair cause a review of one’s life; an evaluation of one’s role in humankind and family, and sense of satisfaction. Dabback (2007) asserts that “much of the feelings of despair felt by individuals at this stage seems to result from feelings of stagnation or lack of vital involvement” (p. 60). Dabback suggest that membership in New Horizons “provides an important vehicle for identity construction and revision in later life” (p. 269).

New Horizons players in Dabback’s (2007) study believed that life still held promise and opportunity to explore new paths. Many acknowledged loss of identity in retirement, but despair seemed relatively absent among focus group members, who shared stories of how New Horizons restructured their time and became a focal point in their lives (p. 60). His results further suggest that identity development is “maintained, and reshaped through social interaction” (p. 282). “Membership in New Horizons facilitates the construction, reclamation, and revision of musical identity” (p. 282).

Musical and Social Identity

Coffman (2002a) summarizes the approaches and trends of adult music participation research and recommends that future research explore social aspects of music participation to better understand music teaching and learning in group contexts. Music has been shown to be important in forming social identity (Blacking, 1995; Crozier, 1997). Identity formation is more than an individual choice (Roberts, 2000); rather, identity is formed by adults “through reflexive socialization processes shaped in relationships with others” (Dabback, 2010, p. 62). Dabback (2008) reports that identities
“emerge from and are shaped by the social interactions among members in the ensemble setting,” (p. 267) and are reinforced through relationships with others (Dabback & Smith, 2012). Endorsement and reinforcement from others in the group strengthen “musical identity” (Dabback, 2008, p. 267).

Hays and Minichiello (2005) researched connections with music engagement, memory, and identity. They concluded that “participants used music as a symbol for defining their own sense of self and identity. Music is a symbolic representation of ‘who’ the participants are and how they would like to be perceived by others” (p. 439). Hargreaves, Miell, and MacDonald (2002) investigated self-identity or self-esteem as a result of music participation. They argued that music and identity issues are found at both the group and individual levels. As a result, the partnership of music and identity results in two basic notions: (a) *identities in music*, related to defined social and cultural roles within music; and (b) *music in identities*, or the use of music as a tool for identity development (Benham, 2004; Hargreaves, Miell, & MacDonald, 2002).

Kruse (2007) studied identity in New Horizons Band participants, and found that adults were able to reclaim, revise, or construct musical identities through participation in a music ensemble. Social practices of music activities and the beliefs of others in the ensemble play crucial roles in individuals’ identity formation (Kruse, 2009).

In a study concerning identity formation among Irish immigrants (Thompson, 2006), participants described a connection to Irish music identity not withstanding some participants’ lack of Irish cultural heritage. Many of the research participants interviewed linked personal identity with their involvement in music.

This section discusses theoretical and methodological issues pertaining to identity
formation. The next section presents relevant literature concerning theories of adult learning and aspects of teacher and learner roles.

**Andragogy**

This study was contextualized in the field of community music and examined older adults participating in a variety of amateur community music ensembles. The ensembles were directed to varying degrees by a facilitator, and thus can be placed at different points along the pedagogy-andragogy-heutagogy continuum introduced in chapter 1. TCB is modeled after a prototypical K–12 ensemble and its pedagogical perspective, with the director making most of the decisions regarding music, rehearsal order, balance, and phrasing. SPSNHB sustains a hybrid of pedagogical and andragogical instructional traits. SOWA also maintains a hybrid instructional model; however, where SPSNHB weighs more on pedagogical traits, SOWA instruction was weighted more toward andragogical traits. ARA was also facilitated by a leader making many decisions. The difference was that ARA rehearsals were collaborative, utilizing andragogical concepts benefitting and encouraging the adult members to help with preparation. Moreover, the leader for each rehearsal rotates for each gig, allowing each member a chance at leadership.

As discussed in chapter 1, heutagogy can be viewed as “a form of self-determined learning with practices and principles rooted in andragogy” (Blaschke, 2012, p. 56). Like andragogy, when learners take a heutagogical approach, they are self-directed and accountable for their own learning. While andragogy may be facilitated by an instructor or leader, heutagogy views the learner as autonomous and emphasizes self-determined
learning (Ashton & Newman, 2006). Hase and Kenyon place the responsibility for learning solely upon the learner, with the “teacher’s role… limited to the transfer of knowledge and skills” (2007, p. 113). Heutagogy was evident in SOWA and ARA, although as a complimentary tool to strengthen the collaborative processes at hand. Heutagogical learning was not a separate strategy, nor was it exclusive of other learning.

With this in mind it is important to gain a clearer understanding of how adults learn. Adult learning theory is too large a field to cover for this review, so this section presents key elements of one perspective, andragogy. The leadership practices in the four ensembles in this study ranged from the traditional teacher-directed (child-leading, pedagogical) approach to a more learner-directed (adult-leading, andragogical), so a focus on andragogy is warranted.

Lindeman (1926) identified key assumptions of adult learners. These assumptions have been supported by later researchers, and “constitute the foundation of adult learning theory” (Knowles, Holton, & Swanson, 2012, pp. 38–39). Knowles, Holton, and Swanson summarize them as follows:

- Adults are motivated to learn as they experience needs and interests that learning will satisfy; therefore, these are the appropriate starting points for organizing adult learning activities.
- Adults’ orientation to learning is life-centered; therefore, the appropriate units for organizing adult learning are life situations, not subjects.
- Experience is the richest source for adult’s learning; therefore, the core methodology of adult education is the analysis of experience.
• Adults have a deep need to be self-directing; therefore, the role of the teacher is to engage in a process of mutual inquiry with them rather than to transmit his or her knowledge to them and then evaluate their conformity to it.

• Individual differences among people increase with age; therefore, adult education must make optimal provision for differences in style, time, place, and pace of learning. (p. 39)

Knowles’ (1973) promotion of the term andragogy makes it perhaps the best known theory of adult learning, but the theory has caused dispute due to its “elasticity of meanings and consequent variability of interpretations” (Rachal, 2002, p. 210). Knowles’ explanation of andragogy is as a set of assumptions about adult learners: (a) the learner’s need to know; (b) self-concept; (c) experience; (d) readiness to learn; (e) orientation to learn; and (f) motivation to learn (Knowles, Holton, & Swanson, 2012). Assumptions (b) through (e) strongly resemble Lindeman’s four assumptions. Assumption (f), motivation to learn, was added in 1984 (Knowles, 1984), and Knowles’ latest assumption, the learner’s need to know, was added most recently (Knowles, 1989).
In his earlier works Knowles used the theme “informal” (1950) to describe the act of learning in less formal situations, offering that adults learn best in “informal, comfortable, flexible, nonthreatening settings” (Knowles, Holton, & Swanson, 2012, p. 59). Knowles argues that an instructor for adults should maintain a different set of practices than that of the traditional teacher of children (Knowles, 1950). For example, instead of planning and transmitting lessons, instructors of adults should facilitate...
learning through managing the experiences.

Albeit a generalization, teachers aim to effectively instruct their charges in whatever they may be teaching; however, in striving to convey material, teachers may focus more on content rather than what the learner is doing. Knowles, Holton, and Swanson (2012) maintain that in adult learning there should be a focus on the learner rather than on the educator. When applying Knowles’ “Core Adult Learning Principles,” (Knowles, Holton, & Swanson, 2012, p. 257), a shift in learning occurs, moving the teacher to a facilitator of learning (Knowles, Holton, & Swanson, 2012). This facilitator role necessitates “relationship building, needs assessment, involvement of student planning, linking students to learning resources, and encouraging student initiative” (p. 260).

Jarvis’s (1987) model of adult learning linked the life experiences with the whole person. Jarvis (1985, p. 51) suggests the following comparison of the assumptions of pedagogy and andragogy according to Knowles (see Table 2 on next page):
Table 2

*Comparison of Assumptions of Pedagogy And Andragogy (Jarvis, 1985)*

<table>
<thead>
<tr>
<th></th>
<th>Pedagogy</th>
<th>Andragogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>The learner</td>
<td>Dependent. Teacher directs what, when, how a subject is learned and tests that it has been learned.</td>
<td>Moves towards independence. Self-directing. Teacher encourages and nurtures this movement.</td>
</tr>
<tr>
<td>The learner’s experience</td>
<td>Of little worth. Hence teaching methods are didactic.</td>
<td>A rich resource for learning. Hence teaching methods include discussion, problem-solving etc.</td>
</tr>
<tr>
<td>Readiness to learn</td>
<td>People learn what society expects them to. So that the curriculum is standardized.</td>
<td>People learn what they need to know, so that learning programmes organised around life application.</td>
</tr>
<tr>
<td>Orientation to learning</td>
<td>Acquisition of subject matter. Curriculum organized by subjects.</td>
<td>Learning experiences should be based around experiences, since people are performance centred [sic] in their learning.</td>
</tr>
</tbody>
</table>

Jarvis (1985) maintained that Knowles’ use of the term pedagogy refers “to the classical curriculum,” (p. 5) or “education from above;” (p. 51) whereas andragogy is used to classify the “romantic curriculum,” (p. 51) or “education of equals” (p. 51). The model of education from above, versus education of equals is compared by Jarvis (1985, p. 49). See Table 3 on next page.
Table 3  
*Education from Above Vs. Education of Equals (Jarvis, 1985)*

<table>
<thead>
<tr>
<th></th>
<th><strong>Education from Above</strong></th>
<th><strong>Education of Equals</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aims</strong></td>
<td>Individual should be initiated or maintained in the social system and its culture.</td>
<td>Individual should be encouraged to achieve his human potential.</td>
</tr>
<tr>
<td></td>
<td>System needs must be met.</td>
<td>Individual needs should be met.</td>
</tr>
<tr>
<td><strong>Objectives</strong></td>
<td>Specified and behavioral objectives employed.</td>
<td>Expressive objectives utilised.</td>
</tr>
<tr>
<td><strong>Content</strong></td>
<td>Selected from culture of the social group by those delegated by society. initiation</td>
<td>Selected from culture of the social group(s) by learners, often in negotiation with</td>
</tr>
<tr>
<td></td>
<td>into publicity accepted knowledge, its forms and structures.</td>
<td>teachers, according to interests and relevance.</td>
</tr>
<tr>
<td><strong>Methods</strong></td>
<td>Didactic.</td>
<td>Facilitative.</td>
</tr>
<tr>
<td></td>
<td>Socratic, when directed towards specific learning outcomes.</td>
<td>Socratic, when seeking to stimulate learning.</td>
</tr>
<tr>
<td></td>
<td>Teacher seeks to control the learning outcomes.</td>
<td>Teacher seeks no control over the learning outcomes.</td>
</tr>
<tr>
<td></td>
<td>Teacher’s role clearly demarcated and regarded as essential to learning.</td>
<td>Teacher’s role less clearly demarcated and not regarded as essential to learning.</td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td>Public examination, competitive.</td>
<td>Self-assessment by learner.</td>
</tr>
<tr>
<td></td>
<td>Teacher sets up tests.</td>
<td>Peer assessment.</td>
</tr>
<tr>
<td></td>
<td>Emphasis upon standards.</td>
<td>Emphasis upon learning.</td>
</tr>
</tbody>
</table>

Rachal (2002) reviewed 18 studies on andragogy between 1984 and 2001, all centered on the efficacy of an andragogical versus pedagogical model of instructional design. Rachal found the studies showed mixed results in achievement and satisfaction among adult participants. Rachal suggests that too often researchers mix methodologies
presenting “an unstable theoretical foundation upon which to prescribe practice.” (p. 224). Rachal presented seven “preferred criteria” (p. 219) to designing future andragogical research:

- Voluntary participation
- Adult status
- Collaboratively-determined objectives
- Performance-based assessment of achievement
- Measuring satisfaction
- Appropriate adult learning environment
- Technical issues. (pp. 219–223)

Further studies have extended prior andragogical research by looking into best practices with adult learning. Brookfield (1986) offers six principles of effective practice for facilitating adult learning: (a) voluntary participation; (b) mutual respect; (c) collaborative spirit; (d) action and reflection; (e) critical reflection; and (f) self-direction. Brookfield develops the concept of teacher as facilitator in a “transactional dialogue” (p. 23). His learner-centered approach extends Knowles’s principles of andragogy, proposing a “shared control” between the learner and facilitator (Brookfield, 1988, p. 97). Brookfield’s six principles offer a context for this study to examine identity development and maintenance, because “at the heart of self-directedness is the adult’s assumption of control over setting educational goals and generating personally meaningful evaluative criteria” (1986, p. 19).

Additional research by Beder and Darkenwald (1982) and Gorham (1985), has
studied andragogical expectations within the practice of teaching adults. Beder and Darkenwald’s (1982) research centered on andragogical assumptions and instructional practices, concluding that teachers teach adults differently than pre-adults. Further, their research suggested that adults are perceived by teachers as being “more motivated, pragmatic, self-directed, and task-oriented than pre-adults” (p. 142). In Gorham’s (1985) research, it was observed educators often believed they were teaching adults and pre-adults differently; however, different teaching techniques were not evident.

Regarding planning, Rosenblum and Darkenwald (1983) and Courtenay, Arnold, and Kim (1994) have shown mixed results in regard to andragogical preparation. Rosenblum and Darkenwald (1983) compared achievement and satisfaction between adult learners who had planned their own instruction and those who had their instruction planned for them, finding no differences in achievement or satisfaction. Courtenay, Arnold, and Kim (1994) reviewed previous literature on planning techniques for adult learners, and reported that “participation in planning does not appear to effect learning gain or satisfaction” (Courtenay, Arnold, & Kim, p. 297).

Andragogy helps to inform the present study about adult learners in community music ensembles. Lindeman (1926) shows the need in adult education for accommodating differences in learning styles, adult’s motivation to learn, needs and interests, life situations, and experiences. Knowles (1950) presents core adult learning principles and the concept of teacher as a facilitator. Knowles, Holton, and Swanson (2012) also emphasize the need to focus on the learner rather than on the educator. Jarvis (1985; 1987) highlights the differences between pedagogy, education from above, and
andragogy, the education of equals. Rachal (2002) warns against mixing pedagogical and andragogical methodologies. Brookfield (1986; 1988) encourages a shared control between the learner and the facilitator. These adult learner ideas provide a basis for understanding how adults learn in participatory music-making ensembles and how their learning may contribute to the development and maintenance of their identities.

**Comparison of Closely Related Music Studies**

In discussing the need for further research investigating identity development in New Horizons participants, Dabback (2007) stated: “Other types of community ensembles could also be the subject for similar research regarding questions of social interaction and music learning” (p. 138). Prior research has been done on identity construction and maintenance in the context of adult community music ensembles. This study investigated individuals who participated in a variety of ensembles: a community band (TCP); a New Horizons band (SPSNHB); a samba drum and dance ensemble (SOWA); and a social justice street band (ARA). This study may be the first to explore the development and maintenance of identity of adult musicians who are members of more unusual ensembles beyond the typical community ensembles of band, orchestra, and choir. The reason for this research design was to investigate andragogical impacts in a variety of community music models that may impact identity development and maintenance.

Previous studies sharing a similar research focus or research design are included in this section, including four studies that investigated participants in New Horizons ensembles: (Dabback, 2007; Douglas, 2011: Kruse, 2007; Tsugawa, 2009); two studies of
community bands: (Kruse, 2007; Taylor, 2012); and one study on a community string ensemble: (Eaton, 2013). In some instances similar study design and procedures were utilized to guide this study. More specifically, interview questions and a priori themes for this study were fashioned from these foundational studies. The goal was to extend previous studies and answer several unanswered questions (found at the end of chapter 2). Below is a summary of these germane studies, highlighting similarities and differences.

**Summaries of Research Questions and Findings from Previous Research**

Dabback’s (2007) qualitative study investigated 14 members of the Rochester (NY) New Horizons Band. Three research questions guided the study: (a) “How do participants in the Rochester New Horizons Bands characterize their music learning? (b) Do participants in the Rochester New Horizons Bands utilize social networks within the ensembles in their music learning, and, if so, for what purpose? and (c) What is the nature of the relationship between music learning and social interaction in the Rochester New Horizons Bands” (p. 14)?

Results of Dabback’s 2007 study suggest that membership in New Horizons “provides an important vehicle for identity construction and revision in later life” (p. 269). His results further suggest that identity development is “maintained, and reshaped through social interaction” (p. 282). Conclusions point to the benefit of socialization to identity construction and musical learning. Belonging in New Horizons enables the development and revision of a musical identity.

Identity formation can result from becoming a contributing member of a group. In
Dabback’s (2007) study, camaraderie was noted as the greatest benefit to participation in the Rochester, NY New Horizons Band. Members of the ensemble used social connections to create new identities and gain a new purpose in life. Dabback found that social interactions that support identity construction also facilitate music learning, and through participation a social connection was made between members. “New Horizons ensemble members agree that making music with others is the principal reason they enjoy the activity” (p. 28). A mutually beneficial ethos, camaraderie, and sense of humor in regard to musical interactions between members and conductors, can serve as a foundation for continued membership in adult music ensembles. Moreover, members describe a constructed, reclaimed, or revised musical identity. In fact, Dabback’s research participants identify themselves as musicians, regardless of past experience.

Study participants gained a feeling of competence and autonomy through participation in the New Horizons ensemble, describing a shared sense of purpose. As a result, members described an increase in intrinsic motivation toward the common task. In addition to social connections and a shared sense of purpose, members described structured routines and health and wellbeing as benefits to membership. Female members of the ensemble describe deliberately contesting gender stereotypes of musical instruments, choosing instruments that may have been out-of-bounds during their childhood (pp. 70–72). Lastly, members got a sense of pleasure by serving their community, sharing music with spouses, family, and the public (p. 78).

Kruse’s (2007) qualitative study investigated eight members of the Cosmopolitan Music Society (Edmonton, Alberta, Canada), and four members of the Michigan State
University Community Music School’s New Horizons Band (East Lansing, Michigan). The purpose of the research was “to investigate the historical ideologies of andragogy with a contemporary application of its tenets to Canadian and American models of music learning among adults” (p. 55).

Several research questions guided the study. In regard to motivation Kruse asked: (a) “Why do Cosmopolitan Music Society and New Horizons Band adult instrumentalists choose to play with community ensembles? What meaning does it hold for them” (p. 56)? Findings included that group dynamics are a factor in sustaining music participation. Participants expressed a desire for social identity as they aged, developing and maintaining a sense of self and camaraderie with in a group (p. 125). He further asked: (b) “What role does band participation play in the lives of these adults” (p. 56)? Findings suggest that a participant’s identity is linked to group membership. Further, it can be “linked” to the overall “personality’ of the larger group” (pp. 146–147). Participants expressed “an appreciation for the musical, social, and personal rewards” they had received through participation in a community music ensemble (p. 136).

Research questions by Kruse (2007) pertaining to learning practices included: (c) “What learning strategies do adults use in acquiring musical skills? In the rehearsal room? At home? In chamber groups” (p. 56)? Participants found self-directed learning tools for increased understanding (p. ii–iii). Chamber music opportunities were sought as a way to “alleviate boredom and repetition” (p. 166) and to improve participants’ musicianship and skills. “Through seeking new challenges, the adult who participates in these activities is exercising self-directedness as a learner” (p. 166). (d) “What benefits
do adults experience through their self-selected participation in a community ensemble” (p. 56)? Findings suggest benefits to community music participation include “health and self-perception” (p. 147). In addition, participant’s satisfaction in music included their director’s teaching style, challenge of repertoire, teaching style, feelings for reciprocity, and feeling of community belonging. The majority of participants did not view themselves as a musician (pp. 134–135). Lastly in regard to learning practices: (e) “What pedagogical and andragogical processes are at work during band instruction? What is the relationship of pedagogical band instruction to andragogical band instruction? What do these models look like” (p. 56)? Many of the adult participants expressed a similarity in learning models with school bands and adult bands. The greatest similarities were the “product-centered, goal-oriented” purpose for many ensembles (p. 166). Of great interest to my study were findings that suggested most of the participant had a strong “desire for pedagogical instruction,” with some participants finding andragogical learning styles “intimidating” (p. 169). “While some adults in this study were content with student-centered approaches, a majority of participants preferred teacher-centered, autocratic approaches and were not concerned with maintaining a democratic classroom” (pp. 169–170).

Tsugawa’s (2009) qualitative study investigated 11 participants in the Desert Foothills New Horizons Band (Phoenix, Arizona), and eight members of the Brigham Young University New Horizons Orchestra (Provo, Utah). Eight research questions guided the study. A question concentrating on motivation asked: “What motivates members of the DFNHB and the BYUNHO to participate in a New Horizons band or
orchestra” (pp. 164–165)? Findings included motivations for continued participation such as social camaraderie; and using music making to develop identity (p. 166).

Tsugawa (2009) examined the participant’s perceived benefits for participation. Results included emotional, psychological, and mental perceived benefits to participation. Another line of inquiry asked: “How do members use music and music making to construct meaning and make sense of their lives as senior adults” (pp. 164–165)? Results suggest that meaning construction is developed through participation within a social context. “Participants used music making as a means of personal development, and self-realization, maintain good human relationships…” (p. 172). “In both ensembles, members use music making to facilitate changes in adult roles and identities” (p. iii, 166).

Several questions centered on strategies and best practices for adult instruction: (a) “How do participants engage in music making? (b) …What learning strategies do they use as they learn how to play an instrument? and (c) …What are the attributes and characteristics of an effective conductor-teacher of senior adult musicians as perceived by the musicians themselves” (pp. 164–165)? A mutually beneficial ethos, camaraderie, and sense of humor in regard to musical interactions between members and conductors, can serve as a foundation for continued membership in adult music ensembles. In addition, shared humor and an improved sense of wellbeing played vital roles in continued membership (p. 166). Tsugawa suggested a “culture of musical interaction between members and conductors” revealed a context with which to interpret motivations for membership (p. 166). Importantly, members suggested that the process of music making was a more important focus than the final product (p. 167). Through identity formation,
“members used music making and participation to regain a sense of control over their lives” (p. 167). Lastly, findings of the study suggest recommendations for best-practice and future research into adult music learning.

Tsugawa (2009) examined the significance members place on music making and participation. Conclusions for this study suggest recommendations for practice and research that deal with (a) “lifelong music learning and providing senior adults various opportunities to make music, (b) …increased cooperation among school and community musicians and music educators,” (p. iv) (c) further inquiry into “the interests of adult musicians classified as amateurs and hobbyists (Gates, 1991), and (d) the future of the New Horizons movement and adult music education” (p. iv).

Douglas’ (2011) quantitative study surveyed 237 participants from within 18 ensembles in the New Horizons International Music Association. The purpose of the study was to investigate whether the “psychological needs of autonomy, competence, and relatedness were satisfied through participation in New Horizons International Music Association ensembles, and to identify the various variables that influence the satisfaction of these needs” (p. 168). Survey questions and results were considered using the lens of self-determination theory in an attempt to delimit many of the variables Douglas believed cloud other music education research.

The research focus for Douglas’ study was threefold: (a) to recognize and label background for research participants such as past musical activities and demographics, (b) to recognize psychological needs of participants like autonomy and competence, and (c) define any relationships within psychological needs.
Douglas concluded that “music participation contributes to satisfying individual’s psychological needs for autonomy, competence, and relatedness” (p. 179). Background variables suggested that, prior to New Horizons participation, participants most frequently contributed in general music, band, and choir in school; Out-of-school participation included band, private lessons, and choir (pp. 173–174). Of particular note, “initial results of correlation results in the current study reveal that there may be little association among various past and current music activities and the satisfaction of adults’ psychological needs for autonomy, competence, and relatedness” (p. 179).

Douglas’s findings toward perceived benefits to membership indicated “contribution of music participation to family life” as the highest response (pp. 174–175). These results were contrary to both Dabback (2007) and Kruse (2007), whose findings had suggested that “Contribution to the social life” as a primary motivation and contributing factor to identity (pp. 174–175). In fact, contribution to social life was listed as the lowest response in Douglas’ study (pp. 174–175). Lastly, Douglas’s study finding suggest that perceived barriers to continued membership in a New Horizons ensemble included scheduling concerns and perceived music difficulty (p. 178).

Contrary to qualitative studies by Dabback (2007) and Kruse (2007), Douglas’s survey responses indicated “contribution of music participation to family life” as the highest response when participants were asked for the benefits to music participation. “Contribution to the social life,” suggested by Dabback (2007) and Kruse (2007) as a primary motivation and contributing factor to identity, was listed as the lowest response (pp. 174–175). Barriers to continued membership in a New Horizons ensemble included
scheduling and perceived music difficulty (p. 178).

Two studies (Taylor, 2012; Eaton, 2013) involved qualitative methodologies similar to this study, but they studied community music participants not involved with New Horizons bands. Taylor’s (2012) qualitative study investigated 37 members of the New Orleans Concert Band (a community Band from New Orleans, Louisiana). Several questions guided the study: (a) “What do members of the New Orleans Concert Band value most about band membership” (p. 44)? Taylor reported that the act of music-making had the most value to participants. Results indicated members also valued group membership and social aspects of participation. Members revealed a commitment to their ensemble and to individual and group music-making.

A research question relating to musical identity asked: (b) “Where does musician role identity fit in the identity salience hierarchy of members of the New Orleans Concert Band” (p. 44)? Results suggested that the act of music-making can help shape identity. While some participants found it difficult to identify as a musician, several were able to identify as an “amateur musician” (p. 118).

A research question pertaining to role identity within an ensemble asked: (c) “What label do members of the New Orleans Concert Band apply to their musician role identity” (p. 44)? An identity common to all participants was that of “band member” and “music-maker” (p. 118). Even though the cases studied varied in performance goals and philosophy, participants shared a common theme. “Music-making was not a trivial pursuit for any of them; it was a pursuit that had helped shape their identities and their lives” (p. 122).
Lastly and most broadly, the research question pertaining to community music asked (d) “To what extent does this community band reflect the characteristics of Community Music as defined by the literature” (p. 44)? Findings suggested participants valued group music making, repertoire, and social camaraderie; however, it was the “act of music-making [that] had the most value” (p. vii). Members expressed a strong commitment to the band. Participants identified as “music-makers” rather than musicians due to their social position as participants in adult music ensembles (p. vii). Further, Taylor found that some participants likened the role of musician akin to a career.

The second study sharing similar methodology but investigating participants not involved with New Horizons bands was by Eaton (2013). Eaton’s qualitative study investigated ten members of the Chamber Music Workshop (string chamber musicians from Raleigh, Durham, Cary, and Chapel Hill, North Carolina). Eaton’s case study examined musical identity development and maintenance of community music string players. The central research question of the study was: “What role does string-music performance play in the development and maintenance of adult community musicians’ identity, self-efficacy, and wellbeing” (p. 7)? Results suggested that personal and social identity come about through participation in a variety of musical activities, including both large and small group, and that participation in music can help wellbeing (p. 229). Findings suggest that a “variety of activities help shape participants’ personal and social identity as musicians; each person’s life is a mosaic of musical variety on a backdrop of routine and stability…” (p. 229).

Findings suggest benefits to participation such as social camaraderie and an
improved sense of wellbeing (p. 229). Findings also suggest that family support is crucial to continued participation, confidence, and self-efficacy (pp. 226, 227). Further, the importance of chamber music, the challenges surrounding change, camaraderie, sharing of respect and cooperative learning, and the community within a community ensemble are all cited as important to participants (p. 228).

The above comparison of related literature described the participants, research questions, and findings of six prior research studies. To answer the research question: *How does participatory music making contribute to the development and maintenance of identity in older adult community musicians?* it is important to review what is already known.

**Findings from the Literature**

- Social connections can be used to create new identities (Dabback, 2007; Kruse, 2007).
- Social interactions that support identity construction can also facilitate music learning (Dabback, 2007; Kruse, 2007).
- Musical identities can be constructed, reclaimed, or revised (Dabback, 2007).
- While some adult musicians identify themselves as a musician (Dabback, 2007); other adults may temper their musical identity with a qualifier: *amateur musician*, *band member*, or *music-maker* (Kruse, 2007; Taylor, 2012).
- Identity formation can result from becoming a contributing member of a group (Dabback, 2007; Kruse, 2007).
- The act of music-making can help shape identity (Tsugawa, 2009; Taylor, 2012).
• Identity development can come through participation in a variety of musical activities, including both large and small group (Dabback, 2007; Eaton, 2013).

• A mutually beneficial ethos, camaraderie, and sense of humor in regard to musical interactions between members and conductors, can serve as a foundation for continued membership in adult music ensembles (Dabback, 2007; Tsugawa, 2009; Eaton, 2013).

• Playing music can help wellbeing (Dabback, 2007; Tsugawa, 2009; Eaton, 2013).

• Family support and the contribution to family life can be motivating factors for participation in music (Tsugawa, 2009; Douglas, 2011; Eaton, 2013).

The goal of the present study is to extend previous studies relating to musical identity. The above review of related literature outlined the participants, research questions, and findings of six prior research studies. Of great importance to this study is the methodology utilized in each related study. Below is a continued comparison of related research detailing methodology. Included in this discussion of research methodology will be qualitative versus quantitative design, individual interviews versus focus groups, interview questions utilized, a priori themes, and a list of what is left unknown, with supportive explanations regarding decisions for this study’s research questions, design, methodology, and participant selection.

Five of the six studies in this review of closely-related literature relied on qualitative designs. Douglas (2011) explored the psychological needs of New Horizons participants; however, his quantitative research design utilized a questionnaire. Some music education philosophers suggest employing qualitative-research designs. “Interpretative (or qualitative) approaches...hold that it is not only possible but necessary
to investigate educational topics through forms of inquiry that employ holistic, personal, social, subjective, contextual, cultural, collaborative or consensual approaches” (Elliott, 2002, p. 88). Bowman (2006) stated:

Narrative inquiry also attempts to understand music and music education from the bottom up and from the inside out - offering to restore some of the power and significance of which they have been deprived by off-the-rack, one-size-fits-all accounts. It draws its force from daily detail that highlights events and experience rather than logic. Narrative thus has considerable promise as a way of recovering the complexity, multiplicity, and polyphony of musical meanings, and music’s deep implication in the construction and maintenance of identities, both personal and collective. It offers profound insights into the ways actual people build and drape their lives around musical engagements. (pp. 13–14)

Douglas’ (2011) quantitative approach did not yield the rich, descriptive details afforded through qualitative designs. Participant narratives through interview are central to this study. “There is no true version of a life, after all. There are only stories told about and around a life” (Behar, 1993, p. 234).

This qualitative study used a case study design that was similar to four music studies investigating aging community music participants (Kruse, 2007; Tsugawa, 2009; Taylor, 2012; and Eaton, 2013). While the research focus of this study is similar to Dabback (2007)—who examined identity development and maintenance in aging community music participants—this study’s methodology is dissimilar. Dabback used focus group and quota sampling in his qualitative study, whereas I used individual
interviews with each participant.

Dabback discloses both the benefits and disadvantages of focus groups in his research. Advantages for the researcher include: (a) gleaning a great amount of information in a relatively short amount of time, (b) the ability to observe and record participant reactions to other’s replies, and (c) the potential for a more natural discourse, allowing for a communication style using colloquialisms and idiomatic expressions. Dabback states “the social interaction inherent in groups facilitates discussion and researcher probing more so than individual interviews” (Dabback, 2007, p. 17). Potential disadvantages include: (a) the artificiality of the focus group environment, (b) sensitive participants may not be safely shared, and (c) the potential for a dominant personality to skew results through a perceived pressure to conform. Dabback closes with the assertion that a skilled moderator can limit disadvantages through careful preparation, knowledge of the content, and the use of member checks (Dabback, 2007). Even through a moderator’s careful attention of potential disadvantages, the benefits of individual interviews can outweigh the disadvantages. In a focus group, an individual’s view may never be fully extracted and revealed apart from the group collective. Dabback states that the goal of his focus group interviews was not consensus, but rather “the gathering of pluralistic perspectives” (p. 16).

This study researched identity development and maintenance in individuals in group settings. In Focus Groups as Qualitative Research, Morgan (1997) asserts that focus group research should center on topics pertaining to group behaviors rather than individual behaviors.
…if people actually do act differently in groups than they do alone or in dyads, then group and individual interviews will necessarily demonstrate rather different aspects of the overall behavior. One answer to this dilemma is to note that an interest in individual behavior might not be well served by data from group interviews. Similarly, a research interest in group behavior might not be well served by data from individual interviews. (pp. 12–13)

This study’s participants did not know each other previously and might have felt uncomfortable sharing personal stories and ideas in a focus group setting. An additional difference is that the participants came from different instructional models. For example, the instructional model of the TCB is hierarchal and didactic, with their director leading the ensemble from the podium in a typical K–12 model. The SPSNHB model is also hierarchical, but being participation is not based upon the director’s decision; rather, free participation is afforded, with the band consisting of a variety of different ability levels. SOWA is open to the public as well, with a self-directed model of instruction facilitated by a drum leader who starts the ensemble and shares expertise in percussion technique. Lastly, ARA is a communal, free ensemble, with only a playlist and an agreed-upon time to meet. The diversity of participants in this study necessitated individual interviews.

Unanswered Questions from the Literature

The above comparison of related literature described the research purposes, methodologies, participants, and findings of six prior research studies. To answer the research question about issues of identity development and maintenance in the present study, it was important to recognize what is not yet known. In answering what is left
unknown, I made important decisions for this study on research design, methodology, and participants. Below is a list of some ideas that are left unknown, with supportive explanations regarding decisions for this study’s research questions, design, methodology, and participant selection.

1. *Does the type of ensemble (traditional versus nontraditional) impact identity development?* “Future research should investigate the musician role identity of members of other American community music ensembles in order to determine whether or not the results of the present study are representative of all similar community ensembles” (Taylor, 2012, p. 126). “Research using other types of community ensembles could also be the subject for similar research regarding questions of social interaction and music learning” (Dabback, 2007, p. 140). In order to answer this question, this case study investigated four diverse community music ensembles:

- Traditional concert band: TCB
- New Horizons band: SPSNHB
- Samba and dance ensemble: SOWA
- Social-justice street band: ARA

2. *Does the type of instructional model (andragogy – heutagogy – hybrid – pedagogy) in a community music ensemble impact identity development?* Tsugawa (2009) suggested that observing conductors and teachers of senior adult music groups may benefit further study (p. 196). In order to answer this question, this case study investigated four instructional models:
3. Does the perceived genre of musical literature impact identity development? While Kruse (2007) suggested that “satisfaction of musical experiences are dependent on musical difficulty, instructors’ teaching style, belonging to a larger community, and a strong awareness of reciprocity,” his research centered around two bands. Therefore, the findings left unanswered whether community ensembles in other genres and with different hierarchal musical learning structures would suggest the same findings. In order to answer this question, this case study utilized qualitative techniques to investigate participant perceptions, including individual interviews.

4. Can a qualitative study describe identity development any more deeply/richly than can a quantitative study such as Douglas (2011)? Some music education philosophers suggest employing qualitative-research designs. “Interpretative (or qualitative) approaches…hold that it is not only possible but necessary to investigate educational topics through forms of inquiry that employ holistic, personal, social, subjective, contextual, cultural, collaborative or consensual approaches” (Elliott, 2002, p. 88). The intent of a study using qualitative design is to “describe a phenomenon from the participants’ point of view through interviews and
observations” (Orb, Eisenhauer, & Wynaden, 2000, p. 94). “There is no true version of a life, after all. There are only stories told about and around a life” (Behar, 1993, p. 234). Douglas’ (2011) quantitative approach did not yield the rich, descriptive details afforded through qualitative designs. Participant narratives through interview are central to this study. In order to answer this question, this case study utilized qualitative techniques to investigate participant perceptions.

5. Does amateurism impact identity development? Regelski (2007) suggested that musical amateurism plays a role in one’s identity: “Musicking done in the spirit of amateuring becomes a significant part of one’s identity, of one’s deepest values, of who one ‘is’ and is always ‘becoming’ through continuing involvement” (p. 28). In order to answer this question, this case study utilized ethnographic techniques to investigate participant perceptions relating to the tenet of amateurism.

6. Does the quality of and inclusionary dogma within an ensemble (i.e. novice–amateur–select) impact identity development? In order to answer this question, this case study investigated four different models:

- The Tacoma Concert Band (TCB) is representative in this study of a select community band of high musicianship, with an average age of 45. The 60 members of the ensemble are selected not by audition, but rather by the conductor and founder and represent the larger western Washington area. Many participants have been formally trained at music schools and conservatories, but maintain an amateur status due to career changes, family demands, and other factors.
• The South Puget Sound New Horizons Band (SPSNHB) is an affiliate of the New Horizons International Music Association, (“New Horizons International,” 2014) based in western, Washington. SPSNHB is an amateur band that accepts musicians of all abilities, generally over the age of fifty. The band numbers 80 musicians of varying ability levels. For this study the SPSNHB represents a non-select, nonformal community band.

• Samba OlyWA (SOWA) is an intergenerational amateur percussion and dance group, begun in 1995. Members are primarily from the western, Washington area, and range in age from high school to retirees. All are invited to the open, weekly rehearsals. For this study SOWA is representative of a non-select intergenerational community musical ensemble of varying ability.

• Artesian Rumble Arkestra (ARA) is an intergenerational amateur social justice street band, begun in 2007. The 16 core members are primarily from the western, Washington area, and range in age from teens to retirees. For this study ARA is representative of a non-select community music ensemble of varying ability.
CHAPTER THREE METHODOLOGY

Case study research can aid in recognizing a situation, examining up-close the case within real world contexts, and revealing the perception of the participants involved (Gall, Gall, & Borg, 2007; Yin, 2014). Case study evaluations can “capture the complexity of a case, including relevant changes over time, and attend fully to contextual conditions, including those that potentially interact with the case” (Yin, p. 220). Utilizing case study as a research strategy may foster an understanding for the historical framework and theoretical background of a situation, and afford a voice for members of an ensemble. Furthermore, case study research may better illustrate identity perceptions and theories in context.

The intent of a study using qualitative design is to “describe a phenomenon from the participants’ point of view through interviews and observations” (Orb, Eisenhauer, & Wynaden, 2000, p. 94). In order to examine potential differences in the development and maintenance of identity in aging adult community musicians within diverse settings, multiple-cases needed to be examined. This study investigated four single-case studies examining seven participants involved in nonformal community music learning, contextualized within traditional (e.g. band) and non-traditional (samba percussion; social-justice street band) ensembles and instruments. The cross-case analysis is included to compare the various case study responses. This case study inquiry shed light on identity maintenance and development in aging adult music participants in various models of community music.
Internal Review Board Approval

Approval for research was received from the Internal Review Board (IRB) of Boston University on December 16, 2014 (see Appendix C). Approval included protocols around a case study concerning identity development and maintenance in the field of community music, through case studies with four performing groups. The ethical treatment of case study participants was considered at all times, as the protection of human participants in any research study is of the utmost importance (Orb, Eisenhauer, & Wynaden, 2000). IRB protocols were strictly adhered to, including: recruitment of research participants; letters to ensembles; informed consent form; interview guide; coding; and data storage.

Participants were chosen from a broad geographic area of the Northwestern United States, which contributed to confidentiality. Research protocols were outlined in advance, allowing participants to be informed of the manner in which the study was to be conducted, specifics regarding access to participants, informed consent, and secure storage of data (Orb, Eisenhauer, & Wynaden, 2000).

The main risk of a participant allowing a researcher to use and store his/her information for research is a potential loss of privacy. Participants’ responses could be revealed if someone were to gain access both to the spreadsheet containing participants’ names and assigned codes, and to the interview response data linking participant codes to responses. To minimize risk, pseudonyms for participants were used throughout the study and data. The pseudonym key and names of participants in this study were kept separate from recorded research data on a password-protected spreadsheet. The pseudonym key
and interview data were backed-up to further establish reliability and dependability, as suggested by Golafshani (2003). No one besides the principal investigator reviewed audio recordings or field notes. The audio files were labeled with a code unique to each study participant’s pseudonym. Study data were maintained on a cloud-based, password-protected storage drive. Names of participants were kept on a separate password-protected spreadsheet on an external hard drive located in the principal investigator’s home.

Data Collection

In a multiple case study, numerous sources of evidence are required (Golafshani, 2003; Yin, 2014). Data collection was conducted using ethnographic techniques: rehearsal observations, participant-observations during performances, audio recordings, formal interviews, informal conversations, and a collection of artifacts.

In order to frame the context of the study and develop interview questions, I first observed adult community musicians participating in music rehearsals. I then interviewed seven participants, with each interview lasting roughly an hour. Careful attention was made to put the participants at ease. Interview locations were chosen by each participant, and included coffee shops, a pub, interviewee homes, and a rehearsal hall. Interviews were preceded with a personal contact, either in person, by phone, or by email. After individuals felt at ease with their participation in the study, formal approval was sought. Interview questions explored how participatory music making may contribute to the development and maintenance of identity in older adult community musicians. Interviews were audio recorded and included field notes. In the case of a participant who may have
shown a heightened level of anxiety or distraction, the principal investigator was prepared to only audio record the interview.

Interview recordings were transcribed by Precision Consulting Company, LLC (PCC). After the interviews had been transcribed and I organized the field notes, I audited the data and completed member checks among all seven participants, with follow-up in-person, by phone, or through email. I maintained contact throughout the study, through attendance at case study performances, personal contact, phone conversations, and email. Dependability in qualitative research closely corresponds with the term reliability used in quantitative research (Lincoln & Guba, 1985). Dependability can be strengthened in qualitative research by the use of auditing or checking on data. Field notes, interview transcriptions, and appropriate artifacts were disclosed to case study participants for verification to assure trustworthiness and reliability. In addition, personal biases and prior relationships with study participants and ensembles were disclosed.

Paralleling the interviews, data were gathered via rehearsal observations, participant-observations, audio recordings, informal conversations, and a collection of artifacts. This inspired further follow-up conversations with study participants. Finally, triangulation occurred utilizing multiple variants.

The interview questions centered on the research purposes of the study. A comprehensive list of interview questions for this study, including citations, can be found in Appendix A. The nine main interview areas, with pertinent citations, were:

This question was important in order to gain contextual information from the participant regarding instrumentation, experience, and any pauses in their musical participation. In addition, it offered the participant a chance to tell their musical story.

2. *Tell me about your family* (Tsugawa, 2009, p. 223; Eaton, 2013, p. 262). This question allowed the participant a chance to reveal personal information as they deemed appropriate. Questions included whether or not family support participation in the ensemble, and whether or not they attend performances. Prior studies by Dabback (2007), Douglas (2011), and Eaton (2013) had suggested the importance of family to musical identity.

3. *Tell me about your participation in the ensemble* (Dabback, 2007, pp. 157–159; Tsugawa, 2009, p. 223; Douglas, 2011, p. 208; and Taylor, 2012, p. 56). This question was important in order to gain contextual information from the participant regarding their membership in the ensemble. Participants were asked how long they had participated, how they may have heard about the ensemble, and to share their memories of the first day in the ensemble.

4. *Tell me about your friendship and relationships in the band/ensemble* (Tsugawa, 2009, p. 223). This question allowed for a conversation around social identity, and any connections to musical identity. Prior research had suggested a correlation between musical and social identity (Blacking, 1995; Crozier, 1997; Kruse, 2007; Eaton, 2013).
5. *Do you identify as a musician* (Dabback, 2007, p. 159; Kruse, 2007, p. 197; Taylor, 2012, p. 56; Eaton, 2013, p. 262)? This question allowed the participant to reveal how they would describe their musical self to others, the importance of identifying as a musician, and any other roles they identify (parent, spouse, retiree, etc.).

6. *Describe the role music making plays in your life* (Dabback, 2007, p. 159; Tsugawa, 2009, p. 223; Taylor, 2012, p. 56; and Eaton, 2013, p. 262). This question allowed the participant to reveal their membership in any other ensembles, the level they describe their playing (amateur to professional), whether it was difficult to re-start their instrument (mentally and physically), and the importance of the music, the act of music-making, or the social nature of making music.

7. *How would you describe your level of commitment to the band/ensemble* (Tsugawa, 2009, p. 24; Taylor, 2012, p. 56)? This question revealed the participant’s dedication to the ensemble, whether participation provides them with something different than other activities in their life, what participants enjoy the most about playing their instrument, and what causes their continued membership in the ensemble.

8. *Tell me about your past career or occupation* (Tsugawa, 2009, p. 223). This question allowed the participant to discuss their prior occupation, how long they may have been retired, and how the transition process from employed to retired developed.

9. *Do you have any personal stories or experiences you would like to share with me regarding past membership in the band/ensemble* (Tsugawa, 2009, p. 224)? The last
question allowed for the participant to add anything they may have missed before in their responses. It further allowed participants to reveal stories regarding their participation unknown by me prior to our interview, or which may have come up after observations of their ensemble.

**Data Analysis**

In this study I explored the hypothesis that participation in adult community music ensembles can contribute to identity development and maintenance in aging adult participatory musicians. Therefore, the development and maintenance of identity in older adult community musicians involved in participatory music making were scrutinized using theoretical perspectives centering on community music practices, lifelong informal learning processes, and adult learning theories. The impetus for this work is Higgins’ (2012a) third perspective of community music, intervention through lifelong informal learning processes. As such, this study researched cases utilizing Knowles (1989) concepts of adult informal learning: (a) the learner’s need to know, (b) self-concept, (c) experience, (d) readiness to learn, (e) orientation to learn, and (f) motivation to learn (Knowles, Holton, & Swanson, 2012). Furthermore, this study examined cases through the lens of identity formation developed through informal music learning (Dabback, 2010; Douglas, 2011; Eaton, 2013; Green, 2011; Higgins, 2012a; Kruse, 2007; Taylor, 1987; Tsugawa, 2009).

This study used themes that I derived from prior research to examine identity development and maintenance (social and musical). Themes for this study, together with pertinent citations, can be found in Appendix B. In utilizing a priori themes, researchers
are cautioned to not impose set codes prior to analysis of all data (Glesne, 2011, p. 195). Rather, line-by-line coding is encouraged to determine thematic categories and similar ideas (p. 195). Further concern is urged by Saldana (2012), especially as relates to a priori coding when investigating identity. “…Identity exists by how it is defined. So if you are using a priori codes, you need to do some very deep thinking about what identity means before you start applying its related codes to your data” (p. 62).

Data analysis inspired the coding, which Glesne (1999) described as “a progressive process of sorting and defining … collected data (e.g., observation notes, interview transcripts, memos, documents, and notes of relevant literature)” (p. 135). Coding helped to identify potential themes and assist cross-case analysis by arranging ideas and responses into categories (Maxwell, 1996). As themes emerged (see Appendix B), central “social narratives” developed that “honor the original story” yet showed “the importance of understanding the larger issues of surrounding the identity of self…” (Whidden, p. 101).

I initiated data coding through analysis of observation data, audio recordings, interviews, informal conversations, and artifacts. I extracted themes from the coded evidence, in an effort to answer the research question: *How does participatory music making contribute to the development and maintenance of identity in older adult community musicians?* After I completed final coding, I instructed PCC to complete an NVivo© qualitative analysis of the 165 pages of transcribed interviews and organize my transcripts into common attributes based upon my codings and themes. Chapter four includes a detailed description of my thematic analysis process.
Specific categories emerged, and I ascribed thematic labels based upon similar components. The five categories I used to answer the critical question of my research are: (a) Musical identity development, (b) Social connections, (c) Participatory discrepancies, (d) Purpose, and (e) Does a director really make a difference? From these five categories developed themes. Included were a priori themes from prior research. A priori themes derived from Dabback (2007) were: (a) interaction, (b) teaching and learning, and (c) identity. Themes derived from Kruse (2007) were: (d) self-identity, (e) self-concept as a musician, (f) being part of a music community, (g) camaraderie, (h) power sharing, (i) and connections linking pedagogy and andragogy. Themes derived from Tsugawa (2009) included: (j) preferred attributes of conductor-teacher effectiveness, (k) self-directed learning, (l) and music making as a learning process rather than an objective. Lastly, a theme derived from Taylor (2012) was: (m) musician role identity.

Participants

Publicly available websites were used to determine the names of the music directors, representatives, and ensembles to be utilized as participants for this research, and to determine contact information for the music directors and representatives for each participant ensemble. Introductions were made through email or in person to the music directors and/or representatives from the four ensembles. Permission was sought to utilize their ensembles and members for this study. A purposeful and diverse example of representative cases was established by asking the music directors of TCB, SPSNHB, ARA, and SOWA to name two participants each from their ensemble (see Appendices D, E, F, and G). Directors were asked to consider these parameters
as they contemplated potential participants for interviews: retired, yet not continuing
music as an extension of a past music career (i.e. retired band director); diversity of
ability; diversity of musical experience; and a diversity of ensemble experience.

Upon recruitment, each interview participant was contacted by phone for
introductions to ask whether they would agree to participate in the research project.
Upon agreement, letters of consent were completed and interviews were scheduled.
Contact with each potential participant reiterated the voluntary nature of their
participation, non-compensation, confidentiality, and option to withdraw from the study
at any time without penalty.

**Participants’ Musical Backgrounds**

This research was positioned in the context of four nonformal community music
ensembles in the Pacific Northwestern United States: the Tacoma Concert Band (TCB),
the South Puget Sound New Horizons Band (SPSNHB), Samba OlyWA (SOWA)
intergenerational amateur percussion and dance group, and the Artesian Rumble Arkestra
(ARA) intergenerational amateur social justice street band. Seven participants were
interviewed, two from each musical group (case). One study participant was a member of
two groups. Descriptions of the seven participants follows.

*Case study 1*

Founded in 1981, the Tacoma Concert Band (TCB) is representative in this study
of a select community band of high musicianship, with an average age of 45. The 60
members of the ensemble are selected not by audition, but rather by the conductor and
founder, Bob Musser, and represent the larger western Washington area. Many
participants have been formally trained at music schools and conservatories, but maintain an amateur status due to career changes, family demands, and other factors. The TCB performs an annual subscription series of four concerts, and a smattering of summer performances. The TCB has embarked on three European tours, with the third during this project. The TCB regularly commissions music, and features professionals of high regard as soloists. In 1989 the TCB received the Silver Sudler Scroll of the John Philip Sousa Foundation, an award recognizing concert bands of outstanding musical excellence (“John Philip Sousa Foundation,” 2014). The TCB website outlines their mission as to provide ‘professional quality’ performances to the greater western Washington community, with core values: “Opportunity; Commitment to tradition; Inspiration, Motivation, Education; and Creativity” (“Tacoma Concert Band,” 2014).

While members of the TCB demonstrate camaraderie, they are driven more by musical than social links and aim to perform at a high level. The ensemble is nonformal in practice, yet aligns with Kruse’s (2009) notion of autocratic rehearsals in a characteristic K–12 pedagogical model of learning rather than self-direction.

Kurt Jeffries

For this case study 2 members of the TCB have been selected as participants. Kurt Jeffries is a retired electrical engineer and has played the clarinet since the age of 10. He grew up in Tacoma, Washington, and played in the school band.

[In 1949] I was 8 years old. This guy came to the door with an accordion. I started accordion lessons. In fact I remember the first tune I played was called El Primo. I took accordion lessons for about 10 years and was fairly successful on it, and I played
in contests and I did fairly well… After about 2 years of accordion, my stepfather was a professional musician, he played the clarinet and sax, and he started me out on the clarinet when I was about 10. I was taking lessons for both the accordion and clarinet. My mother made me practice an hour a day on each. I wanted to go out and play baseball. But I grew into this and went to the school bands and took private lessons… From playing the accordion I can pick my way around a piano a little bit and saxophones. I have all the saxophones. (Interview, Kurt Jeffries, January 9, 2015).

Kurt’s mother encouraged Kurt to learn an instrument for another, extremely important reason:

One more note on that, on the service band [it] was my mother’s intent that I learned how to play a band instrument and go into a service band so I wouldn’t have to go to war. It worked out just exactly that way (Interview, Kurt Jeffries, January 9, 2015).

After graduating from high school he played in the Air Force Band at Mather and McChord (now part of Joint Base Lewis McChord) Air Force Bases, and managed to avoid traveling overseas in any conflicts. When asked how his mother reacted when he didn’t get shipped overseas to a military band, he said “She was [happy] and I was too” (Interview, Kurt Jeffries, January 9, 2015). Kurt quit playing music upon his honorable discharge. “I guess I thought I was tired of playing and I just quit and I didn’t play for a long time… during that hiatus time I wasn’t a musician. I was bummed. I was single chasing whatever” (Interview, Kurt Jeffries, January 9, 2015). Family and career took much of his time, and Kurt didn’t get back into playing the clarinet regularly in an ensemble again for another 20 – 25 years. “It took a while to get to the point where I felt
that I could play well enough to be with the group” (Interview, Kurt Jeffries, January 9, 2015). He joined the TCB 25 years ago when asked to sub for a summer concert, and hasn’t left since.

On several occasions he has traveled overseas with TCB and with another concert band from the East Coast, and most recently celebrated his birthday at a TCB sendoff dinner while performing with the band in Barcelona, Spain. He states that he plans on playing in the ensemble as long as he can manage: “As long as I have my teeth. That’s a big part of it… But I’m 73, and I can’t do it forever. Once I get into my 80’s I don’t know how I will sound… probably not very good” (Interview, Kurt Jeffries, January 9, 2015).

He is a widow, having lost his spouse 2 years ago, and suffered the additional loss of one of his children prior. He identifies as a “Retired-widower” (Interview, Kurt Jeffries, January 9, 2015). For Kurt, membership in the TCB satisfies social and musical needs. “It’s one of the more important things in my life” (Interview, Kurt Jeffries, January 9, 2015).

Richard Murray

The second TCB member, Richard, is a retired law professor. His second career as a novelist began after retirement. He has played the clarinet since he was 7 or 8 years old, quitting after junior high due to scheduling conflicts.

*I would pick up the instrument occasionally for one reason or another, but pretty much I took a break from it during high school. I went to an all-academic high school, a college-prep high school, so there was a lot of work to do and I didn’t have a lot of extra time. When I got into college, I went to (UC) Berkeley … at that time they still had*
mandatory ROTC for 2 years and I saw that I had a choice between carrying an M1 rifle and carrying a clarinet in the marching band, and I opted for the clarinet. It’s a lot lighter and the uniform was a lot better. It had the braid and the spats and the whole thing, so that’s when I got back to the clarinet (Interview, Richard Murray, January 16, 2015).

After law school Richard continued to dabble in music, joining informal faculty ensembles at colleague’s homes, playing “…occasional duets and ensembles” (Interview, Richard Murray, January 16, 2015).

He played in one community ensemble that paid its players a small honorarium. The fee became a problem when “ringers” (Interview, Richard Murray, January 16, 2015) were brought in to fill-in missing parts, and it was discovered that the pay was not equitable.

$5… yeah. So I had been playing, I think I was a first clarinet at the time. But they started bringing in ringers, so to speak, and of course they were better than any of the rest of us and so they got all the glory and we got whatever was leftover and I didn’t like that at all (Interview, Richard Murray, January 16, 2015).

Additionally, problems in the band occurred due to attendance discrepancies.

...Because some people found that that was so important that they would get really upset if they felt they hadn’t been paid properly. They would argue about, “I was at that rehearsal,” and “no, you weren’t,” and “no I was, and I’m entitled to my $5 for that rehearsal” (Interview, Richard Murray, January 16, 2015).

A concern of Richard’s was that people were no longer playing in the ensemble
for the joy of music; rather, they were fighting over a nominal fee.

It was just the fact that people were getting paid made it—they weren’t playing just for the pure pleasure of it. Some of them were actually playing because they got paid, or at least they thought that they were slighted if they didn’t get the payment. Then they decided they wanted to go kind of semi-professional. So they started auditioning. People had to re-audition, and they were going to pay union scale to the first chairs, and then everybody else would get whatever they got before (Interview, Richard Murray, January 16, 2015).

That is when Richard’s participation in the ensemble terminated. He joined the TCB 20 years ago, and has played ever since.

Case Study 2

The South Puget Sound New Horizons Band (SPSNHB) is an affiliate of the New Horizons International Music Association, (“New Horizons International,” 2014) based in western, Washington. SPSNHB is an amateur band that accepts musicians of all abilities, generally over the age of fifty. For this study the SPSNHB represents a non-select, nonformal community band. Begun in 1999, SPSNHB membership is a combination of new starters and former players. The ensemble performs eight concerts a year, and members are keen to show their highest performance level. The band numbers 80 musicians of varying ability levels, and is directed by Vic Jowders. Members have the opportunity to also join small ensembles such as a Dixieland band and brass quintet. An annual band camp during the summer provides transportation and lodging accommodations, visiting New Horizons members from other bands, and guest
conductors. Also valued are patriotic ties to the many former military members in the ensemble, and opportunities to collaborate with local school music ensembles.

Samantha Jung

For this case study, two members of the SPSNHB were selected as participants. Samantha Jung is a retired school administrator. She began playing the trumpet in 5th grade, and continued through the 9th grade. She quit playing because she “wanted to do other things…and there weren’t any other girls in the band…” (Interview, Samantha Jung, April 1, 2015). She helped found the SPSNHB seventeen years ago, and also plays in their Dixie Band. Restarting was not easy, and came with some hesitation.

I worked and had a family. (Restarting) was always sort of this little niggling feeling in my head that I would like to play enough to staying in touch, but I didn’t. So, when this opportunity came along ... there was just an article in the paper. It was saying that there were people interested in beginning a band like this. So, come at this time and this place and see what you think. ...I know all of us who just saw that article and then decided they’d come to our meeting that we were all scared to death and we all said, “Oh, we can’t do that. But they sound so good.” So, that was the serendipity and it just happened to work with the right people, who were able and happy to help.

Well, we went to a, let us see, just some kind of place for older people and some of them live there and some of them, they just came in. When we walked in, and Vic (their director) had told us where we were going to meet and we were literally shaking... some of us were thinking, oh gosh, I don’t want to do this. What am I getting into? So, that was kind of stressful. But then when we all got to talking, we all had the same experience.
Again, there was Vic’s way of doing things to make us feel comfortable and happy to be there. We’ve had a lot of people come and go. But in general, one of the best things about the music, of course is the camaraderie. We’ve had a lot of that. We’ve had a lot of really nice people. ...we do have this family feeling with everybody, if someone has a problem or an illness or something. They always get cards and we always say something and kind of keep in touch with them (Interview, Samantha Jung, April 1, 2015).

She enjoys the band camps with visiting musicians, and plays a lead role in decorating and organizing the event. “I got to do the decorating. I love the flowers. So, we had all kinds of things on the wall and banners and stuff. I put flowers on everybody’s wall” (Interview, Samantha Jung, April 1, 2015). Band camps often feature nearly 100 New Horizons musicians from across the country. She feels she and other members in attendance learn new things at the band camps, and benefit by being led by different directors. “We learned a lot of things just by us mostly... I think, we just kind of paid attention” (Interview, Samantha Jung, April 1, 2015).

Samantha found the process of restarting the trumpet after years of not playing smooth, mostly due to the fact that others in the group were beginners or re-starters as well.

They were all pretty much in the same boat. That they were worried to be there and didn’t think they were very good. But they enjoyed it and real quickly they learned. That it was something that felt good and looked forward to (Interview, Samantha Jung, April 1, 2015).
Matthew Danielson

The second SPSNHB member, Matthew, is a retired Lieutenant Colonel in the Air Force, and former computer engineer with Hewlett-Packard. He began playing the trombone in 7th grade, even taking private lessons. He dropped out after 9th grade.

So, 7th grade was beginner’s band, and then 8th and 9th grade was the regular junior high school band then. The director was another legend named Mumford Donaldson and he also directed the high school band and at the time the Elks Band, which was oh, we felt it was on another planet. So was the high school band for that matter.

Unfortunately Donaldson didn’t like me and I didn’t like him. We had auditions in the 9th grade. There were, I want to say 5 or 6 trombones in the junior high school band. I wound up first chair. In the spring, that would have been ’54, we had one-on-ones with him before we left. I walked in and he just glared at me. “So, you’re planning on playing in the high school band,” and I said, “Yeah, I’d like to.” He said “Don’t.” Why not,” I asked. “Well, number 1, I don’t think you’re good enough. Number 2, I don’t like you,” and I said, “Oh really? Okay...” and that was pretty much the end of it. I tried to argue. I just pointed out you know I did the first chair. I can’t be all that bad. Well, you had to understand him. It was his way or the highway (Interview, Matthew Danielson, March 30, 2015).

He restarted 49 years later:

My wife had sent me downtown on an errand. And I was walking past ...a music store in Corvallis. There was a little poster in the window, New Horizons Band, and
players wanted. I said, what the hell is that? So, I went in and the guy explained New Horizons Band to me. I said I used to play trombone but God that was almost 50 years to the day... So, he said “no problem. We need a trombone,” and so I rented a regular trombone and stand. I ran home. I forgot all the stuff I was supposed to get for my wife. She sends me off with this list, and I come back with a trombone (Interview, Matthew Danielson, March 30, 2015)!

He joined the local New Horizons Band after being encouraged by a work colleague:

He said, “Come and play...” I said, “oh I don’t know.” He said, “Come.” Well their yearly rehearsal was done, and in the summer they played every Tuesday night... They played a concert at the park... So, I went to a concert and listened to them, and talked to some of them, they had 7, 8 trombones. They were like “yeah, come on you can play this.” So, the next week I started playing with them. It was interesting, because they were playing some pretty hard stuff (Interview, Matthew Danielson, March 30, 2015).

He recalls finding restarting easier than he had imagined. “I was just astonished at how much I remembered. Naturally, the lip was not very good, but I had no trouble remembering the slide positions, except for a few accidentals here and there” (Interview, Matthew Danielson, March 30, 2015). He joined SPSNHB after moving to the area.

Case Study 3

Samba OlyWA (SOWA) is an intergenerational amateur percussion and dance group, begun in 1995. Members are primarily from the western, Washington area, and
range in age from high school to retirees. All are invited to the open, weekly rehearsals, led by David Moseley. For this study SOWA is representative of a non-select intergenerational community musical ensemble of varying ability. Rehearsals are nonformal, facilitated by the drum and dance leaders, but also incorporate self-directed, independent learning. SOWA’s website details their mission as “dedicated to building community through the learning and sharing of Samba” (“Samba OlyWA,” 2014). The ensemble maintains an instrument library, and collaborates with volunteer dancers to perform in local parades and events. Guest instructors regularly offer classes. Collaboration with school ensembles has led to an offshoot organization called Sound Kids Drum and Dance, maintaining a large library of instruments, and presenting hands-on workshops to area schools.

SOWA is made up primarily of members who came to Samba as adults, and have little to no formal music training. The core yearly membership includes 15 drummers and 15 dancers, and grows to nearly 40 drummers and 30 dancers at festivals such as Olympia, Washington’s Procession of the Species. Like other ensembles in this case study, the ensemble performs frequently and members are keen to show their highest performance level; however, social influences such as participation and camaraderie are perhaps stronger motivators for membership than demonstrated musicianship.

**Harriett Marshall**

For this case study two members of the SOWA have been selected as participants. Harriett Marshall is a retired dance instructor and choreographer. She began playing the flute in 4th grade, and took piano lessons as a young child. “Well, my father was a
musician; my mother was a music lover, so …we breathed it” (Interview, Harriett Marshall, April 2, 2015). She stopped playing flute regularly after high school, picking it up now and again for duets with friends, or to play “hippie flute” while residing in Alaska (Interview, Harriett Marshall, April 2, 2015).

I got together when I was living in Alaska... There was a woman who played violin and we got together to do duets. One time we performed a little flute and violin, so it was off and on kind of thing but mostly off... The reason I stopped playing flute is hard to say. I guess I wasn’t in an ensemble, and I found if I don’t have a group to play with or a deadline for things—I’m studying something with the teacher and the lesson is two days from now—if I don’t have some piece of structure like that, everything goes wrong (Interview, Harriett Marshall, April 2, 2015).

She joined SOWA in 2008, after moving back to Washington State from Alaska.

It just seemed like what I wanted to do when I got back here, be part of a group, playing infectious rhythm on some instruments... I’m in the ensemble all year, but I only dance in Procession [a local parade], I play drums the rest of the year (Interview, Harriett Marshall, April 2, 2015).

In SOWA she plays the ago-go bell, tamborim, and caixa (or Brazilian snare drum). SOWA maintains an instrument library for participants, but Harriett chose to purchase her own instruments.

Samba OlyWA has a stock of them, but I decided to own my own caixa, bell and tamborim, just because otherwise if there is a gig you have to be sure that you checked it
out enough ahead of time, because you can’t go there that day and it’s just easier to have
them (Interview, Harriett Marshall, April 2, 2015).

SOWA is non-auditioned, and inclusive of all ability levels. “…there is no
audition …it’s definitely a community group, we include whoever wants to do it”
(Interview, Harriett Marshall, April 2, 2015).

Karin Johansson

[Karin Johansson performs in both SOWA and ARA, and was interviewed as a
participant for both ensembles]. As mentioned earlier in this chapter, a purposeful and
diverse example of representative cases was established by asking the music directors
of TCB, SPSNHB, ARA, and SOWA to name two participants each from their
ensemble (see Appendices D, E, F, and G). Directors were asked to consider these
parameters as they contemplated potential participants for interviews: retired, yet not
continuing music as an extension of a past music career (i.e. retired band director);
diversity of ability; diversity of musical experience; and a diversity of ensemble
experience. Karin was nominated by leaders of both SOWA and ARA to participate in
this study. This also allowed a unique opportunity to examine Karin in different musical
settings.

Karin Johansson has retired from several jobs. She worked as a radio station
trainer and technician on the campus of a local college; as an educator for a home-health
provider; and as a driver for a local auto shop. Her first instrument was the piano. She
also plays guitar, ukulele, banjo, and the mandolin. (She plays the glockenspiel in ARA,
which will be discussed inside Case Study 4). Karin stopped playing regularly when her
children were young.

*When my children were small, it was problematic just to find the time or if I took out my guitar, they’d get in the guitar case and pretend it was a rowboat. I was like, “Guys, you’re going to break it, get out of there”* (Interview, Karin Johansson, April 3, 2015).

After her children had grown she returned to music. “…it wasn’t difficult picking it up. It was just difficult thinking about where I could have been if I played consistently for those years” (Interview, Karin Johansson, April 3, 2015).

Karin first heard SOWA in 1997 while working at a local college.

*I was aware that there was a samba group starting up and I’d hear them practicing and they’d march. I’d be sitting at my desk and I’d hear them coming, they get louder and louder. Then they’re right under my window, then they go. So, I knew that was going on and I’m like, “this is fun.”*

*But what really did it to me was the night in 1997 that was the first year they had dancers. It was a rainy night and it was dark and I was getting a sore throat. It was Friday and I was like, “life sucks, I’m getting sick and it’s the weekend. I hate this.” Suddenly around the corner come these dancers and it was raining and they’re doing these beautiful moves and their arms are wet and glistening in the light. I’m like, “must do that, must do that”* (Interview, Karin Johansson, April 3, 2015).

Starting as a dancer, Karin joined SOWA in 1998. She recalls feeling hesitant at first to dance in front of others.
I felt like it was really taking a risk. It just felt like really, I’m a middle-aged woman. I’m putting myself out there in what I knew was going to be a skimpy costume. Just like wow, is this going to be okay? I guess if she can do it on her, I guess it’s going to be okay. I did have some dancer experience, so I wasn’t too uncomfortable learning the dance moves and I felt that if I paid attention, I could make them look right (Interview, Karin Johansson, April 3, 2015).

In 2007 Karin moved to drums.

...even as a dancer; there would occasionally be drum workshops with special guest instructors. I would take the time to go to those, because I felt this is something I feel really strong about, strongly about with samba is that the best dancers always are good drummers and vice versa... I had a knee injury... By that time I felt like all the music had sort of come to live inside me and it was not a steep learning curve, just kind of jumping on instruments... Now I mean my knee is okay, but drumming is so much fun. I just like doing that (Interview, Karin Johansson, April 3, 2015).

In SOWA, Karin plays multiple instruments.

I kind of switch around depending on what’s needed, or what looks like the most fun. These days in the two rhythms that we’re going to be presenting for Procession of the Species [a local parade], I’m playing an instrument called the repenique. That is my instrument currently (Interview, Karin Johansson, April 3, 2015).

Like Harriett, she has chosen to purchase her own instruments for use in SOWA.

I own my own repenique, and I have a tamborim, which is little. I also own a surdo, which is the very big one, although it’s kind of on perma-loan to somebody else ...
I have some other Brazilian instruments that are not necessarily part of a samba band
(Interview, Karin Johansson, April 3, 2015).

SOWA is a Washington State non-profit, and is intentionally apolitical. “… If you
want to go take your drum to some action at the Capitol, take your drum, but you’re not
part of Samba OlyWA then. You’re an independent citizen who happens to play the
drum” (Interview, Karin Johansson, April 3, 2015).

Case study 4

Artesian Rumble Arkestra (ARA) is an intergenerational amateur social justice
street band, begun in 2007. The 16 core members are primarily from the western,
Washington area, and range in age from teens to retirees. For this study ARA is
representative of a non-select community music ensemble of varying ability. Weekly
rehearsals are open to the public, and often held in the living room of one of their
members, purposely left devoid of furniture to accommodate the eclectic collection of
instruments. Rehearsals are nonformal and facilitated by co-leaders; however, they also
incorporate self-directed, independent learning. ARA’s website details their purpose as
contributing “portable and mostly unamplified energy to local social- and economic-
justice events” (“Artesian Rumble Arkestra,” 2014)

The ensemble has participated in Honk!Fest in Seattle, Somerville, MA, and
Providence, RI, as well as local and regional events (“Honk!Fest Bands”). Like other
ensembles in this case study, the ensemble performs frequently and members are keen to
show their highest performance level; however, social justice, service, and camaraderie
are stronger motivators for membership than demonstrated musicianship, as is confirmed
by their mission statement, “Music, live and on foot, for the socially just… or just social” (“Artesian Rumble Arkestra,” 2014).

**Lois Bowman**

Lois Bowman is a retired librarian. She has been involved in music for most of her life.

*I took a few years of piano lessons from my grandmother across the road. Heard a lot of music in the household, a lot of jazz... knew a lot of extended family and we would sing a lot, even sometimes in four-part harmonies for Christmas gatherings.... But that was it in terms of instruments probably... then I picked up guitar in junior high, I played guitar out through junior high and high school. I play trombone in the ensemble... in my mid 40’s I did go back to college to learn some music theory, related to playing piano, and that I tell people, for me that was like in the Wizard of Oz when Dorothy lands in Oz and opens the door and gets color. That’s what it feels like. You know, just what you could do with three chords...* *(Interview, Lois Bowman, April 17, 2015).*

Like others in this case study, Lois stopped playing music for a time into adulthood.

*There was a long period in my life where I did not play an instrument, and why did I stop? ...Probably the chaos of family and work... So part of it was the family and the work scene, and then I suppose before family and work really picked up, it was because I did not hang with crowds that made music* *(Interview, Lois Bowman, April 17, 2015).*

Lois is not only interested in community music ensembles, but she also is keenly
aware of the historical backgrounds of New Horizons, HONK!Fest, community music practices in the UK, and current community music research. Lois credits her dancing in SOWA for her interest in community music.

*I credit Samba OlyWA really for everything I have done... I loved folk dancing as a kid. I definitely am one of these people that respond to rhythm... that was no surprise. But when I saw the very, very first Procession [local parade], we were just a little rag-tag group, it was even before the name Samba OlyWA, I thought, “I want to be in that.” And so a friend brought me and my husband and my two kids... I was completely hooked, and that’s what kind of led me and my community music trajectory, because I’m on this quest to learn, “why does that feel so good, why are some of us wired this way” (Interview, Lois Bowman, April 17, 2015)?*

As a founding member of ARA, Lois was inspired early on by the work of ethnomusicologist Charles Keil.

*He’s a great guy, great tutor... Before the HONK! scene materialized with the first HONK!Fest, before it got named, he on his own, in his travels, would try to start street brass bands for many of the same reasons that the HONK! bands have started... for getting joyful noise on the streets, and also... to energize political issues... he came to my house. I brought some friends into meet him, to hear his ideas, never dreaming it would congeal into a band... and the trumpeter, Robert, I didn’t think we could have done it without this trumpeter...who is now in his 70s...he called me up the next day and he said “let’s do it.” Somebody said, “Well, where would we play? If we wanted to play, where would we play?” Charlie [Charles Keil] said, “Well, do you have a peace-vigil in
town?” And I said, “yeah, we have a really woebegone peace-vigil every Friday.” And he said, “There you go, let’s go play with them...for them.” And so that was in January. Late January... Robert... calls me up, “let’s do it, let’s go play there.” So, that’s when I started in 2007 (Interview, Lois Bowman, April 17, 2015).

Lois remembers that the ensemble began meeting in a member’s home.

My first day... I think I can safely say it was thrilling. We didn’t even have, we really had no idea. So, what Charlie did for example, he said “you might end up wanting to draw on the New Orleans traditions or Afro-Latin traditions”... So, he’d say, “here are a couple of lines you could consider, here, for example, is a bell part for a New Orleans groove,” a super simple elemental step. So, I would say that first day it seemed very obvious that there were learnable little pieces that could be put together (Interview, Lois Bowman, April 17, 2015).

Lois recalled she was a bit nervous to begin with, but was put at ease by the variety of experience levels of the ensemble.

We all came with different levels of experience. By the way, I wasn’t playing trombone then. I was only playing percussion, and that’s what encouraged me to play the trombone. I thought, “Oh, I want in.” So, I went out and actually I rented a baritone. That was my first one. I never played a horn before... I should also add that Charlie Keil was truly a mentor for me because... I’d had no idea that a person could learn a horn if they hadn’t played one as a child. Nobody ever told me that straight out... Charlie learned the cornet at age 50. He’d never played it before... and so I knew that and I was 54 and I thought, “I think I can do this too...” (Interview, Lois Bowman, April 17, 2015).
Membership grew as ARA joined forces with other younger musicians in the area.

... after about a year, some wonderful young adults in town tried to start a band, and they told us about it, and we weekly joined forces, and they were very inspired. They were kind of young and hip, and maybe slightly... I don’t know if anarchist is the right word, but in the best sense of the word just egalitarian. So, we then joined forces with them... and sadly, they all left after a few months. It did cause us to wonder: “what didn’t we see or understand?” Well, luckily not all left. A few stayed and really energized the band with their knowledge of tunes that we didn’t know ourselves (Interview, Lois Bowman, April 17, 2015).

As membership became multi-generational, ARA began utilizing resources of its members to create younger and more diverse playlists.

... Around that time when these younger folks were trying to attract members, they did attract, for example, a young member in her 30 years. She had a ton of energy and a ton of skills, so she started arranging too. She threw herself whole-hog, and she kind of hipped-up the band a little bit, other people joined it afterwards too... there was this big core that started in my basement. A lot of people are still in it from that time. But I would say we got a lot of momentum when she and others came and brought, you know, would make arrangements for Justin Timberlake tunes, or Lady Gaga, or something...we had yet to hear about HONK! We started our own little thing not knowing that thousands of miles away... (Interview, Lois Bowman, April 17, 2015).

ARA considers itself to be an activist street band. Lois finds the term ‘activist’ to be a potentially loaded term. “It is, yeah… and it depends on different… it changes at
different points in your life too…” (Interview, Lois Bowman, April 17, 2015). When asked how she would describe herself if not as an activist, she answered, “I would say an optimist maybe, or not optimist but a person who believes that good things can happen, except that’s different from being an optimist so…” (Interview, Lois Bowman, April 17, 2015). She states that if she was not a member of ARA, “I don’t think I would go to the peace vigil. I am an activist, but I’m not, that’s not where I would put my tongue. I don’t think I would [attend]…” (Interview, Lois Bowman, April 17, 2015). While Lois regularly volunteers for other non-profit causes from education equity to math literacy, she considers herself to be civic minded.

...On our website it says, “we play for the socially just and the just social.” And I would say in terms of our gigs a small number are very political, a small number are paid, like weddings or like college graduations. In the middle I think it’s a lot of the civics (Interview, Lois Bowman, April 17, 2015).

Karin Johansson

[Karin Johansson performs in both SOWA and ARA, and was interviewed as a participant for both ensembles]. As previously discussed in Case Study 3, Karin Johansson has retired from several jobs. She worked as a radio station trainer and technician on the campus of a local college; as an educator for a home-health provider; and as a driver for a local auto shop. Her first instrument was the piano. She also plays guitar, ukulele, banjo, and the mandolin. She plays the glockenspiel in ARA. Karin stopped playing regularly when her children were young.

When my children were small, it was problematic just to find the time or if I took
out my guitar, they’d get in the guitar case and pretend it was a rowboat. I was like, “Guys, you’re going to break it, get out of there” (Interview, Karin Johansson, April 3, 2015).

After her children had grown she returned to music.

...it wasn’t difficult picking it up. It was just difficult thinking about where I could have been if I played consistently for those years... I started playing the glockenspiel in 2008, just when I joined this band. One thing about a glockenspiel it’s laid down exactly like a piano, so anyone who knows their way around a piano keyboard can look at the glockenspiel and go “oh, yeah okay” It’s just a question of playing with mallets instead of fingers (Interview, Karin Johansson, April 3, 2015).

Karin joined ARA in 2008. She recalls feeling hesitant at first to join the ensemble due to a potential conflict with another member.

Well, I knew a bunch of the people that were doing it... I hesitated for a while about getting into that band. Lois was one of the people who started it. I’ve been friends with Lois for a million years. I had an ex-boyfriend who was in the band and I thought, “Do I really want to see that guy every single week? Would that be weird?” I put off that decision for several months then I decided, oh heck with it. It just looks like so much fun. It’s going to be okay (Interview, Karin Johansson, April 3, 2015).

After her first rehearsal she remembers thinking to herself, “that was fun. That was just purely fun.” It felt like I didn’t want to take too many liberties. I had a borrowed glockenspiel. But then I thought, ‘I can do this. This is going to be good’” (Interview, Karin Johansson, April 3, 2015).
As in SOWA, Karin purchased her own instrument in 2009 to play in ARA.

I’d love to have a kind of bigger, fancier glockenspiel, the way you see in big fancy marching bands, but those are really expensive. Also the problem of... as it is my rig is 20 lbs. That can be very strenuous when there’s a whole lot of walking involved. So anything bigger than that is going to weigh more than that, so I don’t know (Interview, Karin Johansson, April 3, 2015).

She enjoys getting to play the melody in ARA, unlike in SOWA and other ensembles she participates which require more ensemble playing.

...often in the Artesian Rumble with the glockenspiel, I’m kind of a soloist, or when there are solos, I’m like, “I’m going to solo.” People are pretty complimentary about that too, because I tend to cut loose and go crazy. There are not too many glockenspielers who do that...

I love the opportunity to be a melody player in Artesian Rumble, because as a guitarist, I’m usually backing up other players. So I get to really cut loose on the melody and do my solo stuff... Samba OlyWA they really aren’t rock stars. It’s a big ensemble and people play their part... So, this gives me a chance to kind of be a rock star a little bit (Interview, Karin Johansson, April 3, 2015).

ARA is loosely associated with HONK!Fest, and as such considers itself to be an activist street band.

Artesian Rumble is there to support, I don’t know how we define likeminded endeavors but we’re for peace, we’re for the environment, we’re for equality and social justice... One decision we made, someone asked me actually several years ago if we
would play...in support of a certain candidate. I checked with the group and the group said, “No, we don’t do that.” I’m like, “oh okay. I guess we don’t.” ...I mean it was a candidate I think everyone felt good about, but we don’t support individual candidates. We did play an event in support of marriage equality when that was up for a vote in the state. So yeah, we do take positions on ballot issues, but not in favor or opposed to individual candidates.

We have played up at the detention center in Tacoma [Washington] ...when so-called illegal immigrants are detained and they get put in this detention center... we’ve been out there playing at an awareness rally where people whose spouses were detained in there, got up and spoke about that... Artesian Rumble is right now kind of discussing whether we should be in the Gay Pride Parade in Olympia, because everyone supports that cause (Interview, Karin Johansson, April 3, 2015).

In addition to the above social justice events, ARA performs at a peace rally every Friday afternoon in Olympia, Washington.
CHAPTER FOUR RESULTS

As discussed in chapter 3, data collection was conducted using ethnographic techniques: rehearsal observations, participant-observations during performances, audio recordings, formal interviews, informal conversations, and a collection of artifacts. I used themes (Appendix B) derived from prior research to examine identity development and maintenance (social and musical). After data collection I initiated a thematic analysis and revised initial themes. After final coding, I instructed PCC to complete an NVivo© qualitative analysis of the 165 pages of transcribed interviews and organize my transcripts into common attributes based upon my codings and themes. There are inherent challenges to relying only on computer assisted tools to analyze case study research, as multiple sources of evidence are in play (Yin, 2014, p. 135). As a result, I initiated additional data coding through analysis of observation data, audio recordings, interviews, informal conversations, and artifacts. Themes were extracted from the coded evidence in an effort to answer the research question: How does participatory music making contribute to the development and maintenance of identity in older adult community musicians?

Specific categories emerged, and were ascribed thematic labels based upon similar components. The five categories used to answer the critical question of my research are: (a) Musical identity development, (b) Social connections, (c) Participatory discrepancies, (d) Purpose, and (e) Does a director really make a difference? From these five categories I developed the following themes (see appendix B): (a) Am I a musician? (b) social justice, (c) quality of repertoire, (d) enjoyment playing particular style, and (e)
learning models of instruction among the four cases (pedagogical: TCB, Hybrid: SPSNHB and SOWA, Andragogical: ARA). Themes from Precision Consulting Company, LLC were: (a) maintains the social life of older adult musicians, (b) opens doors to interact with other people with the same passion, (c) builds confidence through compliments, (d) maintains the passion for rhythm and music, (e) maintains and refreshes the knowledge of music, (f) maintains the fun in playing instruments, and (g) practices great memory ability. A priori themes derived from Dabback (2007) were: (a) interaction, (b) teaching and learning, and (c) identity. Themes derived from Kruse (2007) were: (d) self-identity, (e) self-concept as a musician, (f) being part of a music community, (g) camaraderie, (h) power sharing, (i) and connections linking pedagogy and andragogy. Themes derived from Tsugawa (2009) included: (j) preferred attributes of conductor-teacher effectiveness, (k) self-directed learning, (l) and music making as a learning process rather than an objective. Lastly, a theme derived from Taylor (2012) was: (m) musician role identity.

In a complex multiple-case study, numerous sources of evidence are required (Golafshani, 2003; Yin, 2014). As previously detailed, data collection was conducted using ethnographic techniques: rehearsal observations, participant-observations during performances, audio recordings, formal interviews, informal conversations, and a collection of artifacts. Triangulation of evidence was conducted in order to confirm or corroborate findings. In order to frame the context of the study and develop interview questions, the principal investigator first observed adult community musicians participating in music rehearsals, as suggested by Glesne (2011). Interview questions
directed toward the participants centered on the research purpose of the study. A comprehensive list of interview questions for this study, including citations, can be found in Appendix A. In order to contextualize the results for each of the five theme areas, triangulation and sources of collected data are presented.

**Musical Identity Development**

Interview questions related to musical identity development addressed topics such as whether or not participants in this case study (N=7) identified as a musician, how participants would describe their musical self to others, the importance of being identified as a musician, and any other roles participants may identify. Specific interview questions can be found in Appendix A. Further data were gathered through rehearsal and performance observations, and informal conversations.

*Am I a musician?*

Of the seven participants, four answered affirmatively that they believed they do identify as a musician; two answered with a qualified yes, that they believed they identified as a musician with some limitations; and one answered that he did not identify as a musician. The results show that six participants self-identify as musicians; however, two of them hedged their responses.

The results show that five of the participants consider identity as a musician to be attached with ability. Some identify as a musician only through their participation in what they perceive as a high-level performing ensemble. Others believe as amateurs without formal training they are almost pretending to be musicians. Most will only call themselves a musician if they qualify their response with a *but:* …I’m not very good;
…I’m only a beginner; et cetera. Verbatim quotes and transcribed excerpts from interview narratives appear below. Individuals are identified by their initials. “WD” refers to me, the interviewer.

Karin Johansson

Karin (KJo) identifies as a “multi-instrumentalist…and pretty much a professional musician.”

KJo Oftentimes, I have a job where I talk to people. I’m a van driver. So here I am in a van with someone, so we make conversation. Oftentimes people ask me what I do besides drive the van, I say, ‘Well, I’m a musician.’ They say, ‘Oh, what do you play?’ I say, ‘Well, it depends what day you ask me.’ So, I guess if pressed I say I’m a multi-instrumentalist. I do different things on different days, really quite starkly different sometimes.

WD Do you identify as a guitarist first or as a glock player, or a pianist…?

KJo I’d say those different identities compete, definitely not a pianist. I only play the piano really to work things out.

WD Okay.

KJo Guitarist, that’s top of the list. I’m [a] pretty kickass ukulele player, so in some circles...

WD And drummer in there as well.

KJo And drummer, yeah, from guitarist, ukuleles, drummer, and glockenspiel. Pretty much a professional musician, most certainly. I consider an instrument like the ukulele that I’m really good at, but there are certainly people out there playing
better than me. But still, I could hold my own in a variety of settings. I thought really seriously about music as a profession when I was in college. I hit a roadblock in that I was at Seattle Central Community College and it was time for me to transfer over to the UW. The instrument that I have been really concentrating on was guitar and they didn’t have a guitar program there

(Interview, Karin Johansson, April 3, 2015).

**Samantha Jung**

Samantha (SJ) identifies as a musician, and enjoys sharing her identity as a musician with others.

Yes, not exclusively, but yes. People say ‘well, what do you like to do?’… [and she might respond] ‘let me tell you about the band.’ So, that’s great. I like that. Everybody doesn’t play an instrument and get to talk about it. It’s something you can, if you’re in a group with people and [you’re asked]… ‘what do you like to do,’ I’ll say, ‘well I play the trumpet… what do you do?’ So, there’s a chance to talk about it little bit. I guess I’m really happy to have it (Interview, Samantha Jung, April 1, 2015).

**Kurt Jeffries**

Kurt (KJe) identifies as a musician. Kurt believes that a person’s identity as a musician is tied to ability.

I would call myself a musician. As a journeyman clarinet player. I am not great, not bad, just an average clarinet player. I think [being identified as a musician is] associated with ability… It’s not important to me what other people think about my abilities. Somebody that hasn’t played at all and is just picking up their horn and
learning for the first time is not a musician. But I don’t know at what level you would call a person a musician (Interview, Kurt Jeffries, January 9, 2015).

Richard Murray

Richard (RM) does identify as a musician. Like others, Richard believes that a person’s identity as a musician is tied to ability. In addition, he notes that his participation in an ensemble that is of a high caliber allows him to call himself a musician.

I was a law professor and I took early retirement, because the school moved up to Seattle and I didn’t want to keep commuting after a while, but I liked to write. So I started writing fiction, and I have become essentially a novelist. But until I got my first contract from a traditional publisher, Random House in this case, I really wouldn’t let my wife refer to me as a novelist. I was a writer. I was doing writing, but getting that contract, to me, legitimized the fact that I was actually a novelist. So when I was published—I mean, the first book I self-published. But the second book, which came out in November, I got a contract, two-book contract actually, and an advance and all that from Random House. But it wasn’t until then that I considered myself to actually be an author, because anybody can write and anybody can publish their own book. I mean if they have enough funds to do it. But not everybody gets published by a publisher.

The reason I say that is it’s sort of the same thing. I considered the Tacoma Concert Band to be at such a high, essentially professional level that the fact that I’m accepted to play in the band tells me that I’m, in some respect, a musician. No, I’m not as good a musician as Eugene Lewinson or others in the section, but I’m at least good enough to call myself a musician. Without that, that is, if I weren’t good enough to do
that, then I’m not sure that I wouldn’t say I’m just somebody who likes to play the clarinet. I kind of can call myself a musician if I can play in what I consider to be such a high level ensemble... Generally I would just say that I play the clarinet and I would still hesitate.

It depends on the context. I mean if somebody wants to know what my various interests are, I’m a tennis player, and I’m a musician. I mean there is no question that I consider myself a musician. I suppose even before I joined the TCB, I would say I was one, though I feel better about it now. But I would only say that in a sort of a general sense where people ask, what sorts of things do you do? I’m a writer, I’m a musician, I’m a lawyer, I’m a law professor, I’m all those things, I would say. I think that it’s not everybody that can do it. I think that it’s a distinction in a sense that not everybody can play an instrument even if they want to, or play it well enough to play with other people. So, I do think I’m proud of the fact that I’m a musician. 

... You know it’s funny because I told you that when I got my first $5 check [payment for services for a different community ensemble] it was the first time anybody ever paid me to play, and I joked about the fact that now I’m a professional musician, which in a very vague sense I was I guess. But I didn’t consider that organization to be, or that ensemble to be at a level that it said much about my ability. I mean like I said, I had been a good clarinetist in my junior high band and I had played I forget whether as a first or second clarinet in the marching band in Berkeley in the ROTC. So, I had been in ensembles before, but even so, even though I was getting paid that $5, I don’t think I had that feeling [identifying as a musician] at all until I got into the TCB and saw what a
level they played at (Interview, Richard Murray, January 16, 2015).

**Harriett Marshall**

Harriett (HM) qualifies her answer by asking whether she might call herself a drummer. She counters she might identify as a musician.

...I think if I were playing my flute more I would more definitely. Can I say am a drummer? Maybe, yeah… Mostly it’s about rhythm On Sunday, the woman who was playing with me during the 6/8, she is a musician. She knows what she is doing (Interview, Harriett Marshall, April 2, 2015).

**Lois Bowman**

Lois (LB) believes she sometimes identifies as a musician. She usually qualifies her statement by adding “…but I’m not very good.”

At this point I guess I have called myself a musician sometimes, but I always then qualify [the response] with, ‘but I’m not very good.’ And I was just reading a paper where people who are engaged with music making, we do this. So, what do we think of when we think of musician? I guess we [community musicians] still have this subtle, unconscious thought that you [the interviewer] are the musician. You studied the trombone, and the rest of us are a little bit pretenders, and even though I know intellectually it’s very culture-bound…

I’ve read how music is made so many times. I know that there are some cultures for which there is no word for music. Even with all that, people say, ‘Are you a musician? Lois, I heard you are a musician.’ I say, ‘Well, I have been in a lot of bands, but I’m not that good. But I have a lot of fun!’ But then I usually go on, because of my own
idiosyncratic interest. I will say, ‘But…’ And then I’ll say another but… ‘But it is so much fun, you don’t have to be that good to have so much fun…’ Here is, I guess what I would say… It’s important for me to be identified as somebody who makes music (Interview, Lois Bowman, April 17, 2015).

**Matthew Danielson**

Matthew (MD) does not identify as a musician. He believes music is more of a hobby. To be identified as a musician he judges he would need to improve his playing. Like others in this study, he connects identity as a musician with ability.

**WD**  ... do you identify yourself as a musician?

**MD**  Oh no, no way.

**WD**  No?

**MD**  No. It’s, how can I describe it?

**WD**  Yeah. So, the question is how would you describe your musical self to others?

**MD**  It’s just a hobby.

**WD**  It’s a hobby.

**MD**  Yeah one of them. I’ve got a lot of hobbies, and that’s just one of them.

**WD**  So, what would it take for you to identify as a musician. What do you think it would take for you to, is it availability or is it just the amount of time that you think that you need spend?

**MD**  Well ability would be, and I suppose they go hand in hand, because ability is going to take time. That’s just not my interest. My interest is I like to play this stuff (Interview, Matthew Danielson, March 30, 2015).
Social Connections

Interview questions related to social connections addressed topics such as whether or not participants in this case study \((N=7)\) maintained friendships and relationships in the band/ensemble, and the importance of the social nature of making music. Specific interview questions can be found in Appendix A. Further data were gathered through rehearsal and performance observations, and informal conversations.

*Maintains the social life of older adult musicians*

The results show that six of the participants believe participation in community music helps to maintain their social life. While some regularly get together with other members of their ensemble, others find the camaraderie and collective group identity rewarding. None of the participants describe social relationships as being the driving force for membership in their ensembles. However, social relationships remain very important to the participants. Results show that social relationships in conjunction with musical participation create group and social identity.

*Harriett Marshall*

*Mostly I don’t see the people outside of band events. I’d be open to that, but we have a kind of a club, after a gig, we’ll go out and eat and drink and things like that. So it is a part of my social life... My social life is kind of under reconstruction. I had a boyfriend that took up a lot of my time until a year ago. That was since my partner died and I was sad about it and this was more recent. That’s kind of being re-configured, anyway* (Interview, Harriett Marshall, April 2, 2015).
Karin Johansson

It’s been really nice. We [ARA] very often go out for some kind of refreshment after a gig and practice. The meeting that we have following practice is a part social gathering too. Samba OlyWA, you know, it’s funny. There’s a few of us who consistently go out for a beer and dinner after practice, but it’s usually the same group; me, David, a guy that comes down from Seattle, another good friend of mine, the dance-lead often joins us, his girlfriend sometimes. So, it used to be in the old days with Samba OlyWA, there would be a bigger group. Maybe 8 or so people would all go to some bar somewhere (Interview, Karin Johansson, April 3, 2015).

Lois Bowman

When asked whether she would describe the music, the act of music-making, or the social nature as most important to membership in the ensemble, Lois shares “I think it’s that connection, that combination of the act of music making and the social nature which has a synergistic effect…” (Interview, Lois Bowman, April 17, 2015).

Even this whole sense of agency, and we are in a situation, and I know what you are going to do… and you know what I’m going to do… and it works out. It just interlocks either harmonically, or rhythmically. And we’ve counted on each other. And maybe you might miss a note. But that’s okay. I love you more for that.

So, like I say I’ve always had plenty of social networks. But these bands… Well let me take my girl band for example [a different band than the one used as a participant for this study, Lois participates in an all-female rock band]. We’ve rehearsed once a week for almost 14 years, and we gig pretty regularly. Do I hang out a lot with those girls? No.
Do I know them well? Yeah. But, well, we could but we don’t. I have so many closer friends I suppose too…people with whom I raised my kids, or old childhood friends, so it’s maybe carrying a special candle.-But these girls… the fact that I’ve lived my little tiny life for a chunk of it… I’d have this privilege of playing with them once a week.

... I guess what I’m saying is, if I'd gone to a book group once a week, which would have been a heavy-duty book [club] I suppose... I can’t imagine having the same camaraderie as I do with these people. ... If I was quilting once a week with some women that I dearly loved, I just have to believe it would be different... I think it’s that connection, that combination of the act of music making and the social nature, which has a synergistic effect... (Interview, Lois Bowman, April 17, 2015).

**Kurt Jeffries**

Kurt recounts that the TCB can be difficult to socialize with. “It’s funny that as you know the Tacoma Concert Band is kind of cliquish. I know a few of the people outside the clarinet section, but there are people that have been in the band almost as long as I have that I don’t know” (Interview, Kurt Jeffries, January 9, 2015).

**WD**  *Like you and I. This is the longest we have talked.*

**KJe**  Exactly, but in the clarinet section I know everybody and made friendships there. He has developed strong relationships with several of the members, and sees them frequently apart from TCB. “[I] see Henrik Johanssen a lot. We play golf one or two times a week” (Interview, Kurt Jeffries, January 9, 2015).

A few years ago Kurt experienced an overwhelming gift from other TCB members and their spouses. Friends and spouses from the ensemble came to his need
when his wife was ill. It occurred due to an illness with his wife. Kurt had acted as her main caregiver for several years. As her illness progressed it became difficult for Kurt to leave her for any length of time. Throughout his membership in the TCB, Kurt’s attendance had been impeccable. However, as his wife’s illness progressed, it became more important for him to stay at home and care for her.

KJe I had missed a couple of concerts when my wife was sick. I couldn’t leave her alone.

WD That’s understandable.

KJe But on the other hand, was it two years ago, for a Sousa concert, some of the ladies from the band, some of the spouses from the band came and stayed with her and I went to rehearsals.

WD Was that something that you set-up or the other people?

KJe: No it’s a total surprise to me. It was Franklin Wolf’s wife, Anabelle and Eugene’s wife Lucy came, and it was so cool.

WD They ... knew that that was important to be playing in the... ensemble and they came and helped you out on Wednesdays?

KJe Yeah.

WD That’s really something.

KJe That was overwhelming, because at that time my wife was in pretty bad shape... she couldn’t speak, and she couldn’t do anything.
Richard Murray

I can’t say that I have developed a lot of close relationships from the band and I don’t know why, maybe it’s just me or it’s just the way it goes. I think that probably my closest relationship that has developed has been with Bob [the director of TCB] and that’s partly because of the fact that I’m [in a leadership position] and I have reasons to talk with him about Band matters and that sort of thing... Emily and Bob’s wife Nancy have become friends so that’s probably the closest relationship, the four of us. Although I have developed good friendships I think with several members of the band, mostly in the clarinet section, for other reasons... for example, Forrest Lane and I have occasionally done other things, played tennis a couple of times and that sort of thing together.

I think some of the closer friendships have developed on the trips. I remember, for example, when we were in Prague and we were going to play in the Rudolfinum. It was a very special concert for us and we were going to be playing for a lot of people in this gorgeous place. I left my music on the bus. I thought Emily was going to take the music off the bus, and she thought I was taking it, so as a result I didn’t have my music. So Lucinda was the person sitting next to me and we shared music, and that kind of thing brings you together. I mean it’s the sort of thing that you can laugh about later. So, I think that trip helped a lot of us in getting closer to our fellow members; because we met their families and we had had all these experiences together (Interview, Richard Murray, January 16, 2015).

Richard recalls helping Kurt when Kurt’s wife had fallen ill.
... as I remember that was a very tough time of course for him [Kurt] and he couldn’t even continue to come to rehearsals during a lot of that time. I remember also when we were traveling in, I think it was in Prague, that I remember specifically that Kurt was travelling without his wife and I remember he was looking for something he could bring her back. So we went shopping with him. I mean it was a difficult time for him. As I say he had been one of the people who I was closest to at the time I joined the band. So we certainly wanted to do whatever we could... I think the ladies just really wanted to do whatever they could to see if they could help Kurt get back into playing and give him some relief. I mean, I’ve gone through it with my parents... many people have in one way or another, and you just understand that it’s so difficult when you are the caregiver and when it’s a person who is so close and all that.

... I think that’s indicative of the kind of band we have, the kind of people we have. There have been other situations, not like that exactly, but there have been other situations where people have come to help other people in the band or have at least in some way helped them through something (Interview, Richard Murray, January 16, 2015).

**Samantha Jung**

Samantha enjoys the social relationships that SPSNHB has afforded, but it isn’t the driving force for her membership.

*I wouldn’t say it’s important, but it’s fun. You know you meet somebody and the conversation gets around what you do or where do you work. I can say that I’ve spent hours and hours and days and years just playing music. I have a lot of folks that will*
come, if we have concerts or something like that (Interview, Samantha Jung, April 1, 2015).

Matthew Danielson

Matthew does not believe membership in SPSNHB maintains his social life. “Not the social. It’s the music and playing it. I get it… The music I really like playing” (Interview, Matthew Danielson, March 30, 2015).

Opens doors to interact with other people with the same passion

The results show that five of the participants believe participation in community music helps to open doors to interact with other people with the same passion.

Karin Johansson

Karin believes that the social relationships in ARA and SOWA are more important to her than the music.

Everything I do music-wise, that most of it does bring me into contact with other people, even to play with other people and listen, and cooperate with them. I feel so blessed that that is my life, that that’s what I do.

I do some solo stuff too and that’s great, but being together with other people and having that, that I know I can go [to] any town that has any kind of a music scene and find some way to be together with other people, is just such a gorgeous thing.

... I would say the social nature of making music is more important than the music for the reasons that I said, that if you have some really awful person who’s a great musician, it’s really not good to have them in that group (Interview, Karin Johansson, April 3, 2015).
**Kurt Jeffries**

As a retired-widower, Kurt finds the social relationships in the TCB rewarding.

*I like being around the people [in the TCB], because I’m not around people very often. I’m living here alone, except for the cat. That’s one of my only social outlets that I have. I guess it’s somehow important to me* (Interview, Kurt Jeffries, January 9, 2015).

**Lois Bowman**

Lois finds the combination of social relationships and musical participation work together.

*... something in the act of it [music participation] kicks up some part of the social side of it. So, it’s not... I am a gregarious person. I have many different social networks, so I have never needed the bands to fulfill my social needs. But the fact that we make music together, I’m just convinced they must work on me some way, so it’s very exciting* (Interview, Lois Bowman, April 17, 2015).

**Richard Murray**

Richard finds the collective group identity important.

*The other thing though is the social aspect. I’m not a person who joins a lot of clubs and things. Like I’m [a] model railroad person. I have a model railroad but I have never joined one of these model railroad clubs, it’s just not something I enjoy. I’m not a social sort of person that way. I find that playing in the band is my major social contact, I suppose. That is, the only time during the week that I regularly get together with a whole bunch of other people and we do something together.*

*Well I wouldn’t say it’s just the social, but it’s the getting together with the people*
the ensemble playing, and as I said making music, the harmony, the doing something collectively, that we together create something so beautiful. That’s I think more important, the most satisfying part of it (Interview, Richard Murray, January 16, 2015).

Samantha Jung

Samantha recalls the first time she and a small group of others met for SPSNHB. They had answered a newspaper ad calling for any interested musicians to attend a meet-and-greet.

Well, we went to a, let us see, just some kind of place for older people and some of them live there and some of them they just came in. When we walked in, and Vic [the director] had told us where we were going to meet and we were literally shaking some of us were thinking oh gosh, I don’t want to do this. What am I getting into? So, that was kind of stressful.

But then when we all got to talking, we all had the same experience. Again, there was Vic’s way of doing things it was what made us feel comfortable and happy to be there. We’ve had a lot of people come and go. But in general, one of the best things about the music, of course is the [camaraderie]. We’ve had a lot of that. We’ve had a lot of really nice people...

In this band, we had a fellow trumpet player who is now 94. He just retired a little bit ago. He graduated from the school of music [in] Brussels, in the military. He was like my lady friend in the school. He was my hero. He was my tutor. He was my friend. He was my, ‘this is how you do it,’ and if you have some kind of musical question, he knows it.
So, he has been just a joy to know and we’re good friends. He’s kind of drawing back now, because he has some problems left over from the military and he is not getting very quick help with it. So, he is feeling kind of bad. So, we talk (Interview, Samantha Jung, April 1, 2015).

Builds confidence through compliments

The results show that one participant believes that participation in a community music ensemble builds confidence through compliments. Karin appreciates the recognition she receives for being a strong musician, especially positive feedback from other band members. She is the only participant in this study to call herself a professional musician. In addition to performing in two of the ensembles researched in this study (SOWA & ARA), Karin also performs in a Contradance ensemble (Contradance is an American folk dance similar to square dancing, and traditionally accompanied by live music).

Karin Johansson

I was really interested in what people said about my playing recently with the Contradance band, because it was my first. It was my debut as a Contradance player. People were really complimentary. They were like, ‘oh God.’ Even the guy whose position I took in the band... People are pretty complimentary about that [performance in ARA] too, because I tend to cut loose and go crazy. There are not too many glockenspielers who do that [play at such a high level].

I think what means the most is the positive feedback from the other band members. It’s great when an audience member says, ‘that was fantastic.’ I love that.
When we’ve been together with other bands at band festivals... like HONK! To be recognized by people outside the band,...in other bands, as someone who can really shred it out there. It was a big thrill for me when we were in Boston and it was actually in Cambridge at HONK!Fest, and it was Harvard Square, and there was this huge festival going on, Oktoberfest. Harvard Square was solid people, it was a beautiful day (Interview, Karin Johansson, April 3, 2015).

Social justice

The results show that three participants identify community music membership with social justice.

Harriet Marshall

SOWA has struggled in the past with how political they wanted to be. As Harriett recalls, it took conversation within the ensemble to define what their collective purpose would be.

*We [SOWA] are not technically about social justice, but the Arkestra [ARA] is... they [ARA] can be openly radical... we [SOWA] are a community organization and all the people of our kind [social activists] they turn out for things...Sometimes Karin or somebody will announce, ‘Here is this event, we’d like some people to play for it, don’t wear your Samba OlyWA gear...’ That you have to leave this separate from the organization because it is political... We [SOWA] are strictly non-political and we are a nonprofit... But they [ARA] do the politics and we [SOWA] do the community whatever* (Interview, Harriett Marshall, April 2, 2015).

SOWA annually performs at a local parade called the *Procession of the Species*
("Procession of the Species," 2015), an environmental awareness gathering held in
Olympia, Washington. SOWA plans attire that connects with the particular
environmental theme for the year. In 2015 dancers dressed as:

*Sea stars, which are suffering wasting disease...caused by a virus, and because
it’s a whole big wide ocean, there is nothing we can do about it. Every year, Samba
chooses, we move through air, water, fire, earth in a sequence from year to year; this is
the year for water. Fire, there is one year we did do golden sunshine, but usually we take
that advantage to do an endangered species, that’s an endangered species slot. But air,
there were flamingoes one year. That was before my time. We had Monarch butterflies a
couple of years ago, and that was nice* (Interview, Harriett Marshall, April 2, 2015).

**Karin Johansson**

As Harriett discussed above, ARA is intentionally political. Karin asserts
“Artesian Rumble is there to support—I don’t know how we define likeminded
endeavors—but we’re for peace, we’re for the environment, we’re for equality and social
justice” (Interview, Karin Johansson, April 3, 2015).

Karin describes the challenges SOWA has had in playing for a cause yet
attempting to stay apolitical.

...*Samba OlyWA was asked, and still does occasional get asked, to participate in
some political activity. One of the members said, ‘Isn’t it our mission to be inclusive of
everyone? If we do this officially as Samba OlyWA, aren’t we excluding people who don’t
share those political views?’ Everyone kind of went, ‘yeah I guess we are.’ We decided at
that time, it wasn’t really an official decision. It was just somebody put that idea out there*
and it seemed to resonate pretty well with most of the people (Interview, Karin Johansson, April 3, 2015).

Lois Bowman

Lois participates in the ARA for both musical and political reasons.

...Before the HONK! scene materialized with the first HONK!Fest, before it got named, [Charles Keil] on his own, in his travels, would try to start street brass bands for many of the same reasons that the HONK! bands have started... for getting joyful noise on the streets, and also... to energize political issues (Interview, Lois Bowman, April 17, 2015).

WD Would you consider yourself an activist?

LB Yeah. I suppose I would, yeah.

WD ...is that one of the things that pulled you to Artesian Rumble... the activist-part?

LB Not initially... But no, that wasn’t, it wasn’t like I said, ‘Oh great, here is a way to be political.’ It was just another door to walk through that had potential to be political... I think again getting back to Charlie [Charles] Keil that was his image, to use his fans to bring energy where there is none (Interview, Lois Bowman, April 17, 2015).

Community

The results show that four participants identify community music membership with a greater sense of community.
Richard Murray

Richard discusses the idea of community. Another ensemble he had participated in previously made a practice of paying its members a small $5 stipend for each service. While the band was primarily made up of amateur players, Richard believed the small act of paying members created a negative atmosphere, not conducive to what he would label as a “community” atmosphere.

...That [other ensemble] was a band that was... it wasn’t exactly a community band. I mean it was in that it drew on the community players who were not necessarily professionals, but you got paid... some people found that that was so important that they would get really upset if they felt they hadn’t been paid properly. They would argue about, ‘I was at that rehearsal,’ and ‘no, you weren’t,’ and ‘no I was,’ and ‘I’m entitled to my $5 for that rehearsal.’ It was just the fact that people were getting paid made it—they weren’t playing just for the pure pleasure of it.

... I didn’t know Bob [the TCB director] very well at that time, just slightly. I remember asking him during one of these casual meetings or gatherings, “I hope you don’t intend ever to pay anybody for this band.” I told him how just that little bit of payment totally changed the atmosphere. He said, ‘No, we are not.’ I said, ‘Good because I don’t want any part of a band where people are getting paid.’

... and that’s the way it has to be. As soon as you start paying, if you pay some people and not others, that’s really bad. If you pay anybody, even if you pay everybody, it starts to mean that people are not playing merely for the joy of playing, because they love to play. That’s what’s so wonderful and so special about this band [TCB]; that everybody
is in it only because they love to play and because they like to play with each other.

Therefore there is not going to be any argument about money (Interview, Richard Murray, January 16, 2015).

**Karin Johansson**

Karin discloses that she has at times struggled with the idea of community music.

*I’ve been thinking about that ever since I was first in Samba OlyWA and [a] guy who’d been in it longer than me said, ‘Ask yourself what is most important, the music or the community?’ I thought, that’s easy, the music. [But] it’s not easy, and it’s been a moving target ever since. It kind of goes back and forth. Sometimes the music is a little more important, sometimes the community... But certainly from my own experience, yeah that changes the act of making music; being in a practice with the other musicians... well they’re all hugely important. It certainly is true that if you’re going to be in a band, you have to think really carefully if you’re going to invite somebody else to be in that band who you don’t like but they’re a great musician. That can be a really negative experience, despite their wonderful musicianship* (Interview, Karin Johansson, April 3, 2015).

**Harriett Marshall**

Harriett stipulates that SOWA is a welcoming, non-auditioned, community ensemble… “[SOWA is] definitely a community group, we include whoever wants to do it” (Interview, Harriett Marshall, April 2, 2015).
Samantha Jung

Samantha shares that the SPSNHB builds community by welcoming people of all ability levels, even beginners. As a hospitable gesture, and as a way to allow newcomers to have a softer-landing in beginning in the ensemble, the group asks new musicians to first rehearse in a separate room.

When this band started, they... used that backroom for some of the other musicians; to help to be their teacher again... they wouldn't have been comfortable coming into the big band off hand... We might find a way to do that again, if we find enough people who would want [to begin in the band] (Interview, Samantha Jung, April 1, 2015).

Participatory Discrepancies

Maintains the passion for rhythm and music

Keil (1987) described the process of “participatory discrepancies” as the groove, the out-of-time negotiation and expression that often allow for expression and drive in music. Interview questions related to participatory discrepancies addressed topics such as the importance to participants in this case study (N=7) of the act of music-making. Specific interview questions can be found in Appendix A. Further data were gathered through rehearsal and performance observations, and informal conversations. The results show that four participants feel a deep connection to the music; harmony, rhythms, and groove.
Harriett Marshall

Harriett believes she connects most with the rhythms deeply embedded in music. As a retired dance instructor, she feels the rhythms throughout her body. The physicality of playing the percussion moves her. In addition, the social nature of the dance rhythms helps her to develop relationships with others in the ensemble.

Mostly it’s about rhythm... The music, I happen to love these beats, if I didn’t love these beats, [I’d be] dead in [the] water. I wouldn’t want to be a participant, [or] to be physically playing the music. I tend to always want to participate in something like that, something that moves me, and the social nature. I’m an intelligent person, but I have trouble kind of making unstructured social conversation, I mean going to a party.

I’ll get into some good conversations with one-on-one but I kind of don’t know how to navigate a group and this is a, it’s a way of being part of a cohesive group, doing a cohesive thing that is very pleasurable (Interview, Harriett Marshall, April 2, 2015).

Karin Johansson

Karin originally participated as a dancer in SOWA. After an injury she began to play percussion. She quickly caught on and was hooked by the Brazilian Samba rhythms.

Then I had a knee injury. By that time I felt like all the music had sort of come to live inside me and it was not a steep learning curve, just kind of jumping on[to] instruments... I think I was drawn to Samba because of the rhythm. And then once I put a toe in that water [and began to play percussion] and realized how accessible it was... (Interview, Karin Johansson, April 3, 2015).

Karin believes that the addicting rhythms and accessibility of percussion helped
her join in a community music ensemble at a later stage in her life. She doesn’t believe she would have begun a more traditional instrument.

*I can’t even imagine just going from ground zero, like seeing a marching band go by and say[ing] ‘hey, I want to pick up the trombone at age 54.’ So, Samba… I was in my 40s when I picked it, but it was instant gratification as you well know…* (Interview, Karin Johansson, April 3, 2015).

**Richard Murray**

Richard maintains a deep passion for music, and enjoys his role in layering clarinet harmonies to create a beautiful sound.

*...then you go to rehearsal and you see, oh I see this is where it fits in, and I’m part of that ensemble, that harmony… to me it’s extremely satisfying to do that. I just love being part of making music… I mean to me harmony is part of life; I mean that’s what makes the world go around* (Interview, Richard Murray, January 16, 2015).

**Lois Bowman**

Lois recalls even at an early age loving music and rhythm. “I’d left that part out. I loved folk dancing as a kid. I definitely am one of these people that respond to rhythm… that was no surprise” (Interview, Lois Bowman, April 17, 2015).

**Purpose**

Interview questions related to purpose addressed topics such as participants in this case study (N=7) musical background, descriptions of instruments and whether or not they liked how they play, self-described ability level (amateur… professional), and the importance of repertoire. Specific interview questions can be found in Appendix A.
Further data were gathered through rehearsal and performance observations, and informal conversations.

*Maintains and refreshes the knowledge of music*

The results show that three participants appreciate how community music participation has helped them maintain and refresh knowledge of music.

**Harriett Marshall**

As a member of SOWA, Harriett learns much of the music by rote. Some of the music must be learned by looking at box notation. Box notation is a grid with each beat notated inside a square; rests, notes, and pitch (high or low for bell). The visual nature of the notation helps Harriett to learn the patterns quickly and preserve them in her memory for future use.

4 squares per beat, or if it was the 6/8 rhythm it would be 3 squares per beat. This line is the high bell; this line is the low bell, 1-e-and-a-2, et cetera. Just written out in squares and things [syncopated patterns] ... are on a lot of off-beats, and that's a really helpful way of depicting it to someone, I'm visual enough that hugely helps me...

[Recalling a particular patterns from a recent Samba performance] In this particular beat I kind of just ... visualize in my head the little squares that Nancy [a friend in the group] sent [via email], and that will help come Saturday [at her next performance]

(Interview, Harriett Marshall, April 2, 2015).

**Lois Bowman**

For Lois, participation in a community music ensemble has been a continuation of a life-long journey for music.
But when I saw the very, very first procession, we were just a little rag-tag group, it was even before the name Samba OlyWA, I thought, “I want to be in that.” And so a friend brought me and my husband and my two kids at the time, a 4th grader and a 6th grader. Oh boy the 6th grader did not like that. I was completely hooked, and that’s what kind of led me and my community music trajectory, because I’m on this quest to learn, why does that feel so good, why are some of us [community musicians] wired this way (Interview, Lois Bowman, April 17, 2015)?

**Richard Murray**

Richard enjoys playing in a community music ensemble because he loves to play the clarinet. He finds it to be relaxing and intellectually satisfying. “…playing is fun, it’s enjoyable, and it’s important to me partly in a technical sense I suppose, because I enjoy playing the instrument. It’s relaxing. It’s satisfying in an intellectual sense” (Interview, Richard Murray, January 16, 2015).

*Maintains the fun in playing instruments*

The results show that two participants continue to participate in a community music ensemble because of the fun in playing instruments.

**Karin Johansson**

Karin switched from being in the dance ensemble for SOWA to the percussion line due to an injury. After her injury had sufficiently healed she decided to stay on percussion. “Now I mean my knee is okay, but drumming is so much fun. I just like doing that” (Interview, Karin Johansson, April 3, 2015).
Matthew Danielson

Matthew participates in a community music ensemble for the joy of playing an instrument. He enjoys sharing his playing with friends and family. It is important for him to identify as a community music participant.

Well yeah, just playing. I mean how many people my age are playing any musical instrument? I got people, like when we play here [in the town he resides], we had friends come and say, ‘oh that’s cool.’ There is a guy that I have an all-guys breakfast [with] every Thursday morning at [a local hotel]. [He] is a retired music teacher named Kristopher Leman, and he was under Vic [the director of the SPSNHB] when he [Kristopher] was student teaching... So, they got together a couple of years ago when we last played here, but he has absolutely zero interests in playing again... [Shaking his head disagreeing with his choice]... But it’s [playing an instrument] just fun, I like it and it’s something to do, something different to do that most people don’t do (Interview, Matthew Danielson, March 30, 2015).

Develops self-satisfaction in playing music

The results show that four participants develop a sense of self-satisfaction and gratification by participating in community music. They find both playing their instrument and playing in an ensemble rewarding.

Kurt Jeffries

For Kurt, there is a “…satisfaction in playing. [A] …satisfaction of making music” (Interview, Kurt Jeffries, January 9, 2015).

Although with the clarinet, as a solo instrument like the trombone; it’s not like a
piano when you have an orchestra. But it's still a lot of self-satisfaction to be able to play something, and to be a part of the group, make music, make people happy... I like to practice. I do most every day. I'll sit down and beat the blues out on the piano now and then as long as nobody is around to hear (Interview, Kurt Jeffries, January 9, 2015).

**Matthew Danielson**

Matthew gets satisfaction out of playing trombone in SPSNHB, especially genres of band music that he enjoys.

> It's the music and playing it. I get it. When I play well and play something I like, like almost any Sousa March, and then we had, I don't know who wrote it, but Rolling Thunder... I get a great deal of satisfaction when I play something I like and do it well (Interview, Matthew Danielson, March 30, 2015).

**Richard Murray**

Richard finds rehearsing and performing in TCB satisfying and rewarding.

> It's sometimes very difficult to get the music right, to be able to play it, but when I do get through it, when I've got it, usually it takes until, with some music it takes till the last rehearsal that I can actually get through all the passages. It's certainly satisfying to do so and I think it's rewarding.

> ... Then the playing of the music, I mean playing at home either for my own amusement or when I'm practicing I enjoy. As I said, it's enjoyable to do or I wouldn't do it. But what's really enjoyable is the harmony. I mean literally and figuratively. I find that especially when I'm a third clarinet but even as a second. A lot of the things you play [on 2nd or 3rd clarinet part] are the equivalent of the oomph-pah that the tuba plays. It
doesn’t mean anything by itself. You have to master it, but it has very little, there is very little melody there and you don’t know how it goes together, especially before the first rehearsal. Then you go to rehearsal and you see, oh I see this is where it fits in, and I’m part of that ensemble, that harmony (Interview, Richard Murray, January 16, 2015).

**Samantha Jung**

Samantha enjoys the freedom of musicianship and the satisfaction of being able to play trumpet.

... I can play whatever music I want and I can play in the bands. It is a feeling of, I want to say, determination. But it’s just something that you really enjoy and it kind of gets to be part of your life. I thought, what would [I] have done all these years, if I hadn’t been very active in this? I practice every week, and right now, since we just have the one band, I practice every day just to keep my lip [embouchure] for one thing, and then because I want to be able to play it well... I would like it [her playing level] to be better, but there are just so many hours [to practice] (Interview, Samantha Jung, April 1, 2015).

**Practices great memory ability**

The results show that two participants recognize the fact that participating in their community music ensemble helped practice great memory ability.

**Karin Johansson**

Karin participates in both ARA and SOWA. In both ensembles she plays percussion: a variety of Samba percussion in SOWA; in ARA the glockenspiel. The Brazilian percussion patterns are intricate, with varying pulses and syncopations occurring often times in opposition to other drum parts. On the glockenspiel she primarily
plays the melody, driving the ensemble and the structure of the tune. In performances and
most rehearsals Karin uses no sheet music. SOWA patterns are learned primarily by rote,
with some box notation. In ARA, a few melodies are printed in sheet music, others are
learned by ear.

*For the most part memorized. Some people like to have like little tablets, or smart
phones, or even small printed piece of the music, but I... Yeah. We’re getting ready for a
performance tomorrow, and everything is supposed to be memorized. I don’t have much
trouble memorizing tunes* (Interview, Karin Johansson, April 3, 2015).

**Harriett Marshall**

As discussed earlier in chapter four, Harriett Marshall learns much of the music in
SOWA by rote. She utilizes box notation to assist in rhythm production. The visual
nature of the notation helps Harriett to learn the patterns quickly and preserve them in her
memory for future use.

*I’m visual enough, that hugely helps me... [Recalling a particular patterns from a
recent Samba performance] In this particular beat I kind of just ... visualize in my head
the little squares that Nancy [a friend in the group] sent [via email], and that will help
come Saturday [at her next performance]* (Interview, Harriett Marshall, April 2, 2015).

**Does a Director Really Make a Difference?**

The four case studies researched in this study utilize a diversity of instructional
models. TCB represents a characteristic K–12 pedagogical model of learning. SPSNHB
and SOWA utilize learning models that are a hybrid of pedagogy, heutagogy, and
andragogy. ARA utilizes a hybrid heutagogical and andragogical learning model.
Interview questions related to whether or not the director makes a difference to participants in this case study \((N=7)\) addressed topics such as musical background, past participation, experience on other instruments, participation in the current ensemble, how they heard about the ensemble, participation in other ensembles, and memories or stories regarding their participation. Specific interview questions can be found in Appendix A. Further data were gathered through rehearsal and performance observations, and informal conversations.

Results show that regardless of the instructional model, rewarding musical experiences are occurring. Further, participants describe challenges with each instructional model; from grumbling about parts, to a perceived lack of professionalism, to challenges discussing musical errors with colleagues.

*TCB: Pedagogical instructional model*

As previously discussed in Chapter 1, the TCB is representative in this study of a select community band of high musicianship. The 60 members of the ensemble are selected not by audition, but rather by the conductor and founder, Bob Musser. Many participants have been formally trained at music schools and conservatories, but maintain an amateur status due to career changes, family demands, etc. While members of the TCB demonstrate camaraderie, they are driven more by musical than social links, and aim to perform at a high level. The ensemble is nonformal in practice, yet aligns with Kruse’s (2009) notion of autocratic rehearsals in a characteristic K–12 pedagogical model of learning rather than self-direction.
Richard Murray

Richard conveys TCB demonstrates musicianship and professionalism. This professionalism is conveyed not only by the director but by the other band members in their preparation for rehearsals and performances.

The first time I played in a concert in the subscription season I was a little more nervous. But again, you have the six rehearsals so that really was a good way to get into it and the first rehearsal everybody was prepared. I was very surprised because the only other experience I had had was in this other band [previous amateur ensemble] and it was so different in many ways ... one of the ways was that we [TCB members] came to the first rehearsal and everybody seemed to have actually prepared. I was expecting that the first rehearsal would be ragged and most people wouldn’t really know the music very well, et cetera. I found that, like in a professional ensemble, you would expect that people had actually practiced, or if they didn’t practice they were darn good sight-readers. But things went much better than I expected in the first rehearsal.

Of course I was kind of, I don’t know, paranoid, but I was nervous about that first rehearsal. So, I had tried to prepare for it, but I didn’t think that those who were veterans of the band would have been able to play so well the first time. Of course that’s the way it’s been ever since (Interview, Richard Murray, January 16, 2015).

As in many professional ensembles, the director of the TCB, Bob Musser, chooses the entire repertoire. Traditionally the band will play a few classics from the band literature, a few marches, a Broadway tune, and host a guest artist. Many times themes purvey the performance; such as a focus on Sousa, or a night of orchestral
transcriptions.

Well Bob [the TCB director] knows that the band doesn’t want to play the same stuff all the time. [The Band] doesn’t want to play nothing but marches. Some people like Eugene dislike Sousa concerts and a lot of people do for the obvious reasons. But on the other hand, Bob knows that he has got an audience out there and he can’t play only new stuff all the time (Interview, Richard Murray, January 16, 2015).

The director of the TCB chooses parts for individual band members within each section. Specific parts for clarinet (Richard’s instrument) change for nearly every concert, rotating dependent on the difficulty level of the literature and balance needs within the section. The process is not without its faults. For example, members may feel hurt if they are assigned third part for consecutive performances. “… perhaps if you are continually put there [on third clarinet] then maybe that’s a message or something [from the director]” (Interview, Richard Murray, January 16, 2015). Richard shares that the part selection process does allow the members of the clarinet section to relax and enjoy the music without having to feel they need to audition for certain chairs within the section. Richard discusses the process:

…it does work well, certainly for me and I think for most people, I mean I can certainly speak for myself. But I think it works for most of us who are not first clarinet material, either because of our talent level or because of our preparation level. That is, we don’t really want to spend the time that it would take to do that [play 1st clarinet]. Maybe we all feel we could be, and I certainly feel I could be if I spent several hours a day playing like a good professional would... I think those of us who are not at that level
realize we aren’t, and we appreciate the fact that we have the opportunity then to play
both second and third parts by rotating through.

I don’t know how it is in the trombone section, because obviously you have fewer
people playing each part. But it may be the same, in that second and third [clarinet]
parts tend to be different just as first parts are. Now, they can overlap and many times
you are playing basically the same thing, but a lot of times you are playing stuff in the
lower register in the third section, and then it’s not as interesting. So, if I were… going to
be a third clarinet all the time, I might have second thoughts about continuing on for
years, because it isn’t as interesting. I would feel that I’m capable of playing the second
part, so I should be able to play that.

Now when I was in junior high you would challenge for positions, and I’m sure
you know all about that, and you would have to audition for it in some other context. But
in this way we don’t have to do that, and it’s a very much more relaxed situation where
you know that if you are not playing second, you are playing third, next time you are
playing second. And in some concerts in which I have…had really difficult music, I have
kind of been okay with being a third.

Because I know that it’s a lot easier to prepare when you have, as I said, some
particularly difficult music. It’s a challenge, and if I’m the second and I have to do a little
more practicing, I do that.

It has, interestingly enough, caused occasional friction. Because I’m [in a
leadership position] …people will tend perhaps to come to me a little more [to complain
about their individual part], not just because I’m in the section, but because they figure I
have Bob’s ear or something like that, which is not so... I have from time to time heard grumbling, that is they would talk to me or I would just hear it because I’m there and I hear them talking, when somehow that rotation hasn’t gone properly.

I mean occasionally it has happened that a person has been assigned third clarinet twice [two concerts] in a row, and I don’t think it was on purpose because pretty much you can count on going back and forth. But occasionally it happens, and it has happened to me once, at least once that I can remember, that people have twice in a row been assigned to the third section. And maybe they have been right at the end of the line, like I am for instance for this concert. It’s not a big deal where you sit...it’s the same music. On the other hand, perhaps if you are continually put there then maybe that’s a message or something [from the director].

So I’ve heard grumbling and I’ve occasionally passed it along to Bob, but it’s not really something that happens very often. If it does happen, I think most of us just figure it was a mistake. If it happens again then you start wondering if it’s a message. So it’s not an entirely smooth thing, but as long as it’s done properly, it doesn’t cause any issues (Interview, Richard Murray, January 16, 2015).

Kurt Jeffries

Kurt also plays in the clarinet section of the TCB. He isn’t privy to the rationale for clarinet part decisions, but appreciates the variety. Kurt agrees with Richard regarding hierarchy, in that the process of fluctuating parts each concert does result in a lack of hierarchy within the section. He discusses his experiences regarding seating within the section:
KJ I have always vacillated between the 2nd part and the 3rd part. He [Bob Musser, the director] tends to move the clarinets around quite a bit except for the first row.

WD Is that all decided by Bob or is it the clarinet section that decides that together or how do you decide who you are sitting with?

KJ Bob decides.

WD Bob decides. So you just look at your folder and figure out which part you are on?

KJ Right, exactly.

WD Interesting. He [the director] has never talked to you about his decisions or rationale for that?

KJ No and we are all afraid to ask. Bob makes those decisions for us. Maybe that’s his background [as a former college band director]. I don’t know.

WD Maybe. Do you think it’s dependent on the parts or the balance of the ensemble? What’s your guess?

KJ I’m not sure. I have thought about that too. I think he just wants to give us some variety. When we are playing a 3rd part as opposed to a 2nd part there is no hierarchy. There is no ‘I’m better than you because I am playing second and you are playing 3rd,’ everybody understands the system.

WD Within your seats? Do you chose where you sit or?

KJ No.

WD That’s all chosen for you then as well?
KJ Yeah.

WD Do you have a preference who you sit with and which part you play?

KJ I actually prefer the 3rd part. The 2nd part you are continually going over where the break is on the clarinet... and the 3rd part you are more down in the lower register, and Bob has even said before that he considers the 3rd clarinets one [of the] more important parts of the band. We kind of give a bass to it [the clarinet section] (Interview, Kurt Jeffries, January 9, 2015).

Kurt appreciates most of the repertoire selected by the TCB director, and is aware of the need for music choices to be enjoyed by audiences as well as the musicians on stage. Kurt fancies traditional band literature. He is less keen for contemporary band music due to its atonalities and seemingly discordant clarinet harmonies. Of vital importance for Kurt’s enjoyment is the approachability of the clarinet parts.

KJ I’m more of a traditionalist I guess. Some of the more modern contemporary music, I’m not really crazy about it. But sometimes it’ll be, I’ll feel that way at first and then it’ll grow on me... if you can play things the audience like[s], they’ll come back... If I can’t play it [the music]... because of the difficulty factor...I’m embarrassed.

WD Has it always felt that way or is it any different now?

KJ I’ve always felt that way. I usually try to practice enough, so I can at least get through the part without embarrassing myself.

WD Are you embarrassed yourself or do you feel like other people would make you embarrassed?
KJ I don’t think anybody would, nobody would say anything if I hit the clinker.

WD So it’s an internal thing?

KJ Yeah, I just feel I need to be able to play.

WD Do you feel that way because you played in the Air Force Band and you played at such a high level and now it’s different or?

KJ No, actually I think it’s, I haven’t always [felt] like that, maybe within the last 10 years when I ... [anticipated] that my skills are probably going to deteriorate, and I’d felt like that (Interview, Kurt Jeffries, January 9, 2015).

An air of professionalism pervades the TCB. Rehearsals start promptly on the hour and rarely go overtime. Rehearsals are held in an acoustically-engineered hall above the Pantages Theater, within the Broadway Center for the Performing Arts, in Tacoma, Washington. Music is handled by a librarian, chairs and stands are assembled prior to rehearsal, and stage managers attend to the band’s needs for performances. Much to the consternation of the director, the TCB has a habit of socializing during rehearsal. Side conversations sometimes percolate when the director is rehearsing a particular section. The irony of a band with so many band directors needing constant reminders to be quiet is not lost on the membership. The director does an admirable job of keeping the rehearsal light, yet in many ways the band is run much like a professional ensemble. During a rehearsal the director will ask members to quiet down, and the band usually sheepishly concedes. In the fall of 2014 several members notified the director they felt the band was becoming too disruptive. They asked the director to speak to the band about professionalism, common courtesy, et cetera. The director took twenty minutes one
rehearsal to speak of the need to show professionalism and respect other’s time. The talk was well received. Due to its passionate delivery by the director, a former high school and college band director, it has been affectionately been remembered by many in the band as the *Come to Jesus* talk. Kurt discusses the event:

*KJ*  
I’d lose a big part of my life if I quit. I enjoy it so much. It’s just something that I do and I don’t want to stop unless I had to. It’s a great experience and I think I enjoy playing with Bob. It’s fun to play under him, he is very serious about what he does.

*WD*  
But what do you think about that whole conversation?

*KJ*  
I thought it was great. I thought it was needed… what got to me was, after he talked about that, 10 minutes later people were, at least in my section, they were doing that [talking during rehearsal] again. I couldn’t believe it.

*WD*  
Is that something that you would ever feel comfortable in telling [them], to hush and pay attention more, is that something you would say…?

*KJ*  
No, it’s not in my place… Bob was right about the professionalism in the band and we should all act that way. Maybe some of us don’t know how to act that way but he was trying to tell us how. I think it’s gotten better but it still has a ways to go (Interview, Kurt Jeffries, January 9, 2015).

*SPSNHB: Hybrid instructional model*

The South Puget Sound New Horizons Band (SPSNHB) is an affiliate of the New Horizons International Music Association, (“New Horizons International,” 2014) based in western, Washington. SPSNHB is an amateur band accepting musicians of all abilities
over the age of fifty. Weekly rehearsals and periodic performances are held inside a roomy community center within the Washington Land Yacht Harbor, a trailer park located in Olympia, Washington. Acoustics inside the hall are not well-suited for a large concert band, necessitating the use of a wireless microphone system by the director. For this study the SPSNHB will represent a non-select, nonformal community band.

SPSNHB membership is a combination of new starters and former players. The 80-piece band utilizes mostly a pedagogical model of instruction; however, members do practice andragogy. For example, new members rehearse in a separate room at first to learn their instrument and get acclimated to the band’s traditions. Members collaborate regarding concerts, rehearsal room needs, recruiting, auditory requirements, post-rehearsals functions, and New Horizons band camp planning. While members usually sit in the same seat from week to week, there are no auditions for placement. Their director (Vic Jowders) makes all repertoire choices, organizes rehearsals, and directs performances.

**Samantha Jung**

Samantha started in the SPSNHB as a returning beginner. She was part of original core membership, and has played in the band for 17 years. She speaks fondly of their director, Vic Jowders. She refers to him as a teacher rather than a director, and appreciates his gentle style.

*SJ*  
*He is a great guy… But he just gets all excited, when he comes and plays. He’s just a really good guy, and very knowledgeable and a nice way to teach because he wants us to be as good as we can be. But he also wants us to have fun with it*
… and enjoy it. So, he can kind of balance that. So, nobody feels embarrassed.

WD  That’s important.

SJ  Yes it is. So, we’re just very fortunate to have him.

WD  … the music is chosen by Vic as well then?

SJ  Pretty much. Yes. He likes different kinds of music. So, that works out.

WD  What do you think about the music choices that he makes? Do you like them for the most part?

SJ  Well there are two of them we had today that are driving me crazy.

WD  What were those?

SJ  Chorale and Shaker and Crown Imperial, what is the other one, crown, it seems like, I want to say crown. Oh Crown Imperial.

WD  Oh, Crown Imperial, okay.

SJ  Yes. They are really difficult I think. We’ve just got them and it’s just only been a few weeks.

WD  Does he do a good job of balancing show tunes and marches and strong pieces?

SJ  Very good at that.

WD  Good. It sounds like he does a good job of choosing music that’s appropriate for your group too, so that one can play it and be successful.

SJ  Yes.

WD  Good.

SJ  Yes we all just keep our fingers crossed that he will stay with us as long as possible (Interview, Samantha Jung, April 1, 2015).
**Lois Bowman**

Lois played the trombone in SPSNHB many years prior, and recalls the time fondly. In discussing the differences between a director-led ensemble such as SPSNHB and a collaborative, director-less ensemble like ARA, she shares:

*I love the leader-fullness of New Horizons, because I [had] never been in a band like that before. So I loved, in fact I really love that because I loved how a director, Vic in that case, could make us better. And I love a good director. He’s just an amazing leader to watch, because it was clear to me, and I bet you do this too, you guys with experience and chops and good hearts and good communication skills, you know how hard to push us... which is a miracle, because we want to be pushed to get better, but we don’t want to be ashamed... But, I love New Horizons. Of course, to me everything was so different, the scale of it, the formality of it, the tunes, drinking instant coffee, who does that?* (Interview, Lois Bowman, April 17, 2015).

**Matthew Danielson**

Matthew appreciates the way that their director adds humor to a rehearsal, all the while teaching. In this example the director was encouraging the trombone section to balance and listen more toward other sections of the band.

*We’ve had as many as 11 trombones, and as few as 3 trumpets, so Vic kept [mock] yelling ‘Trombones, you’ve got to cool up a little a bit. I can’t hear anybody else.’ And we [trombones] all said, ‘well that’s the way it’s supposed to be’* (Interview, Matthew Danielson, March 30, 2015).

The SPSNHB director begins rehearsal on time regardless of whether everyone
has arrived. As adults, members are encouraged to arrive early. If they arrive late, they are asked to quietly set-up and not disturb the rehearsal. Matthew discusses the SPSNHB sense of professionalism in sharing a story of a notoriously tardy brass player in the band.

*He’s [brass player] there and he is consistently late and Vic goes after him. We start at 10:00 [AM] on the dot. Vic turns around, and looks at his big clock, boom we start. Invariably the guy shows up maybe anywhere from 10 to 20 minutes later.*

*Most of the time he [Vic, the director] is smiling and laughing, but when everyone is off, especially if some section of the band isn’t playing something right then he stops. He just concentrates on that group and they still screw up, then he can get, just a little bit testy, but not very often. Certainly I don’t think it’s objectionable at all. Andy Joplin actually told me one time that he [Vic] was really in a bad mood. He just put the baton down, and walked out [of rehearsal]. This was long before I got there... he [Vic] said, ‘all right that’s it,’ bang.*

*He’s squawked at us, I think when we started this fall. That there is a lot of noise going on when he is trying to work with a group, correct something... But I don’t have any problems [with the reprimand] because ... it’s just common courtesy. If he {the director} is out there talking, everybody should be listening, not talking on their own* (Interview, Matthew Danielson, March 30, 2015).

Like Samantha, Matthew enjoys the majority of musical selections chosen by their director. While the variety is noted (Broadway, marches, etc.), Matthew shares that sometimes members of the band do not care for certain selections, particularly if selections are beyond their technique.
I mean some, there have been a couple of times, when Vic says, we’re going to do some sight reading. He says we had something out. Bumble our way through it, and he says, well what do you think. I guess we will pass it in… Most of the stuff that we’ve had over the years, I think it’s been pretty good. We like, but there is always a couple. But there is one right now I can’t remember what it is. I don’t like [it], there is one that Fred, that’s the owner [of a local music store]. He composed a piece …and Jim was just ‘ohh’… [He] wanted to burn it. I didn’t really care for it, but I didn’t dislike it. It was okay… There is a total mix, we can be playing Broadway, we can be playing Sousa, Karl King, you name it, and things from the New York. Vic just mentioned, last Wednesday, that this Wednesday will be celebrating Oklahoma! And that one would be pretty good… Then we’ve had Chicago, My Fair Lady, right now we’ve got oh we had, [shaking his head in disappointment at his poor pronunciation] the way I pronounce it Les Misérables.

... Rolling Thunder, God almighty. We had it...I guess a year ago this fall. I looked at [it], and I look at Jerry [a fellow trombone player] and I said, ‘have you played this before?’ I said ‘I tried.’ I mean the thing is, we got on the internet and found high school bands were playing it, and the Marine Corp band. I said, ‘listen.’ I said ‘there is no way.’ I told Vic [the director], that I could practice this for 24 hours a day, for the next 5 years and I still wouldn’t get it. He said, ‘don’t worry about it; I don’t think we’re going to keep it.’ Lassus Trombones we had a copy of that in [a previous band]. I don’t know why we didn’t play that. But to me that’s a lot easier than Rolling Thunder. (Interview, Matthew Danielson, March 30, 2015).
SOWA: Hybrid instructional model

SOWA is an intergenerational amateur percussion and dance group. The ensemble is welcoming to participants of all ability levels and musical experience. For this study SOWA is representative of a non-select intergenerational community musical ensemble of varying ability. SOWA utilizes mostly an andragogical model of instruction, with some heutagogical and pedagogical learning. Rehearsals are nonformal, facilitated by the drum and dance leaders, but also incorporate self-directed, independent learning. SOWA is made up primarily of members who came to Samba as adults, and have little to no formal music training. The core yearly membership includes 15 drummers and 15 dancers, and grows to nearly 40 drummers and 30 dancers at festivals such as Olympia, Washington’s Procession of the Species. Like other ensembles in this case study, the ensemble performs frequently and members are keen to show their highest performance level; however, social influences such as participation and camaraderie are perhaps stronger motivators for membership than demonstrated musicianship.

Rehearsals are held in a timeworn ballroom within the Fraternal Order of the Eagles, in Olympia, Washington. A typical rehearsal will begin with the drum leader (David) signaling members to order with a tri-tone Samba whistle. A call-and-response pattern is performed, and a groove results. The drum leader utilizes visual and auditory calls to correct patterns, with latecomers hurrying to join in the fun. Members face each other within their sections, and tighten rhythmic patterns through visual and auditory signals. Less experienced members play simplified patterns, or stand next to more experienced members in an attempt to join the groove.
Self-directed learning is employed throughout SOWA. Members often email each other video links or pdf box notation of particular patterns to assist in learning. Harriett discusses a recent interchange.

Harriett Marshall

Saturday night I may be the only bell player, and I have to play one part I’ve never played on bell. I was just having trouble sticking the rhythm in my head, so Nancy sent me a photograph of her little squares [box notation] that she had from David. Having the visual, it really helps, da-da-da-di-da-ra-da-di [singing the part], now I can get it (Interview, Harriett Marshall, April 2, 2015).

While members often employ self-directed methods of study, there remains a hierarchy within the ensemble (perhaps left-over from school). “To do real corrections it’s David’s role…” (Interview, Harriett Marshall, April 2, 2015). For example, members ask for consent from the drum leader to change parts or patterns. Members regularly assist each other in learning rhythms, yet are hesitant to correct their peers. Instead, errors are discussed privately with the drum leader, with the hope he will assist members with problem areas. For SOWA, the challenges of self-learning and collective leadership include the occasional need for a hierarchy of leadership. Harriett discusses these challenges:

...there has been kind of an issue sometimes in the group, one of our choreographers who [do] very interesting work; she is very quiet and very thoughtful. We have a lot of very high-energy people who are in the cast [dance ensemble] including one woman who is a beautiful dancer, and kind of ADD [attention deficit disorder]. People,
the minute the choreographer hesitates, people will start giving her [the choreographer] suggestions, and we’ve had to say “no.” We keep reiterating the rule that you only give suggestions if the choreographer asks for them, and you await the choreographer’s instructions. It’s really hard to get people to, but those of us who’ve worked in more professional situations, we know that’s how it works and we can do that. It’s easy, when there is a whole bunch of people doing it the other way [all taking the leadership role]; it’s easy to get caught up in it. I [suspect] everybody would be correcting everybody all the time.

To do real corrections it’s David’s [the drum leader] role, but sometimes somebody will say, “How does this go?” I am happy to show them, or, “Let’s slow it down and here is how it goes.” Sometimes if I’m playing caixa or something I haven’t played for a long time or something, I’ll look at another drummer, somebody that I think has it, and I’ll try to pick it up from them.

On Sunday, the woman who was playing with me during the 6/8, she is a musician. She knows what she is doing. But I think she was a little off, because she was using her whole arm to play instead of just her wrist... I kind of don’t feel like I can say anything about that unless she were to, she won’t have any occasion to ask me for any help. She knows her music and she knows her beats, there is no question there, but I think that beat was late, only because of how she was doing it, not because she doesn’t know (Interview, Harriett Marshall, April 2, 2015).

WD  So then, it’s kind of an unwritten rule in the ensemble that David would be the one that would point out and make those corrections?
HM As far as I can tell it is, and I think that’s probably appropriate, that we ask, you can help somebody if they ask for it in a sense. To some extent it’s frustrating, because I know what this person is doing wrong, and I could help, but if they don’t ask for it. Or sometimes I would slip a word to David about such and such (Interview, Harriett Marshall, April 2, 2015).

As a veteran member of SOWA, Karin Johansson is comfortable in correcting other members of her particular section’s mistakes; however, she believes there needs to be a leader to discuss corrections within SOWA.

Karin Johansson

WD ... How does your group handle a musician that’s not getting it, that’s not catching on?

KJo Neither of those groups [SOWA & ARA] handles it at all... They kind of go, “Hear no evil.”

KJo ...in Samba OlyWA, we rely on David [their drum leader] to call us out if we’re doing something wrong... which is not 100% effective... I think David should be more directive than he is, but he’s just not that kind of a guy [personality].

WD ... That situation is facilitated by David and really he’s in charge, but if you hear something in your section that’s not really working right, how do you approach that?

KJo Personally, I feel empowered to say to the person, “You know, it’s really a dah-dah-dah, it’s not a dah-dah-dah-dah-dah. So, try to get that dah-dah-dah-dah.” Because I’ve been with the band a long time and I have seniority and I generally know
WD  So, you feel empowered to kind of cross that barrier and talk with other people in other sections or is it just your own instrument?

KJo  Mainly, it just feels like a breach of etiquette to jump over to the surdo and say, “You guys are playing that wrong.” So, I sort of stay on my own instrument with that (Interview, Karin Johansson, April 3, 2015).

Music is chosen by a members representing both the drum and dance ensemble. “It’s kind of chosen by committee and since we have dancers, the dance leaders are very important part on that decision” (Interview, Karin Johansson, April 3, 2015). As a veteran member of SOWA, Harriett enjoys being challenged by more complex rhythms and repertoire. As an inclusive ensemble, many times initial rhythms will be learned in a simplified pattern. Later, more intricate variations can be added.

When I started, David [the director] was gone from town for a long time with his mother ailing and having her last days. So we had a substitute, a couple of substitute leaders. I do remember that one of the rhythms for the caixa was simplified for us and I think it had been [simplified by] David. I don’t know if it was David's decision, but I wished that I could play the more complex version. Somewhere around when David got back or shortly after that, we were on to the more complex version, which was fine with me.

...The rhythm has always been my strong suit musically... Being a dancer, it’s very, dance, rhythm, music to me is all integrated... different people organize rhythm differently... If people, some people just don’t have rhythm, you put them on shakers.
Even that, to play it well you need rhythm, but usually they are encouraged to play something more innocuous. The blurb that we send out [announcement flier] says that if you are playing one of the big bass drums, we need you to have good rhythm, but then, rhythm is a very tricky thing.

A lot of people will say they don’t have good rhythm, but it’s in a certain context, and then even people who can play beats, you ask them to step with their feet, step right, touch left, step left, cross, or flat, they just cannot (Interview, Harriett Marshall, April 2, 2015).

The variability in rhythmic parts is essential to the inclusionary dogma of SOWA. As quoted by Marcus Santos, a master drummer from Somerville, Massachusetts:

The great thing about Brazilian drumming is that there are simple parts that are as important as the more intricate ones…[T]he person will know that “I can stay here playing quarter notes… and they need me,” or it can give them a reason to maybe study more and change instruments. (Garofalo, 2012, pp. 282–283)

ARA: Andragogical instructional model

ARA is an intergenerational amateur social justice street band. For this study ARA is representative of a non-select community music ensemble of varying ability. Weekly rehearsals are open to the public, and held in the living room of one of their members, purposely left devoid of furniture to accommodate the eclectic collection of instruments. Rehearsals are nonformal and facilitated by co-leaders; however, they also incorporate self-directed, independent learning. Like other ensembles in this case study, the ensemble performs frequently and members are keen to show their highest
performance level; however, social justice, service, and camaraderie are stronger motivators for membership than demonstrated musicianship, as is confirmed by their mission statement, “Music, live and on foot, for the socially just… or just social” (“Artesian Rumble Arkestra,” 2014).

The ensemble is truly collaborative. Repertoire is chosen collectively by all the members. For each performance members will volunteer to lead the music (music director) or performance logistics (gig-meister). Lois Bowman discusses the leadership process:

**Lois Bowman**

*LB*  It’s like a lot of HONK! bands. It’s leaderless. And that’s not to say that some people don’t have strengths, and we rely on them, but... we each bring different tunes to the band. Sometimes somebody will bring an arrangement they’ve made, somebody will say I have an idea but I need trouble arranging, can you help me? So, people have offered that to each other. Sometimes we buy arrangements... sometimes we wing it, New Orleans stuff. It is so fun... For a gig we’ll have a music director and a gig-meister. So, the latter being just a logistics person. But at rehearsal we’ll say, “Who wants to lead tonight?”

*WD*  ...does it [leadership roles] circle the whole group?

*LB*  I wouldn’t say it’s any intention like, “You haven’t led for a while... you should do it now.” It’s all voluntary. But it’s amazing to the extent most people do step-up. Maybe not to be the music-director; but certainly to lead rehearsal (Interview, Lois Bowman, April 17, 2015).
Karin Johansson

Karin describes the collaborative leadership of the ARA as the most “process intensive” ensemble she has ever participated (Interview, Karin Johansson, April 3, 2015).

WD  Now, the Artesian Rumble group, who chooses the music...?

KJo  The entire group. Samba OlyWA has a steering committee. Artesian Rumble the whole place is the steering committee.

WD  ... Is there like a set leader...?

KJo  ... Absolutely not. A person will step forward and say, “I’ll be the music director for this gig.” Most gigs also want a gig-meister who is a logistics person... So we do need leadership for specific gigs... But it varies all over the place.

WD  ... the gig-meister, that’s the person that organizes the gig?

KJo  Yeah, they’ll talk with the organizers and say, “Okay, is there going to be a greenroom for us? When should we be there?”...that kind of stuff.

WD  The music director, do they choose the music then, or they just make a playlist, or how does it work?

KJo  ... they will put together a playlist or maybe be somewhat collaborative with the band as a whole and say, “Yeah, I’d really like to do this piece. Do you think we can handle it?” People will say, “Well we have two practices before then, let’s try.” The...music director can cut it [take the chart off the playlist] at the last minute.
WD  ... Who purchases the music...?

KJo  We all do and we’ve used music that’s in public domain. Some of our stuff is original... [ARA] is the most process intensive band ever. We have a band meeting after every single practice, it goes at least a half an hour or more, often an hour and everything needs to be worked out and everyone needs to feel at least okay about it.

WD  ... who starts and stops each piece?

KJo  It depends on the piece. Sometimes we just kind of know where. I mean, someone will count us in and that’s usually a percussionist. Then we know how the piece goes. The end is only conducted if there’s any kind of ambiguity about it. One of our only pieces that has ever actually really [been] conducted is “The Star-Spangled Banner” because it has pauses in it (Interview, Karin Johansson, April 3, 2015).
CHAPTER FIVE SUMMARY OF FINDINGS

Musical identity development

Do you identify as a musician?

Results for this study show that four participants identified themselves as musicians. Karin (KJo) identifies as “…pretty much a professional musician…people ask me what I do besides drive the van, I say, ‘Well, I’m a musician.’ …So, I guess if pressed I say I’m a multi-instrumentalist” (Interview, Karin Johansson, April 3, 2015). Samantha (SJ) identifies as a musician, and enjoys sharing her identity as a musician with others. “People say ‘well, what do you like to do?’… [and she might respond] ‘let me tell you about the band.’” (Interview, Samantha Jung, April 1, 2015). Kurt (KJe) also identifies as a musician. “I would call myself a musician. I am not great, not bad, just an average clarinet player.” He believes musicianship is attached with ability. “I think [being identified as a musician is] associated with ability…But I don’t know at what level you would call a person a musician” (Interview, Kurt Jeffries, January 9, 2015). Richard (RM) believes that membership in the ensemble [TCB] validates his identity as a musician. “…the fact that I’m accepted to play in the band tells me that I’m, in some respect, a musician” (Interview, Richard Murray, January 16, 2015).

Of the remaining three participants, two identified themselves as musicians with a qualified response. Two participants qualified their answer. Harriett (HM) qualifies her answer by asking whether she might call herself a drummer. She counters she might identify as a musician. “…I think if I were playing my flute more I would more definitely.” (Interview, Harriett Marshall, April 2, 2015). Lois (LB) believes she
sometimes identifies as a musician. She usually qualifies her statement.

At this point I guess I have called myself a musician sometimes, but I always then qualify [the response] with, ‘but I’m not very good.’ …I guess we [community musicians] still have this subtle, unconscious thought that you [the interviewer] are the musician….It’s important for me to be identified as somebody who makes music” (Interview, Lois Bowman, April 17, 2015).

One participant did not identify himself as a musician (Matthew Danielson), and considered participation in community music to be “…just a hobby” (Interview, Matthew Danielson, March 30, 2015). Five participants attached ability to musical identity. One participant (Lois Bowman) reflected that she and others in her ensemble may be “pretenders” (Interview, Lois Bowman, April 17, 2015). Participation in a community music ensemble allowed them to construct a musical identity; yet the term musician seems to be highly charged.

**Social Connections**

*Maintains the social life of older adult musicians*

Keil (1987) believes we need more of a “participatory consciousness…to insist upon identity, to insist upon participation” (p. 276). Small (1977) declares, “Music is too important to be left to the musicians…” (p. 214). Participation would seem to be the ultimate social connection. “Participation is the opposite of alienation from nature, from society… and is worth holding on to wherever we can still find some of it…” (Keil, 1987, p. 276). Results for this study showed that six participants believed that participation in community music helped to maintain their social life. While none of the participants
described social relationships as the sole motivation for participation, social relationships remained important to many of the participants. One participant (Lois Bowman) believed that the “combination of the act of music making and the social nature [of community music] … has a synergistic effect” unique from other activities (Interview, Lois Bowman, April 17, 2015). “I guess what I’m saying is, if I’d gone to a book group once a week, which would have been a heavy-duty book [club] I suppose... I can’t imagine having the same camaraderie as I do with these people. … If I was quilting once a week with some women that I dearly loved, I just have to believe it would be different” (Interview, Lois Bowman, April 17, 2015). Two participants of TCB (Richard Murray and Kurt Jeffries) reported a nurturing group identity that allowed members to care for each other. “I think that’s indicative of the kind of band we have, the kind of people we have. There have been other situations…where people have come to help other people in the band or have at least in some way helped them through something (Interview, Richard Murray, January 16, 2015). This study’s results are consistent with previous research. Social connections can be used to create new identities (Dabback, 2007; Kruse, 2007).

*Opens doors to interact with other people with the same passion*

Results show that five participants credit participation in community music to help open doors to interact with other people with the same passion. Karin Johansson shares that to her, “…the social nature of making music is more important than the music…” (Interview, Karin Johansson, April 3, 2015). She gives an example of participation in a community music ensemble with a challenging co-participant. “…if you have some really awful person who’s a great musician, it’s really not good to have them
in that group” (Interview, Karin Johansson, April 3, 2015). Richard concedes that TCB is really his primary social outlet, “I find that playing in the band is my major social contact” (Interview, Richard Murray, January 16, 2015). Like Lois Bowman, Richard feels social and musical aspects collectively help to create a social identity.

Well I wouldn’t say it’s just the social, but it’s the getting together with the people the ensemble playing, and as I said making music, the harmony, the doing something collectively, that we together create something so beautiful. That’s I think more important, the most satisfying part of it (Interview, Richard Murray, January 16, 2015).

Samantha communicates that the shared experiences of the older adult community music participants in SPSNHB create a camaraderie that allows for greater social connections.

But then when we all got to talking, we all had the same experience... We’ve had a lot of people come and go. But in general, one of the best things about the music, of course is the [camaraderie] (Interview, Samantha Jung, April 1, 2015).

Study results are consistent with previous research. Social interactions that support identity construction can also facilitate music learning (Dabback, 2007; Kruse, 2007).

Builds confidence through compliments

Results show that one participant believed that participation in a community music ensemble builds confidence through compliments. Karin appreciated the recognition she received for being a strong musician, especially positive feedback from other band members. “I think what means the most is the positive feedback from the other band members” (Interview, Karin Johansson, April 3, 2015). Her social identity is
connected to her perceived ability level (she considers herself to be a professional-level musician), and is heightened when she receives compliments regarding her musicianship.

“It’s great when an audience member says, ‘that was fantastic.’ I love that” (Interview, Karin Johansson, April 3, 2015).

**Social justice**

Results show that three participants identify community music membership with social justice. For Karin Johansson, Lois Bowman, and Harriett Marshall, participation in ARA and SOWA is tied to social justice. SOWA identifies as apolitical, yet “…we [SOWA] are a community organization and all the people of our kind [social activists] they turn out for things” (Interview, Harriett Marshall, April 2, 2015). On the other hand, ARA is intentionally political. Karin Johansson asserted, “Artesian Rumble is there to support—I don’t know how we define likeminded endeavors—but we’re for peace, we’re for the environment, we’re for equality and social justice” (Interview, Karin Johansson, April 3, 2015). SOWA and ARA create musical opportunities for politically active adults, “… for getting joyful noise on the streets, and also… to energize political issues” (Interview, Lois Bowman, April 17, 2015). Many of the ideals and characteristics of community music align with those of social justice, including: the celebration of diverse cultures; access; inclusion of disenfranchised and disadvantaged individuals; intercultural acceptance; and the honoring of origins (Silverman, 2012).

**Community**

Results show that four participants identify community music membership with a sense of community. Previously I have summarized the way community can correlate
with the social lives of others and opening doors with other people sharing the same passions. In this context community is about the welcome and the ideals of amateurism. Lee Higgins considers that “the strength of the term community within community music lies in the welcome it extends to others…” (2012, p. 143). Higgins further narrows the term community to describe the “creative endeavors toward music-making through workable agreements and open and honest sharing” (2012b, p. 107). Elliott believes that the central question for community music making lies not in music per se, but in community. In this perspective community also pursues Christopher Small’s ideal of amateurism, and his term musicking. “Music is not a thing at all but an activity, something that people do” (Small, 1998, p. 2).

For example, Richard had a negative experience in another amateur ensemble in which members were paid a small stipend for their participation. He saw the negativity such a small monetary token created, and declared “…I don’t want any part of a band where people are getting paid” (Interview, Richard Murray, January 16, 2015). Further, he believes “what’s so wonderful and so special about this band [TCB]; that everybody is in it only because they love to play and because they like to play with each other” (Interview, Richard Murray, January 16, 2015). The amateurism and sacrifice involved in TCB participation is community.

Karin discloses that she has struggled over the years she has participated in community music with the term community.

*I’ve been thinking about that ever since I was first in Samba OlyWA and [a] guy who’d been in it longer than me said, ‘Ask yourself what is most important, the music or*
the community?’ I thought, that’s easy, the music. [But] it’s not easy, and it’s been a moving target ever since. It kind of goes back and forth. Sometimes the music is a little more important, sometimes the community… (Interview, Karin Johansson, April 3, 2015).

Samantha Jung and Harriett Marshall share that the non-auditioned, welcoming nature of SPSNHB and SOWA help to create hospitality and build community. The hospitality shown in SPSNHB and SOWA evoke the welcome that Higgins describes in community music perspectives. ARA also practices the community welcome. “If traditional music education builds ensembles to create art, ‘Honk! Pedagogy’ uses art to build community” (Garofalo, 2012, p. 285). Study results are consistent with previous research. Identity formation can result from becoming a contributing member of a group (Dabback, 2007; Kruse, 2007).

Participatory Discrepancies

Maintains the passion for rhythm and music

Keil (1987) described the process of “participatory discrepancies” as the groove, the out-of-time negotiation and expression that often allow for expression and drive in music. Results show that four participants felt a deep connection to the music, harmony, rhythms, and groove. Former dancers Harriett Marshall and Karin Johansson are hooked by the Brazilian rhythms incorporated in SOWA’s Samba groove. “I happen to love these beats, if I didn’t love these beats, [I’d be] dead in [the] water” (Interview, Harriett Marshall, April 2, 2015). “By that time I felt like all the music had sort of come to live inside me… I think I was drawn to Samba because of the rhythm” (Interview, Karin Johansson, April 3, 2015).
For Richard, creating harmony within the clarinet section is the highlight to community music participation.

...then you go to rehearsal and you see, oh I see this is where it fits in, and I’m part of that ensemble, that harmony... to me it’s extremely satisfying to do that. I just love being part of making music... I mean to me harmony is part of life; I mean that’s what makes the world go around (Interview, Richard Murray, January 16, 2015).

The groove and the deep connection to music fuel many of the participants. Harriett and Karin are hooked by the Samba rhythms, Richard by the complexity present in clarinet harmonies. To this argument of participatory discrepancies Keil (1995) states,

Music is about process, not product; it's not seriousness and practice in deferring gratification but play and pleasure… “groove” or “vital drive” is not some essence of all music that we can simply take for granted, but must be figured out each time between players; music is not so much about abstract emotions and meanings, reason, cause and effect, logic, but rather about motions, dance, global and contradictory feelings; it's not about composers bringing forms from on high for mere mortals to realize or approximate, it's about getting down and into the groove, everyone creating socially from the bottom up. (p. 1)

**Purpose**

*Maintains and refreshes the knowledge of music*

Results show that three participants appreciated how community music participation has helped them maintain and refresh knowledge of music. Harriett Marshall, a self-described visual learner, used the box notation pedagogy utilized in
SOWA to help her learn rhythms. Lois Bowman participated in ARA in order to reinforce her “…community music trajectory, because I’m on this quest to learn, why does that feel so good, why are some of us [community musicians] wired this way” (Interview, Lois Bowman, April 17, 2015)? Richard found playing his clarinet to be “…relaxing. It’s satisfying in an intellectual sense” (Interview, Richard Murray, January 16, 2015). Study results are consistent with community music attributes characterized by Veblen and Olsson (2002) that suggest the “Development of active musical knowledge,” and “Excellence/Quality in the processes and products of music-making relative to individual goal[s] of participants” (p. 731).

Maintains the fun in playing instruments

Results show that two participants continued to participate in a community music ensemble because of the fun in playing instruments. Karin had originally joined SOWA as a dancer, but was quickly hooked by percussion. “…drumming is so much fun” (Interview, Karin Johansson, April 3, 2015). Matthew Danielson enjoys playing the trombone in SPSNHB. “I like it and it’s something to do, something different to do that most people don’t do” (Interview, Matthew Danielson, March 30, 2015). Study results are consistent with Gordon et al. (1933), who detailed concern for music education by declaring, “We must cultivate the amateur spirit, the will to sing or play well for the love and joy of it” (Gordon, Zanzig, & Tilton, 1933, p. 17).

Develops self-satisfaction in playing music

Results show that four participants develop a sense of self-satisfaction and gratification by participating in community music. They find both playing their
instrument and playing in an ensemble rewarding. For TCB participant Kurt Jeffries, there is both a “…satisfaction in playing.” And, “[A] …satisfaction of making music” (Interview, Kurt Jeffries, January 9, 2015). Matthew Danielson gets satisfaction out of playing trombone in SPSNHB, especially genres of band music that he enjoys. “I get a great deal of satisfaction when I play something I like and do it well” (Interview, Matthew Danielson, March 30, 2015). Richard Murray finds rehearsing and performing in TCB both satisfying and rewarding.

It’s sometimes very difficult to get the music right, to be able to play it, but when I do get through it, when I’ve got it, usually it takes until, with some music it takes till the last rehearsal that I can actually get through all the passages. It’s certainly satisfying to do so and I think it’s rewarding (Interview, Richard Murray, January 16, 2015).

Study results are consistent with Erikson’s (1997) eighth stage of identity development. In Erikson’s eighth stage, late adulthood, integrity and despair cause a review of one’s life; an evaluation of one’s role in humankind and family, and sense of satisfaction. Dabback (2007) asserts that “much of the feelings of despair felt by individuals at this stage seems to result from feelings of stagnation or lack of vital involvement” (p. 60). Results of his 2007 study suggest that membership in New Horizons “provides an important vehicle for identity construction and revision in later life” (p. 269). For four participants in this study, participation in an ensemble and playing an instrument was rewarding, provided self-satisfaction, and offered a role in later years of life.
Practices great memory ability

Results show that two participants recognized the fact that participating in their community music ensemble helps practice great memory ability. Karin Johansson performed percussion in both SOWA and ARA. While her playing technique and percussion instruments were quite different in each ensemble, the act of learning and performing the music helped her maintain memory ability. “We’re getting ready for a performance tomorrow, and everything is supposed to be memorized. I don’t have much trouble memorizing tunes” (Interview, Karin Johansson, April 3, 2015). Harriett Marshall learned much of the music in SOWA by rote. She utilizes box notation to assist in rhythm production. The visual nature of the notation helped Harriett to learn the patterns quickly and preserve them in her memory for future use. While Karin doesn’t have trouble memorizing music, Harriett found that the rote and collaborative learning processes in SOWA helped her with memory.

Does a Director Make a Difference?

TCB

Results show that the pedagogical instructional model employed by the director of TCB encouraged a feeling of professionalism. TCB members are expected to come to rehearsals with their part prepared. Further, socializing during rehearsal time is discouraged, as the majority of the members care deeply about rehearsal time not being wasted. Consistent with Taylor’s 2012 study, TCB participants expressed a solid devotion to keep their ensemble at a high performance level. As articulated in Taylor, “For participants, the attachment has been long-standing and they expressed a deep

Further, repertoire choices made by the director showed variety and were typically appropriately challenging. Study results are consistent with Kruse (2007) whose findings suggested participant musical satisfaction was reliant on musical difficulty among other things (Kruse, 2007, p. 169). Parts within each section were determined by the director. In the clarinet section, the second and third clarinet chairs rotated each concert. Further, participants were unaware of the decision-making process made by the director for parts. On one hand the rotation built camaraderie within a section, as there was not a hierarchy of second and third clarinet chairs. Further, participants in this study appreciated the approachability of the clarinet parts. On the other hand, the fear of the unknown and the lack of transparency caused some members to grumble over parts. Lastly, participants in this study shared a level of anxiety if parts were too challenging.

SPSNHB

Results show that SPSNHB participants saw their director as a teacher. Participants’ comments suggested evidence for a hybrid instructional model, with the director making many decisions. Participants described a valued system of soft-entry to the ensemble and an appreciation for leadership roles. The director encouraged musicianship, added humor to rehearsals, was careful so participants did not feel embarrassed, and encouraged an environment for members to have fun. Coffman (2010) observed that while “the process of teaching music instruments and music notation differs little between adult and youth learners,” there can be a necessary difference in “teaching style” (p. 223), which he explained as a need for a more relaxed give-and-take between a
director and an adult ensemble that allows for mistakes. Tsugawa (2009) found that
shared humor and an improved sense of wellbeing played vital roles in continued
membership of two New Horizons Bands (p. 166): members suggested that the process of
music making was a more important focus than the final product (p. 167). Wlodkowski
noted “returning musicians and adult beginners value teachers who possesses a high level
of expertise, empathy, [and] enthusiasm… in their instruction” (Wlodkowski, 1985, p.
59).

The director made the majority of the repertoire choices. One participant
(Matthew) in this study felt that his opinion was valued when the director introduced new
music. Both of the interviewed SPSNHB participants disclosed that the music needed to
be appropriately challenging so as not to overwhelm them. Lastly, SPSNHB participants
valued the level of professionalism encouraged by the director and seemed to endorse
that the director reprimanded members if they were disruptive or were tardy to rehearsal.

As discussed previously, the New Horizons philosophy states that “anyone can
learn to play music at a level that will bring a sense of accomplishment and the ability to
perform in a group” (Ernst, 2004). While a typical community ensemble may focus on
preparation for a public performance, New Horizons ensembles primary intent is on
“teaching participants to play better” (Coffman, 2010, p. 218). As New Horizons
members pursue mastery of their instrument, they express a “value in contributing to the
total sound of the band” (p. 221). Results from this study confirm this ideal. Samantha
and Matthew both appreciated their teacher and his teaching style.

*He’s just a really good guy, and very knowledgeable and a nice way to teach*
because he wants us to be as good as we can be. But he also wants us to have fun with it and enjoy it. So, he can kind of balance that. So, nobody feels embarrassed (Interview, Samantha Jung, April 1, 2015).

**SOWA**

Results show participants experienced a hybrid instructional model in SOWA, with evidence of pedagogical, heutagogical, and andragogical learning strategies. Instruction included limited direction by drum and dance leaders, with the remainder self-directed. Repertoire was chosen by a steering committee, and was valued for its approachability and flexibility. To that end, veteran members of the ensemble were encouraged to add variations to the music in an attempt to add to the rhythmic complexity of the Samba groove. Participants described rehearsals which were mostly self-directed, with limited prompts offered by the drum and dance leaders. Members took responsibility for self-learning by viewing Samba videos at home and emailing notation clarifying rhythmic figures. Participants disclosed that correcting other members’ mistakes was a constant challenge. They expressed a desire and a need for corrections to be made by designated leaders.

**ARA**

Results show that ARA used a self-directed and collaborative instructional model. Participants described three valued components to the overall instructional process: (a) leadership, (b) repertoire, and (c) collaboration. Participants described an intensive process-oriented rehearsal and gathering structure. Volunteers led music rehearsals and organized logistics for performances, rotating through the ensemble depending on
member interest and availability. Musical selections were voted on by the entire ensemble. A fluid, shifting process cognizant of ARA members’ needs made the gatherings seem like an “organized jam session” (Interview, Karin Johansson, April 3, 2015). The self-directed nature of the ensemble encouraged members to work on tunes on their own time. As the ensemble was welcoming to all, members’ abilities varied widely. Participants described moments of frustration when less able members made mistakes in rehearsal and performance. Participants were challenged to balance the welcoming atmosphere of acceptance of the ensemble with their desire for musical quality.
CHAPTER SIX SUMMARY AND CONCLUSIONS

Summary of Procedures

This study investigated four single-case studies (musical ensembles) by examining seven participants involved in nonformal community music learning, contextualized within traditional (e.g. band) and non-traditional (samba percussion; social-justice street band) ensembles and instruments. As a result, a cross-case analysis is included, comparing the various case study responses. This case study inquiry shed light on identity maintenance and development in aging adult music participants in various models of community music.

A purposeful and diverse example of representative cases was established by asking the music directors of TCB, SPSNHB, ARA, and SOWA to name two participants each from their ensemble. Research participants were asked to represent parameters including: retired, yet not continuing music as an extension of a past music career (i.e. retired band director); diversity of ability; diversity of musical experience; and a diversity of ensemble experience.

The ethical treatment of case study participants was considered at all times. Pseudonyms were utilized throughout for all participants. Additionally, participants were chosen from a broad geographic area of the Northwestern United States, allowing for further confidentiality. Finally, research protocols were outlined in advance, allowing participants to be informed of the manner in which the study was to be conducted, specifics regarding access to participants, informed consent, and secure storage of data (Orb, Eisenhauer, & Wynaden, 2000).
Data collection was conducted using ethnographic techniques: rehearsal observations, participant-observations during performances, audio recordings, formal interviews, informal conversations, and a collection of artifacts. Triangulation of evidence was conducted in order to confirm or corroborate findings. In order to frame the context of the study and develop interview questions, the principal investigator first observed adult community musicians participating in music rehearsals, as suggested by Glesne (2011). Interview questions (see Appendix A) directed toward the participants centered on the research purpose of the study. To that end, questions explored how participatory music making may contribute to the development and maintenance of identity in older adult community musicians. Interviews were audio recorded and included field notes. In the case of a participant who may have showed a heightened level of anxiety or distraction, the principal investigator was prepared to only audio record the interview. Paralleling interviews, primary data were collected through field notes observing participants rehearse in ensembles. This inspired further follow-up conversations with study participants.

Seven members were interviewed. Data were gathered via rehearsal observations, participant-observations, audio recordings, informal conversations, and a collection of artifacts. IRB protocols were strictly adhered to, including: recruitment of research participants; letters to ensembles; informed consent form; interview guide; coding; and data storage. Publicly available websites were used to determine the names of the music directors, representatives, and ensembles to be utilized as participants for this research, and to determine contact information for the music directors and representatives for each
participant ensemble. Introductions were made through email or in person to the music
directors and/or representatives from the four ensembles. Permission was sought to utilize
their ensemble and its members for this study.

Upon recruitment, each participant was contacted by phone for introductions to
ask whether they would agree to participate in the research project. Upon agreement,
letters of consent were completed and interviews were scheduled. Contact with each
potential participant reiterated the voluntary nature of their participation, non-
compensation, confidentiality, and option to withdraw from the study at any time
without penalty.

After interviews and observations were finalized, data analysis and collection of
artifacts was completed. Data analysis inspired coding. Coding helped to identify
potential themes (see Appendix B) and assist cross-case analysis by arranging ideas and
responses into categories (Maxwell, 1996). Participants were members of music
ensembles. Each ensemble was assigned an identification code generated from a table of
random numbers. To establish confidentiality, coding included pseudonyms for
participants. Further, the pseudonym key and interview data were safely stored and
backed-up to further establish reliability and dependability, as suggested by Golafshani
(2003). The artifact collection includes interview questions (Appendix A), themes
(Appendix B), IRB approval for research (Appendix C), a letter of support to conduct
research (Appendices D, E, F, and G), letter of consent (Appendix H), and participant
recruitment letter (Appendix I).

Dependability can be strengthened in qualitative research by the use of auditing or
checking on data. The data for this study were audited through the use of member checks among all seven single participants. Field notes, interview transcriptions, and appropriate artifacts were disclosed to case study participants for verification to assure trustworthiness and reliability. In addition, personal biases and prior relationships with study participants and ensembles were disclosed.

Finally, triangulation occurred utilizing multiple variants, as in addition to examining multiple sources and methods of data collection, multiple theoretical methods were utilized. The impetus for this work is Higgins’ (2012a) third perspective of community music, intervention through lifelong informal learning processes. As such, this study researched cases utilizing Knowles (1989) concepts of adult informal learning: (a) the learner’s need to know, (b) self-concept, (c) experience, (d) readiness to learn, (e) orientation to learn, and (f) motivation to learn (Knowles, Holton, & Swanson, 2012). Furthermore, this study examined cases through the lens of identity formation developed through informal music learning (Dabback, 2010; Douglas, 2011; Eaton, 2013; Green, 2011; Higgins, 2012a; Kruse, 2007; Taylor, 1987; and Tsugawa, 2009).

This study explored the hypothesis that informal music learning can be important in identity development in aging adult participatory musicians. Therefore, the development and maintenance of identity in older adult community musicians involved in participatory music making were scrutinized using theoretical perspectives centering on community music practices, lifelong informal learning processes, and adult learning theories.

As this was a qualitative study, generalities conveyed to other adult instrumental
music programs are inappropriate. The results of this study, however, may be considered in aggregate along with its limitations. As I was the sole collector of research, my personal biases, both known and unknown, may have affected the kind of data that were collected, how the data were coded, and interpretation of data.

As previously mentioned, I have had a prior relationship with two of the four ensembles researched in this study. I am a member of the TCB, having performed with the ensemble off-and-on since 1987. I have led previous research on SOWA for doctoral coursework at Boston University. Participants in these two ensembles were no strangers to me. I acted temporarily as a participant-researcher in all four ensembles. My shared past, along with mutual respect for the mission of these ensembles did, I believe, allowed for a richer dialogue and rapport with research participants.

**Conclusions**

This research focused on the creation and possible shifts in *social identity* and *role identity* within the context of participatory music making. Social identity theory deals mostly with “intergroup relations—that is, how people come to see themselves as members of one group/category…in comparison with another…and the consequences of this categorization,” (Stets & Burke, 2000, p. 226) whereas identity theory concerns itself mostly with what occurs when one takes a role within a group. Identity researchers focus on the “categorization of the self as an occupant of different *roles* in a social structure…” (Burke & Stets, 2009, p. 112). Furthermore, identity meanings can be created and changed (pp. 180–195). In this study identity *creation*, the development of an identity standard, occurred in these four ensembles through social learning and through direct
socialization, a more formal teaching of the situation.

Participants in this study were members of one or more of the ensembles. Social identities are based on a participant’s membership in a group, and so the particular social identities of interest for this study were as band members and musicians. Participants in this study created their social identities through social learning by modeling group behaviors and practices such as rehearsal structures, collaboration, camaraderie, humor, empathy, and professionalism. Direct socialization can be found in both formal and informal instruction, and communicates to the participant(s) what expectations there are to participation. Participants also created their identities through direct socialization, as seen in the formal instructional strategies of the TCB & SPSNHB ensembles, which rely on formal education practices. These included, among others, section seating, and a hierarchal relationship between conductor and participant.

Through participation in community music ensembles, study participants displayed role identities based on positions held within their ensembles. Positions included: participant, music-maker, drummer, clarinet player, music leader, and gig-master. Roles are attached to expectations within a social position. Expectations attached to roles for this study included: being a contributor (member of the community, collaborator), and being a professional (prepared, punctual, attending regularly).

Role identity theory states that individuals apply adopted meanings to themselves. The participants of this study did not all view themselves as musicians. They were all music-makers; however, each held a different meaning for the role of musician. Results showed that for some, the role of musician required a high quality of skill and experience
on a particular instrument. Results showed that some participants were not interested in practicing as much as they believed it would take to achieve this level of expertise. Some participants viewed community music as a hobby. Others focused on social activism (ARA & SOWA) or on inclusion/community (SOWA & SPSNHB) rather than primarily on music quality. Meanings for these roles may have been altered by participants’ previous experiences, such as a hiatus from playing, or by the nature of their respective ensembles—the inclusiveness of the ensemble or the perceived level or purpose of the ensemble (perhaps the perceived high-level of TCB allowed Richard and Kurt to believe they could achieve a level of musicianship more easily than in a less-experienced ensemble like SPSNHB). For TCB and SPSNHB participants, the” leader fullness” of the ensemble may have influenced participants’ expectations of the role of a musician (Interview, Lois Bowman, April 17, 2015).

As previously mentioned, a common struggle among community musicians is the self-reflection, “At what point do you get to call yourself a ‘musician’ and not feel like an imposter” (Goldman, 2014, p. 159)? Oliver Sachs, in his work *Musicophilia*, discusses this concept of skill in a section on atonality. He recounts a story of listening to a cantor at a local synagogue singing horribly off pitch. What perhaps made the singing even worse was the cantor’s infallibility.

He particularly fancied himself as a cantillator, and would embark on elaborate tonal excursions of a sort that require a very good ear, but he would get completely lost in these. When I complained discreetly to the rabbi one day about the cantor’s singing, I was told that he was a man of exemplary piety, and that he
did his best. I said I had no doubt of this, but that one could not have a tone-deaf cantor; this was, to any one musical, akin to having a clumsy surgeon. (Sachs, 2007, p. 100)

Put into the context of the practice of synagogue chanting, Sachs’ point is strengthened; for cantillation of the text of Scriptural lessons has musical elements that are “rigidly fixed” (Jewish Encyclopedia, para. 2). In addition, congregations attuned to the historical practice of cantillation could even discern a cantor’s teachers by the vocal characteristics and practices displayed (Jewish Encyclopedia, para. 5).

The participants for this case study were not performing in religious ceremonies, but it can be argued that historical musical past practices encourage a certain perfection or polish. Henry Kingsbury’s 1988 ethnographic study on musical selectivity argues the use of the term “talent” in Western musical circles “interprets musical expression in terms of the recruitment of an elite” (p. 79), in direct contradiction to someone considered “unmusical,” or “musically untalented…” (p. 74). John Blacking argues that the ethnographic notion of Western musical sophistication “brings about a degree of social exclusion; being a passive audience is the price that some must pay for membership in a superior society whose superiority is sustained by the exceptional abilities of a chosen few” (1973, p. 34).

In attaching ability to the idea of musical identity, our culture may limit participation in community music. Musical sophistication or talent is not the sole predicing factor for membership in TCB, SPSNHB, SOWA, or ARA. Participants in this study continue membership regardless of self-identification as a musician. The study
results confirm that the concept of musical identity remains directly linked to self-esteem and cultural norms.

Study results are consistent with previous research. The act of music-making can help shape identity (Tsugawa, 2009; Taylor, 2012). Musical identities can be constructed, reclaimed, or revised (Dabback, 2007). Kruse (2012) believes that self-esteem may lie at the root of community musician’s willingness to identify as a musician. Turino (2008) maintains that cultural and social norms can influence identity. Earlier studies showed that while some adult musicians identify themselves as a musician (Dabback, 2007); others may temper their musical identity with a qualifier: *amateur musician*, *band member*, or *music-maker* (Kruse, 2007; Taylor, 2012). Pitts (2005) found that many of the participants in her case study qualified their self-identity as a musician with the word *amateur*, perhaps due to uncertain self-perception or insecurity relating to the ensemble context.

Identity *changes* can occur as well (Burke & Stets, 2009, pp. 193–195). For members of these four ensembles, changes of an already existing identity included: (a) changes in situation, (b) identity conflicts, and (c) the presence of others. Changes can occur in role identities and social identities due to structural changes in the community music context. For example, Kurt and Richard described unease due to a lack of communication between the director and the clarinet section in regard to the selection and distribution of parts. Second, a change in context may further cause identity conflicts. “Role conflict and status inconsistency are examples of situations that may be interpreted as identity conflicts. Such conflicts between two identities may come about as a person
takes on new role identities” (p. 183). In ARA conflicts were evident in regards to changing roles. A participant may be a music-maker in one instance, and turn into a music-leader in another. Third, the presence of others is evident in every case. In Mead’s (1934) view, the self is “embedded in society and developed through communication and interaction with others” (Burke & Stets, 2009, p. 19). Members of these four cases experienced identity change through verification by themselves and of others.

The underlying question guiding this research was how does participatory music making contribute to the development and maintenance of identity in older adult community musicians? The seven participants in this case study developed musical, social, and group identity through participation in a community music ensemble. The results show that six participants self-identify as musicians; however, two of them hedged their responses, and five of the participants consider identity as a musician to be attached with ability. Most will only call themselves a musician if they qualify their response with a but: …I’m not very good; …I’m only a beginner; et cetera. They appreciated the social connections made through their ensembles. They believed that community music membership had opened doors to allow them to interact with other people with the same passion. For some, community music membership helped to build confidence through compliments. Participants believed that community music participation helped to energize social justice and community matters and events. Participation in community music also helped to maintain a passion for rhythm and music, maintain and refresh their knowledge of music, and maintain the joy in playing an instrument.

Community music participation developed self-satisfaction in playing music, and
in building memory. Study results are consistent with previous research by Hays and Minichiello (2005), who researched connections with music engagement and memory. “For many people, music was an essential way of communicating with others who had lost the ability to communicate effectively through language… Music could facilitate forms of communication and feelings of connection within relationships” (p. 443).

Harriett and Karin believed participation in music helped them gain memory ability.

Of particular interest are findings relating to diverse musical settings and diverse instructional models and their relationship to identity. Regardless of the setting (traditional versus nontraditional), participants in the four cases in this study spoke of the importance to their lives of participation in a community music ensemble. Nuances were evident in the characteristics, ideals, and values of each ensemble. For example, while participants from TCB valued a high level of musicianship, SPSNHB valued inclusivity and the welcome, and participants in SOWA and ARA valued the ability of their community music experience to energize a social justice or community event.

Participants valued the music, groove, and repertoire used in their respective ensemble.

In chapter 2, I compared closely-related music education studies that served as a foundation for this study (Dabback, 2007; Kruse, 2007; Tsugawa, 2009; Douglas, 2011; Taylor, 2012; and Eaton, 2013). Included in that chapter was a summary of what we had learned, and what we had not yet learned. Six questions were raised:

1. Does the type of ensemble (traditional versus nontraditional) impact identity development?

2. Does the type of instructional model (andragogy – heutagogy – hybrid – pedagogy) in
a community music ensemble impact identity development?

3. Does the perceived genre of musical literature impact identity development?

4. Will a qualitative study describe identity development any deeper/richer than a quantitative study such as Douglas (2011)?

5. Does amateurism impact identity development?

6. Does the quality of and inclusionary dogma within an ensemble (i.e. novice–amateur–select) impact identity development?

Answers to the above questions can be found below, including examples of the creation and changes to role and social identities for participants in this study.

Does the type of ensemble (traditional versus nontraditional) impact identity development?

Dabback (2007) and Taylor (2012) suggest that future research should investigate musician role identity using diverse community music ensembles. In order to answer this question, this case study investigated four diverse community music ensembles: TCB (traditional concert band); SPSNHB (New Horizons Band); SOWA (samba and dance ensemble); and ARA (social-justice street band). Regardless of the community music ensemble examined (traditional versus nontraditional), musical, social, and group identities developed. Further, identities were created and changed for each participant, regardless of the formal or nonformal structure of the ensemble.

Each type of community music ensemble impacted identity formation and maintenance differently. For example, differences were evident in direct socialization. In settings like TCB and SPSNHB that utilized more pedagogical instructional strategies,
direct socialization led to formal training about existing participation and performance expectations. Participants were told where to sit or stand, which part they would play, what music they would play, when the performance was, what performance attire would be, at what tempos music would be rehearsed and performed, etc. In settings like SOWA and ARA that utilized more andragogical instructional strategies, direct socialization led to less formal discussions regarding expectations. For example, in ARA, a collaborative approach was taken in regard to performance repertoire, instrumentation, attire, and direction. In both SOWA and ARA a rote method of musical instruction, dance, and performance rituals embraced a jovial, collaborative, easygoing approach.

Identity changes for participants occurred in all four cases due to the presence of others. Participants in ARA experienced extreme changes in their situations, with members taking on roles as music-leader or logistics organizer, and some TCB clarinet players experienced recurring changes in seating and parts. On the other hand, participants in SOWA had only slight changes to their situational contexts, and no evidence of changes in situation was seen in TCB. Participants in SOWA and ARA experienced regular identity conflicts through the changing roles of music-leader and the more collaborative, self-reliant approach of the ensembles. Identity conflicts were not evident in TCB and SPSNHB.

Does the type of instructional model (andragogy – heutagogy – hybrid – pedagogy) in a community music ensemble impact identity development?

Tsugawa (2009) suggested that observing conductors and teachers of senior adult music groups may benefit further study (p. 196). In order to answer this question, this
case study investigated four different community music instructional models: TCB (pedagogical model); SPSNHB (hybrid model: pedagogical with some andragogical aspects); SOWA (hybrid model: andragogical with some pedagogical aspects); and ARA (andragogical model).

While community music ensembles used different instructional models, members achieved musical, social, and group identity through participation. Regardless of the setting (traditional versus nontraditional), participants in the four cases in this study spoke of the importance to their lives of participation in a community music ensemble. Nuances were evident in the characteristics, ideals, and values of each ensemble. For example, while participants from TCB valued a high level of musicianship, SPSNHB valued inclusivity and the welcome, and participants in SOWA and ARA valued the ability of their community music experience to energize a social justice or community event. Participants valued the music, groove, and repertoire used in their respective ensemble.

Further, instructional models do impact changes to identity development. Identity creation through direct socialization varied with the diverse instructional models in each case. For example, direct socialization was more observable within cases with more formal, pedagogical instructional strategies (TCB & SPSNHB). The more formal learning model led to a clearer communication of the identity standards from the beginning. Direct socialization was less evident in less formal learning models (SOWA & ARA). In these cases informal instruction of standards and principles was found through collaboration, and often was infused with humor and recognition of equality in relationships and roles.
An earlier study by Kruse (2007) investigated desired learning styles among participants. His findings suggested while self-directed learning techniques are found to be beneficial, participants desired pedagogical delivery of instruction. “A majority of participants preferred teacher-centered, autocratic approaches and were not concerned with maintaining a democratic classroom” (pp. 169–170). “Andragogical implications were intimidating to some” (p. 169). Contrary to this result, findings for this study suggest that members of SPSNHB, SOWA, and ARA greatly value the collaboration and sense of community intertwined in a self-directed learning model. Veblen’s notion of “multiple learner/teacher relationships” (2008, p. 7) is also relevant, because self-directed learning may allow for participants to assume various roles or identities (e.g. student, leader, collaborator). Heutagogical learning was evident in SOWA through emailed video links and pdf performance notes resulting in enriched self-directed learning. ARA’s use of a rotating “gig-meister” also resulted in heutagogical learning as the volunteer leader chose music and performance characteristics to communicate to the ensemble.

Participants did reveal a level of frustration with regards to corrections of other participants, and suggested a preference for the current leader of their respective ensemble to absorb the main duties of correcting musical mistakes. They recognized that criticizing other players or even identifying mistakes may deter from the equalizing nature of the ensemble. This was frustrating to participants in this study, as they take great pride in the overall performance quality of their group. We learn from Burke and Stets (2009) that systematic identity changes can occur in several ways, one of which is through “negotiation and the presence of others” (pp. 180–188). The leaderless-ness of
ARA, and in some respects SOWA and SPSNHB allow participants to take on the role of leader. As mentioned above, participants experience identity change through these changes in situation and identity conflicts.

Finally, changes in identity creation were evident regarding social learning. The collaborative, demonstrative approaches to learning by SOWA and ARA led to identity creation, or as Turino puts it, “Social synchrony” (2008, p. 44). Members of SOWA and ARA routinely shared their rhythmic part with their neighbors, turning and passing-on their knowledge. They take great strides in collaboration with meetings after each rehearsal, and a rotating leadership process. Turino (2008) reveals:

In music and dance performance a higher level of attention is placed on rhythm and synchrony; participants are acutely aware of the groove and their relation to it and through it their relationship to other participants…Repetition of the rhythmic groove and predictable musical forms are essential to getting and staying in sync with others. Social synchrony is a crucial underpinning of feelings of social comfort, belonging, and identity. (pp. 43–44)

Does the perceived genre of musical literature impact identity development?

Earlier studies (Kruse 2007) suggested that repertoire does impact satisfactory musical experiences in community bands. The findings left unanswered whether community ensembles in other genres and with different hierarchal musical learning structures would suggest the same findings. Results of this study suggest that the type of repertoire does impact identity. A shared appreciation, value, and respect for repertoire can lead to camaraderie. Participants in this study usually enjoyed the music they were
making, regardless of whether or not they had influence over repertoire selection. For example, participants in TCB did not chose repertoire, neither did they choose the particular part in their section. But both participants expressed enjoyment in learning challenging music, and performing it with the band. Participants in SOWA express delight in the groove of Samba rhythms, and express a desire to share this groove with others. Social learning through shared camaraderie can lead to identity creation. The quality of the music or of the groove/rhythm holds participants longer and deeper.

Further, identity changes were evident through changes in situation, identity conflicts, and the presence of others. For example, veteran SOWA members like Karin and Harriett value the ability to add more variety and complexity to rhythms. Kurt and Matthew experience change for nearly every performance cycle through changes in seating and clarinet part assignments. Many participants in this study participate in other activities (e.g. golf, church, writing); but music impacts them differently. As Lois stated, “… if I’d gone to a book group once a week, which would have been a heavy-duty book [club] I suppose... I can’t imagine having the same camaraderie as I do with these people [ARA]” (Interview, Lois Bowman, April 17, 2015).

Will a qualitative study describe identity development any deeper/richer than a quantitative study such as Douglas (2011)?

In order to answer this question, this case study utilizes qualitative techniques to investigate participant perceptions. Douglas (2011) explored the psychological needs of New Horizons participants; however, his quantitative research design utilized a questionnaire. For example, Douglas’ 2011 survey data for New Horizons International
Music Association participants suggest that benefits to social life were listed at the bottom of responses. Contrary to qualitative studies by Dabback (2007) and Kruse (2007), survey responses indicated “contribution of music participation to family life” as the highest response when participants were asked for the benefits to music participation. “Contribution to the social life,” suggested by Dabback (2007) and Kruse (2007) as a primary motivation and contributing factor to identity, was listed as the lowest response (pp. 174–175).

The results for this study reveal benefits to participants’ social lives are more complex than one survey question may reveal. For example, in this study observations within SOWA and ARA demonstrate an integration of role and social identities. As discussed in Burke and Stets (2009), “Role-based identities and social-based identities are often fused” (p. 122). In SOWA and ARA, music-maker and music director are both social categories and roles within a social group. Further, the data in this study show that: six participants believe participation in community music helps to maintain their social life; five participants believe participation in community music helps to open doors to interact with other people with the same passion; one participant believes that participation in a community music ensemble builds confidence through compliments; and three participants identify community music membership with social justice. Through discussion, participants were able to share life experiences regarding music participation. Further probing and clarification of questions allowed participants a chance to share their voice. The result was deeper and richer answers toward complex questions. Music education philosophers suggest employing qualitative-research designs.
“Interpretative (or qualitative) approaches…hold that it is not only possible but necessary to investigate educational topics through forms of inquiry that employ holistic, personal, social, subjective, contextual, cultural, collaborative or consensual approaches” (Elliott, 2002, p. 88).

Finally, the question of self-identity was a challenge to all of the participants, as examining oneself is not always the easiest or natural thing to do. Their humility prevented a swift declaration of nearly any identities not already evident (man, woman, age). A quantitative questionnaire hardly seems sufficient in detailing participant outlooks. The complexities within a topic like identity development require deeper understanding necessitating descriptive, qualitative inquiry.

*Does amateurism impact identity development?*

In order to answer this question, this case study utilizes ethnographic techniques to investigate participant perceptions. Amateurism did impact identity development in participants of this case study. All four cases experienced changes in their identity through “mutual verification contexts…” (Burke & Stets, 2009, pp. 185–186). “Identity involves the partial selection of habits and attributes used to represent oneself and to others by oneself and by others; the emphasis on certain habits and traits is relative to specific situations” (Turino, 2008, p. 95). Through participation as a music-maker and membership within each ensemble, amateur members experienced identity change through verification by themselves and of others. For example, participants from SOWA describe a system of check and balances between members regarding musical learning which entails self-learning and mutual regard for a designated leader. All are balanced
with the firm principle that SOWA is inclusive of all, regardless of musical skill or prior experience. Amateurism is a tenet.

Regelski (2007) suggested that musical amateurism plays a role in one’s identity: “Musicking done in the spirit of amateuring becomes a significant part of one’s identity, of one’s deepest values, of who one ‘is’ and is always ‘becoming’ through continuing involvement” (p. 28). Amateur members experienced identity creation through varying means dependent upon the community music context: (a) Social Learning and (b) Direct socialization. Identity creation through social learning is associated with the modeling of behaviors and practices. Members shared common rehearsal structures and rituals. Members collaborated within their group, and shared a sense of camaraderie. Members exhibited a common appreciation and practice of empathy and humor. In Dabback’s (2007) study, camaraderie was noted as the greatest benefit to participation in the Rochester, NY New Horizons Band. Members of the ensemble used social connections to create new identities and gain a new purpose in life. Eaton’s (2013) study revealed a feeling of camaraderie and mutual respect described by community music string participants. Further, Tsugawa’s 2009 case study found camaraderie of group music making a primary motivation to continued membership.

Members for this study described a valued sense of professionalism in rehearsal practices and in performance. This encouraged camaraderie and further strengthened purpose for participation. Taylor’s (2012) study suggested that dedicated members of a community band can share characteristics of professionals. “Whether called ‘musicians,’ ‘music-makers,’ or band members, the members of the band [New Orleans Concert] band
exhibited the characteristics identified by Stebbins (1977) as being evident in both amateurs and professionals: confidence, perseverance, continuance commitment, preparedness, and self-conception” (Taylor, 2012, p. 118). Results from this study suggest that members of all four cases show these same characteristics of professionalism.

Identity creation through direct socialization varied with the diverse instructional models in each case. For example, direct socialization was more observable within cases with more formal, pedagogical instructional strategies (TCB & SPSNHB). The more formal learning model led to a clearer communication of the identity standards from the beginning. Direct socialization was less evident in less formal learning models (SOWA & ARA). In these cases informal instruction of standards and principles was found through collaboration, and often was infused with humor and recognition of equality in relationships and roles.

*Does the quality of and inclusionary dogma within an ensemble (i.e. novice–amateur–select) impact identity development?*

In order to answer this question, this case study investigates four diverse models. In the TCB, participants were selected by their director. SPSNHB, SOWA, and ARA welcome all including beginners. Results from this study show that the quality of and inclusionary dogma within an ensemble does impact identity development. While each of the four cases in this study valued performances of the highest quality, the participatory dogma within each is highly varied. For example, TCB members are chosen by their director. The initial role identity is surely different for TCB members than within an
inclusionary model like SPSNHB, SOWA, and ARA. TCB members come to rehearsal as a pseudo professional, and expect a level of proficiency within the ensemble. It can be argued that their musical identity can be codified by inclusion in a select ensemble. Identity was developed differently by members of the other ensembles. For example, Members of SOWA and ARA created an identity of music leader and music-maker through collaboration within their ensemble. Members of SPSNHB created an identity through direct socialization, seeing their leader as an educator. All three inclusionary models developed identity through social learning, the modeling of behavior and practices of each group. Turino shares,

Participatory values place a priority on performing in ways that invite participation, even if this might limit a given performer’s desire for personal expression or experimentation.” “…the success of a performance is more importantly judged by the degree and intensity of participation than by some abstracted assessment of the musical sound quality. (2008, p. 33)

Participants in these four cases struggled to balance their participatory values with inclusion. But their social identities built through collective performance outweighed their abstract notion of a perfect performance. As earlier studies suggested (Dabback, 2007; Tsugawa, 2009; Eaton, 2013), a mutually beneficial ethos, camaraderie, and sense of humor in regard to musical interactions between members and conductors can serve as a foundation for continued membership in adult music ensembles. This study shows that all four community music contexts, regardless of their inclusionary dogma, can be important in developing identity.
Implications for Practice

Music educators could be trained in diverse musical offerings.

I have employed the term *diverse* to identify a purposeful and diverse example of representative cases for this study. I also used the term *diverse* to describe alternative and non-western music offerings, such as guitar ensembles, samba bands, or mariachi. A *diverse* ensemble offering would be a contrast to traditional band, orchestra, and choir offerings represented by many school settings. Dabback (2007) and Taylor (2012) suggested that future research should investigate musician role identity using diverse community music ensembles. In order to answer this question, this case study investigated four diverse community music ensembles: TCB (traditional concert band); SPSNHB (New Horizons Band); SOWA (samba and dance ensemble); and ARA (social-justice street band). Regardless of the community music ensemble examined (traditional versus nontraditional), musical, social, and group identities developed. Further, identities were created and changed for each participant, regardless of the formal or nonformal structure of the ensemble.

As evidenced by this study, adults are participating in a wide array of community music ensembles. “Much more extensive training in non-western and popular music styles is now occurring in teacher education programs in some other countries” (Wang & Humphreys, 2009, p. 28). Further, Wang and Humphreys (2009) believe music education programs should encourage students to satisfy part of their music instruction on a second non-western instrument. “Allowing American pre-service music education students to satisfy a portion of their ensemble requirements through participation in performance
ensembles that specialize in non-western or popular musics would provide more multicultural balance to the curriculum” (p. 28). As stated in chapter 1, research by Hess (2010) suggested musical, psychological, and social motivations for membership in an alternative ensemble.

Music education programs in the United States primarily focus on traditional, western musics. Wang and Humphreys (2009) argue that for university-based music curriculums, “…the current curriculum is clearly inadequate for future music educators in the realm of multicultural and popular music…” (p. 30). Music educators could be trained in alternative musics to increase membership in the arts in schools. In addition to the usual course offerings of western and European masters, music education training programs could offer instruction in diverse ensembles; contemporary music; and ethnic ensembles. Music educator organizations such as NAfME could regularly offer trainings in diverse musics. State and national certification institutions like NBPTS could increase educational certifications and requirements in diverse musics. American music educators could do well to learn from our colleagues in places like England, where a broad array of musical education offerings are on display during the school day (Garofalo, 2012). The Musical Futures program is an informal music “national school-based curriculum…” involving “more than 1500 students in 21 schools” (pp. 284–285). Students involved in this program were polled as to their preferences for formal or informal music approaches. Preferences for an informal music approach to music education ran from “90–97 percent” (p. 285; Green, 2008).
Schools could offer a wider diversity of music offerings, including formal and informal contexts.

The vast majority of musical offerings in American schools are band, orchestra, and choir. Offering only these choices limits students who may not have an interest in these genres of music. Furthermore, many children simply cannot afford the expense of acquiring and repairing an expensive instrument. Schools could offer a wider array of musical offerings: from guitar clubs; to rock bands; mariachi; and ethnic percussion. With increased participation and attachment to music, chances for future community music participation may increase.

Persons with multiple and varied types of music experiences presumably have stronger foundational skills to support the satisfaction of psychological needs and sustained participation than do persons with limited music experiences. Furthermore, because persons seem to seek out experiences similar to past experiences, those with multiple and varied past experiences presumably have a greater number of options in which to participate as adults than persons with limited experiences. (Douglas, 2011, p. 189)

Music educators need to “increase the availability of appropriate entry points for music education” (Coffman, 2002a, p. 206). These diverse offerings may increase the number of adult participants in community music offerings.
Music researchers could further investigate the impact of diverse musical offerings to community music participants

The vast majority of research into community music education relies on western and formal musical offerings. Community music participants are already involved in diverse musical offerings. For example, drum and dance ensembles like SOWA, and social-justice street bands like ARA can be found in many American cities. HONK!Fest alone has been attended by more than 50 bands as of 2015. While Garofalo has begun an important conversation surrounding HONK! Pedagogy, and Green has shared the successes around the Musical Futures program in England, the thousands of participants choosing to participate would seem to be a ripe environment for future research. Music researchers could widen their scope of investigation to include all community music participants.

Music educators could be trained in both pedagogical and andragogical learning models

As evidenced by participants of this case study, community music participants may benefit from a diversity of instructional models. The majority of instruction in band, orchestra, and choir is formal in nature, and highly pedagogical. Informal environments consist mostly of self-directed learning, and make up the majority of adult training (Brookfield, 1986; Coffman, 2002a). Future research into instructional models in music education could continue that of Kruse (2007; 2009). In teaching music, “it is possible that the hallmarks of andragogy are merely examples of good teaching, and that its precepts could potentially provide students with enriched contextual relevance, improved critical thinking, enhanced musicianship, and heightened self-directedness” (Kruse, 2007,
Music educators could be trained in both pedagogical and andragogical concepts, to allow for an array of learning styles.

Suggestions for Future Research

Race/economics in community music

An unreported fact in my research was that, despite participants drawn from an increasingly racially and economically-diverse region of western Washington, the great majority of participants in the four cases of community music were white, and affluent. Future study into race and economics, building upon previous studies by Bergonzi and Smith (1996), may benefit future participation in community music ensembles. Questions to the overall hospitality and welcome of a community music ensemble may be important to the longevity and impact of community music.

What, if any, potential health benefits may exist through community music participation?

Coffman and Adamek (1999) found that participation in an instrumental ensemble heightened participant’s perceived quality of life and feelings of wellbeing. Kruse’s (2007) research demonstrate “the many roles music plays in enriching the quality of life among adult learners” (2007, p. 16). Research such as MacDonald, Kreutz, and Mitchell (2012) discusses music, health, and wellbeing as a “multidisciplinary interest” (p. 4). Future research, such as the UCSF study on potential health benefits of community choirs (Fernandez, 2013); or the Sounds of Intent research investigating and promoting musical development of children and young people with learning difficulties (“Sounds of Intent 2015”) may shed further light on implications to aging adult community music participants.
Who decides if someone is a musician?

Research by Dabback (2007), Kruse (2007, 2012), Taylor (2012), and this study have shown us that community musicians may be hesitant to identify as a musician. But who decides if one is a musician? Mottier contemplates the challenges in describing “an abstract art form such as music,” by titling his essay in part, “Talking about music is like dancing about architecture…” (2009). Turino (2008) maintains that cultural and societal norms can influence identity. Do community musicians from other areas find it easier to identify as a musician? Is it easier to identify as a musician if community music participants are restarting, or starting new? Future research may shed light on these questions. Further enlightenment and understanding of the highly charged term musician may allow music educators to broaden participation.

Further qualitative study of diverse community music ensembles

Six prior studies served as a relevant foundation to this study: Dabback, 2007; Kruse, 2007; Tsugawa, 2009; Douglas, 2011; Taylor, 2012; and Eaton, 2013. All but Douglas (2011) were qualitative in design. Music education philosophers suggest employing qualitative-research designs (Elliott, 2002). In this study, the question of self-identity was a challenge to all of the participants, as examining oneself is not always the easiest or natural thing to do. Their humility prevented a swift declaration of nearly any identities not already evident (man, woman, age). A quantitative questionnaire hardly seems sufficient in detailing participant outlooks. The complexities within diverse community music ensembles also require deeper understanding necessitating descriptive, qualitative inquiry.
Final Thoughts

To conclude, this ethnographic research examines the way in which social structure impacts identity. Community music models may impact a change in identity. Results from this study suggest that community music participants in diverse settings identify as musicians; although many attach quality to the role. To many participants, a social position of music-maker would be more appropriate. In Taylor (2012) results also showed an aversion of community music participants to a self-identity to the role of musician. However, like Taylor, participants in this study “appeared to have incorporated the meanings and expectations of the role of musician without assuming the title” (Taylor, 2012, p. 120). To this point I would add that participants in this study clearly were community musicians. They were dedicated to the ensembles, attended rehearsals and performances, and in many cases were leaders of their respective groups. But they did not all, and perhaps may never, identify as a musician.

Turino (2008) maintains that cultural and social norms are key to identity. “Social groups define what is beautiful—in a singing voice or a body—and people often develop their capabilities to match that which is socially valued as much as they can” (p. 96). He adds, “In the United States it is commonly believed that musical talent is innate and that people either are or are not ‘musical’” (p. 97). As mentioned earlier, the question of self-identity was a challenge to all of the participants, as examining oneself is not always the easiest or natural thing to do. Their modesty prevented a swift declaration of nearly any identities not already evident (man, woman, age). Further, identity can involve comparing oneself to another. For aging community music participants with years of musical
experiences (both passive and operating), is it any wonder participants find it difficult to identify as a musician? Nevertheless, the drive for these participants to participate in community music remains resolute.

When I reread my study participant responses I was reminded that other identities can be bound in hierarchy or skill. For example, am I a teacher? Yes, as I have 25 years of experience teaching. Am I a parent? Yes, I have two lovely children. Am I a researcher? Yes, as I have conducted this and several smaller research studies, and I regularly read journals and dissertations related to community music. However, some identities can carry a value judgment; a subjective appraisal often attached to an agent. One example is scholar. As a researcher I am hesitant to declare myself a scholar, as I am confident there are leaders in the field of community music far more learned than I. I am also aware that in practice, the word scholar contextually and culturally can be seen attached to young American elementary-aged children, or even stamped upon preschool graduates festooned in cap and gown. Do I identify as a writer? This is a harder question to answer, as, like music, the term writer is weighed down culturally and contextually by value. Surely I write, as I have found myself near the end of this dissertation. But to identify as a writer I find myself concerned with a secondary thought; am I any good? Identity in music can be similar.

Regelski (2004) states, “music education in all forms will benefit from returning to a curriculum of music as ‘doing’—to a curriculum of musicking of various kinds that is mindful of music’s social conditions, criteria, and consequences” (p. 25). As music educators we must offer enough freedom of participation to educate our students that the
act of music participation is the key. As the proverb goes, we must meet people where they are, not where we want them to be. A process equal to—and perhaps more important than—performance.
APPENDIX A INTERVIEW QUESTIONS

   
   1.1. When did you begin to learn to play the instrument you are playing in this ensemble (Tsugawa, 2009, p. 223; Taylor, 2012, p. 56; Eaton, 2013, p. 261)?
   1.2. Do you play other instruments (Tsugawa, 2009, p. 223)?
   1.3. Was there a time in your life that you did not play your instrument (Tsugawa, 2009, p. 223; Eaton, 2013, p. 261)?
      1.3.1. Could you tell me why you stopped playing your instrument (Tsugawa, 2009, p. 223)?
   1.4. How long have you owned your instrument (Tsugawa, 2009, p. 223; Eaton, 2013, p. 261)?
      1.4.1. Do you like how it plays (Dabback, 2007, p. 157; Tsugawa, 2009, p. 223)?

2. **Tell me about your family** (Tsugawa, 2009, p. 223; Eaton, 2013, p. 262).
   
   2.1. Do/did your children/grandchildren/great-grandchildren play a musical instrument (Tsugawa, 2009, p. 223; Eaton, 2013, p. 262)?
   2.2. What do your children/grandchildren/great-grandchildren think of you playing in the band/ensemble (Tsugawa, 2009, p. 223; Eaton, 2013, p. 262)?
   2.3. Do they come to your concerts (Tsugawa, 2009, p. 223)?
   2.4. Share with me what they have said to you after concerts (Tsugawa, 2009, p. 223).

   
   3.1. How long have you been a member of the band/ensemble (Dabback, 2007, p. 157; Tsugawa, 2009, p. 223)?
   3.2. How did you hear about the band/ensemble (Tsugawa, 2009, p. 223)?
   3.3. Share with me your first day in the band/ensemble (Tsugawa, 2009, p. 223).

4 **Tell me about your friendship and relationships in the band/ensemble** (Tsugawa, 2009, p. 223).

5 **Do you identify as a musician** (Dabback, 2007, p. 159; Kruse, 2007, p. 197; Taylor, 2012, p. 56; Eaton, 2013, p. 262)?
   
   5.1. How would you describe your musical self to others (Taylor, 2012, p. 56)?
   5.2. How important is it to you to be identified as a musician?
5.3. What other roles would you identify yourself to others (Dabback, 2007, p. 157; Taylor, 2012, p. 56)?

6 Describe the role music making plays in your life (Dabback, 2007, p. 159; Tsugawa, 200, p. 223; Taylor, 2012, p. 56; and Eaton, 2013, p. 262).

   6.1. Do you play in other community music ensembles (Eaton, 2013, p. 261)?
   6.2. What level would you describe your playing is (Amateur…professional) (Taylor, 2012, p. 56) (Eaton, 2013, p. 262)?
   6.3. Describe how important the following are to you: (a) the music; (b) the act of music-making; (c) the social nature of making music (Dabback, 2007, p. 159; Taylor, 2012, p. 56).
   6.4. Was it difficult picking up your instrument again? If so, explain what was difficult. (Tsugawa, 2009, p. 223).

7 How would you describe your level of commitment to the band/ensemble (Tsugawa, 2009, p. 24; Taylor, 2012, p. 56)?

   7.1. Does playing in the band/ensemble provide you with something different than other activities?
   7.2. What do you like most about playing (Tsugawa, 2009, p. 224)?
   7.3. What causes you to continue membership in the band/ensemble?

8 Tell me about your past career or occupation (Tsugawa, 2009, p. 223).

   8.1. When did you retire?
   8.2. What did you do as a career (Tsugawa, 2009, p. 223)?
   8.3. Tell me about the transition process going from employed to retired.

9 Do you have any personal stories or experiences you would like to share with me regarding past membership in the band/ensemble (Tsugawa, 2009, p. 224)?
APPENDIX B THEMES

1. Musical identity development:
   a. Am I a Musician? [Dyer Data]

2. Social connections
   a. Maintains the social life of older adult musicians [Dyer Data and PCC Analysis]
   b. Opens doors to interact with other people with the same passion [Dyer Data and PCC Analysis]
   c. Builds confidence through compliments [Dyer Data and PCC Analysis]
   d. Social Justice [DYER DATA]
   e. Community
      i. Kruse (2007) A priori themes: camaraderie; being part of a music community

3. Participatory discrepancies
   a. Maintains the passion for rhythm and music [Dyer Data and PCC Analysis]
      i. Tsugawa (2009) A Priori theme: music making as a learning process rather than an objective

4. Purpose
   a. Maintains and refreshes the knowledge of music [Dyer Data and PCC Analysis]
   b. Maintains the fun in playing instruments [Dyer Data and PCC Analysis]
      i. Quality of repertoire [DYER DATA]
      ii. Enjoyment playing particular style [DYER DATA]
   c. Develops self-satisfaction in playing music [Dyer Data and PCC Analysis]
   d. Practices great memory ability [Dyer Data and PCC Analysis]

5. Does a director really make a difference?
   a. [Dyer Data]
      i. Pedagogical model: TCB
      ii. Hybrid model (pedagogical with some andragogical aspects): SPSNHB
iii. Hybrid model (andragogical with some pedagogical aspects):
   SOWA

iv. Andragogical model: ARA


c. Kruse (2007) A priori themes: *power sharing; connections linking pedagogy and andragogy*

d. Tsugawa (2009) A priori themes: *preferred attributes of conductor-teacher effectiveness; self-directed learning*
APPENDIX C IRB CERTIFICATE OF APPROVAL

Boston University Charles River Campus Institutional Review Board
25 Buick Street
Room 157
Boston, Massachusetts 02215
T 617-358-6115
www.bu.edu/irb

Notification of IRB Review: Exemption Request

December 16, 2014

William Dyer
Doctoral Student
College of Fine Arts
School of Music Education

Protocol Title: Development and Maintenance of Identity in Adult Recreational Music Participants
Protocol #: 3681X
Funding Agency: Unfunded
IRB Review Type: Exempt (2)

Dear Mr. Dyer:

On 12/16/14, the IRB determined that the above-referenced protocol meets the criteria for exemption in accordance with CFR 46.101(b) (2). This study concerns identity development and maintenance in the emerging field of community music. Through case studies with four performing groups, 12 current members will be interviewed. Data will also be gathered via rehearsal observations, participant-observations during performances, audio recordings, informal conversations, and a collection of artifacts. The exempt determination includes the use of a recruitment letter, informed consent form, interview guide and letters to the ensembles.

Additional review of this study is not needed unless changes are made to the current version of the study. Any changes to the current protocol must be reported and reviewed by the IRB. If you have any changes, please submit the Clarification Form located at http://www.bu.edu/irb. No changes can be implemented until they have been reviewed by the IRB.

In approximately six months, you will receive an inquiry from the IRB to ascertain whether your study still meets the requirements for exempt review.

If you have any questions, please contact me at 617-358-6117.

Sincerely,

Ed Szakutak
Senior IRB Analyst
Charles River Campus IRB

cc: Professor Don Coffman, University of Miami
APPENDIX D LETTER OF SUPPORT TO CONDUCT RESEARCH: ARA

To Whom It May Concern,

I am the director of music at Grays Harbor College, in Aberdeen, Washington, and a DMA candidate at Boston University. As part of my dissertation I am conducting research into the development and maintenance of identity in adult community music participants. I would like to request permission to have the Artesian Rumble Arkestra and its members serve as participants in this case study. The study will begin in January 2015, and continue through April 2015. Other participants in this case study will be members of the Tacoma Concert Band, the South Puget Sound New Horizons Band, and Samba OlyWA.

The research will include: multiple observations of rehearsals and concerts; review of the organization’s documents (where pertinent) including but not limited to mission statement, by-laws, concert programs, and website; and individual interviews with a minimum of three members. Each interview participant will be provided written information about the study and will be asked to sign a letter of consent before the interview can begin. I intend to have the interviews completed by March 2015. Observations will not disturb the operations of the ensemble and will occur at regularly scheduled rehearsals and concerts between January 2015 and March 2015.

Participants will not be compensated and may choose to not participate or to withdraw from the study at any time without penalty. Results from this study may be published, but no names or identifying information will be included in the publication. Participant inquiry will remain confidential.

I have sought approval for this research through the Institutional Review Board at Boston University. The study will not begin until permission has been granted.

I seek first your permission, answering questions, serving as a voice for the ensemble, and forwarding pertinent information to the music director of your ensemble. Secondly, I ask your help in confirming the names of the board of directors (if pertinent) so that I might obtain a letter of support.

Lastly, if granted permission, I would appreciate your music director’s help in choosing three interview participants. Representative participants to use for my study should meet the following parameters: retired, yet not continuing music as an extension of a past music career (i.e. retired music teacher); diversity of ability; diversity of musical experience; and a diversity of ensemble experience.

Thank you for considering this request. I am excited to utilize the many talents within Artesian Rumble Arkestra and celebrate its history with this study and potential
publication. I look forward to working with the ensemble on this project. Please feel free to contact me with any questions or concerns.

Sincerely,

William L. Dyer
DMA Candidate, College of Fine Arts
Boston University
APPENDIX E LETTER OF SUPPORT TO CONDUCT RESEARCH: TCB

Dear Matt,

I hope you are well.

As we discussed previously this fall, I am beginning my dissertation to satisfy the final requirements for my DMA through Boston University. As part of my dissertation I am conducting research into the development and maintenance of identity in adult community music participants. I would like to request permission to have the Tacoma Concert Band and its members serve as participants in this case study. The study will begin in January 2015, and continue through April 2015. Other participants in this case study will be members of the Artesian Rumble Arkestra, the South Puget Sound New Horizons Band, and Samba OlyWA.

The research will include: multiple observations of rehearsals and concerts; review of the organization’s documents (where pertinent) including but not limited to mission statement, by-laws, concert programs, and website; and individual interviews with a minimum of three members. Each interview participant will be provided written information about the study and will be asked to sign a letter of consent before the interview can begin. I intend to have the interviews completed by March 2015. Observations will not disturb the operations of the ensemble and will occur at regularly scheduled rehearsals and concerts between January 2015 and March 2015.

Participants will not be compensated and may choose to not participate or to withdraw from the study at any time without penalty. Results from this study may be published, but no names or identifying information will be included in the publication. Participant inquiry will remain confidential.

I have sought approval for this research through the Institutional Review Board at Boston University. The study will not begin until permission has been granted.

I seek first your permission, answering questions, and serving as a voice for the ensemble. Secondly, I ask your help in confirming the names of the board of directors so that I might obtain a letter of support.

Lastly, if granted permission, I would appreciate your help in choosing three interview participants. Representative participants to use for my study should meet the following parameters: retired, yet not continuing music as an extension of a past music career (i.e. retired music teacher); diversity of ability; diversity of musical experience; and a diversity of ensemble experience.

Thank you for considering this request. I am excited to utilize the many talents within the Tacoma Concert Band and celebrate its history with this study and potential
publication. I look forward to working with the ensemble on this project. Please feel free to contact me with any questions or concerns.

Sincerely,

William L. Dyer
DMA Candidate, College of Fine Arts
Boston University
APPENDIX F LETTER OF SUPPORT TO CONDUCT RESEARCH: SPSNHB

Dear Bailey Michelson-Devonshire,

I am the director of music at Grays Harbor College, in Aberdeen, Washington, and a DMA candidate at Boston University. As part of my dissertation I am conducting research into the development and maintenance of identity in adult community music participants. I would like to request permission to have the South Puget Sound New Horizons Band and its members serve as participants in this case study. The study will begin in January 2015, and continue through April 2015. Other participants in this case study will be members of the Tacoma Concert Band, the Artesian Rumble Arkestra, and Samba OlyWA.

The research will include: multiple observations of rehearsals and concerts; review of the organization’s documents (where pertinent) including but not limited to mission statement, by-laws, concert programs, and website; and individual interviews with a minimum of three members. Each interview participant will be provided written information about the study and will be asked to sign a letter of consent before the interview can begin. I intend to have the interviews completed by March 2015. Observations will not disturb the operations of the ensemble and will occur at regularly scheduled rehearsals and concerts between January 2015 and March 2015.

Participants will not be compensated and may choose to not participate or to withdraw from the study at any time without penalty. Results from this study may be published, but no names or identifying information will be included in the publication. Participant inquiry will remain confidential.

I have sought approval for this research through the Institutional Review Board at Boston University. The study will not begin until permission has been granted.

I seek first your permission, answering questions, serving as a voice for the ensemble, and forwarding pertinent information to the music director of your ensemble. Secondly, I ask your help in confirming the names of the board of directors (if pertinent) so that I might obtain a letter of support.

Lastly, if granted permission, I would appreciate your music director’s help in choosing three interview participants. Representative participants to use for my study should meet the following parameters: retired, yet not continuing music as an extension of a past music career (i.e. retired music teacher); diversity of ability; diversity of musical experience; and a diversity of ensemble experience.

Thank you for considering this request. I am excited to utilize the many talents within the South Puget Sound New Horizons Band and celebrate its history with this study and
potential publication. I look forward to working with the ensemble on this project. Please feel free to contact me with any questions or concerns.

Sincerely,

William L. Dyer
DMA Candidate, College of Fine Arts
Boston University
APPENDIX G LETTER OF SUPPORT TO CONDUCT RESEARCH: SOWA

Dear Ms. Johansson,

I am the director of music at Grays Harbor College, in Aberdeen, Washington, and a DMA candidate at Boston University. As part of my dissertation I am conducting research into the development and maintenance of identity in adult community music participants. I would like to request permission to have Samba OlyWA and its members serve as participants in this case study. The study will begin in January 2015, and continue through April 2015. Other participants in this case study will be members of the Tacoma Concert Band, the South Puget Sound New Horizons Band, and the Artesian Rumble Arkestra.

The research will include: multiple observations of rehearsals and concerts; review of the organization’s documents (where pertinent) including but not limited to mission statement, by-laws, concert programs, and website; and individual interviews with a minimum of three members. Each interview participant will be provided written information about the study and will be asked to sign a letter of consent before the interview can begin. I intend to have the interviews completed by March 2015. Observations will not disturb the operations of the ensemble and will occur at regularly scheduled rehearsals and concerts between January 2015 and March 2015.

Participants will not be compensated and may choose to not participate or to withdraw from the study at any time without penalty. Results from this study may be published, but no names or identifying information will be included in the publication. Participant inquiry will remain confidential.

I have sought approval for this research through the Institutional Review Board at Boston University. The study will not begin until permission has been granted.

I seek first your permission, answering questions, serving as a voice for the ensemble, and forwarding pertinent information to the music director of your ensemble. Secondly, I ask your help in confirming the names of the board of directors so that I might obtain a letter of support.

Lastly, if granted permission, I would appreciate your music director’s help in choosing three interview participants. Representative participants to use for my study should meet the following parameters: retired, yet not continuing music as an extension of a past music career (i.e. retired music teacher); diversity of ability; diversity of musical experience; and a diversity of ensemble experience.

Thank you for considering this request. I am excited to utilize the many talents within
Samba OlyWA and celebrate its history with this study and potential publication. I look forward to working with the ensemble on this project. Please feel free to contact me with any questions or concerns.

Sincerely,

William L. Dyer
DMA Candidate, College of Fine Arts
Boston University
APPENDIX H CONSENT FORM BOSTON UNIVERSITY IRB

| Protocol Title: Development and maintenance of identity in aging community music participants |
| Principal Investigator: William L. Dyer |
| Description of Subject Population: Adult community Musicians |
| Version Date: December 15, 2014 |

Introduction

Please read this form carefully. The purpose of this form is to provide you with important information about taking part in a research study. If any of the statements or words in this form is unclear, please let us know. We would be happy to answer any questions.

If you have any questions about the research or any portion of this form, please ask. Taking part in this research study is up to you. If you decide to take part in this research study we will ask you to sign this form. We will give you a copy of the signed form.

The person in charge of this study is William L. Dyer. The faculty advisor for the study is Don D. Coffman, Ph.D. The principle investigator, William L. Dyer, can be reached at (360) 533-3664, or wldmld@msn.com. Don. D Coffman, The faculty advisor for this study, can be reached at (305) 284-6252, or d.coffman1@miami.edu. We will refer to William L. Dyer as the “researcher” throughout this form.

Why is this study being done?

The purpose of this study is to investigate how participatory music making may contribute to the development and maintenance of identity in older adult community musicians.

We are asking you to take part in this study because you have been identified by your music director as a person meeting the following parameters: musician; retired, yet not continuing music as an extension of a past music career (i.e. retired band director); diversity of ability; diversity of musical experience; and a diversity of ensemble experience.

This study is being conducted as part of the principle investigator’s dissertation research.
How long will I take part in this research study?

We expect that you will be in this research study for a total of three months. During this time, the researcher will visit you for an interview at a mutually desired location (e.g. home, coffee shop, rehearsal venue). The researcher may ask to meet again for a follow-up interview. The researcher may complete a data-check with you to strengthen dependability of the research.

What will happen if I take part in this research study?

If you agree to take part in this study, we will ask you to sign the consent form before we do any study procedures.

Prior to the first study visit, research data will be gathered through observations of rehearsals and/or performances, and through informal conversations. It is anticipated these observations and informal conversations will not require additional time away from your rehearsal, and may be completed during breaks, set-up, or clean-up. All subject data will be cross-checked by participants.

Study Visit 1

Visit 1 will take about one hour to complete. At this visit, we will ask you to do the following:

- Participate in an interview answering questions related to your prior experiences in music, current ensemble experiences, and prior work experience.

Study Visit 2

Visit 2 will take about thirty minutes to complete. At this visit, we will ask you to do the following:

- Participate in a follow-up interview further developing answers provided in the first interview. For example, a follow-up interview may be asked if particular themes arise after initial interviews, prompting additional questions. You will be informed via email if a second interview will be necessary.

Study Visit 3

Visit 3 will take about thirty minutes to complete. At this visit, we will ask you to do the following:

- Participate in a data-check, reviewing and potentially amending transcribed interview data from the interview(s).
Audiotaping

We would like to audio record your interview(s) during this study. If you are audio recorded it will be possible to identify you in the audio. We will store these recordings in a password-protected computer and only the principle investigator will be able to access the recordings. We will label these recordings with a code instead of your name. The key to the code connects your name to your recording. The researcher will keep the key to the code in a password-protected computer/locked file, for no less than seven years.

Do you agree to let us audio record you during this study?

_____YES  ______NO  ______INITIALS

How Will You Keep My Study Records Confidential?

We will keep the records of this study confidential by storing Data within a password-protected account. For analysis, data will be exported to a software package, such as Word, and made available to appropriate study staff. Personal identification data will be separated from data used for analysis. We will make every effort to keep your records confidential. However, there are times when federal or state law requires the disclosure of your records.

The following people or groups may review your study records for purposes such as quality control or safety:

- The Researcher and any member of his research team
- The Institutional Review Board at Boston University. The Institutional Review Board is a group of people who review human research studies for safety and protection of people who take part in the studies.
- Federal and state agencies that oversee or review research

The study data will be stored in a password-protected computer.

The results of this research study may be published or used for teaching. We will not put identifiable information on data that are used for these purposes.

Study Participation

Taking part in this study is your choice. You are free not to take part or to withdraw at any time for any reason. No matter what you decide, there will be no penalty or loss of benefit to which you are entitled. If you decide to withdraw from this study, the information that you have already provided will be kept confidential.
Risks of Completing Tasks

You may get tired during the tasks. You can rest at any time. You may be uncomfortable with some of the questions and topics we will ask about. You do not have to answer any questions that make you feel uncomfortable.

Loss of Confidentiality

The main risk of allowing us to use and store your information for research is a potential loss of privacy. We will protect your privacy by labeling your information with a code and keeping the key to the code in a password-protected computer.

Are There Any Benefits From Being In This Research Study?

There are no benefits to you from taking part in this research. Others may benefit in the future from the information that is learned in this study.

Will I Get Paid For Taking In This Research Study?

We will not pay you for taking part in this study.

Will It Cost Me To Take Part In This Research Study?

There are no costs to you for taking part in this research study.

If I have any questions or concerns about this research study, who can I talk to?

You can call us between 9 AM & 3 PM (PDT) with any concerns or questions. Our telephone numbers are listed below:

Principal Investigator: William L. Dyer: (360) 533-3664

Faculty Advisor: Don D. Coffman, Ph.D.: (305) 284-6252

If you have questions about your rights as a research subject or want to speak with someone independent of the research team, you may contact the Boston University IRB directly at (617) 358-6115.
Statement of Consent

I have read the information in this consent form including risks and possible benefits. I have been given the chance to ask questions. My questions have been answered to my satisfaction, and I agree to participate in the study.

SIGNATURE

______________________________________
Name of Subject

______________________________________
Signature of Subject  Date

I have explained the research to the subject and answered all his/her questions. I will give a copy of the signed consent form to the subject.

________________________________________
Name of Person Obtaining Consent

________________________________________
Signature of Person Obtaining Consent  Date
APPENDIX I PARTICIPANT RECRUITMENT LETTER

To Whom It May Concern,

I am a DMA candidate at Boston University. As part of my dissertation I am conducting research into the development and maintenance of identity in adult community music participants. The purpose of this study is to investigate how participatory music making may contribute to the development and maintenance of identity in older adult community musicians.

I am asking you to take part in this study because you have been identified by your music director as a representative participant meeting the following parameters: musician; retired, yet not continuing music as an extension of a past music career (i.e. retired band director); diversity of ability; diversity of musical experience; and a diversity of ensemble experience.

I expect that you will be in this research study for a total of three months. During this time, I will visit you for an interview at a mutually desired location (e.g. home, coffee shop, rehearsal venue). The first interview is anticipated to take no more than one hour. I may ask to meet again for a follow-up interview. The second interview is anticipated to take no more than thirty minutes. I may also complete a data-check with you to strengthen dependability of the research. The data-check is anticipated to take no more than thirty minutes.

Participants will not be compensated and may choose to not participate or to withdraw from the study at any time without penalty. Results from this study may be published, but no names or identifying information will be included in the publication. Participant inquiry will remain confidential.

If you agree to take part in this study, please reply via email so that I may call you to discuss the project further. I ask you to sign the consent form attached to this email before I do any study procedures. I will obtain your signed consent form at our first meeting. If you wish to decline participation in this study prior to a recruitment phone call, please contact me at the email or phone number provided below.

Thank you for considering this request. I am excited to utilize your many talents, and celebrate the history of your ensemble with this study and potential publication. I look forward to working with you on this project. Please feel free to contact me with any questions or concerns.
Sincerely,

William L. Dyer  
DMA Candidate, College of Fine Arts  
Boston University  
(360) 533-3664  
wdmld@msn.com  
1331 Robert Gray Blvd.  
Aberdeen, WA 9852
REFERENCES


http://books.google.com/books?id=LtMfEqU8Cr4C&lpg=PA31&dq=%22Expressing%20human%20experience%20through%20music%22%20Blacking&pg=PA31#v=onepage&q=%22Expressing%20human%20experience%20through%20music%22%20Blacking&f=false


http://nsuworks.nova.edu/tqr/vol8/iss4/6


collective mental states of extreme emotional intensity, in which representation is as yet undifferentiated from the movements and actions which make the communion towards which it tends a reality to the group. Their participation is so effectively lived that it is not yet properly imagined.


Routledge.


Retrieved from
http://www.huffingtonpost.com/bill-lichtenstein/honk-for-social-change_b_6049950.html


Music, 1, 49–61. Retrieved from
http://dx.doi.org.ezproxy.bu.edu/10.1386/ijcm.1.1.49_1


https://nafmesocialsciences.wordpress.com


New Horizons International Participants. (2014). Retrieved from
http://www.newhorizonsmusic.org/music_groups/groups.html


http://www.census.gov/population/projections/data/national/2012.html

US Census Bureau, Poverty Rates by Age. (2014). Retrieved from
http://www2.census.gov/library/publications/2013/demo/p60-245/figure5.pdf

Community Music, 1, 5–21. Retrieved from
http://dx.doi.org.ezproxy.bu.edu/10.1386/ijcm.1.1.5_1


(Eds.), The handbook on music teaching and learning (pp. 730–753). New York:
Oxford University Press.

Wang, J., & Humphreys, J. (2009). Multicultural and popular music content in an
American music teacher education program. International Journal of Music

Community Music, 6, 183–188. Retrieved from
http://dx.doi.org.ezproxy.bu.edu/10.1386/ijcm.6.2.183_1

Campbell (Eds.), Issues of identity in music education (pp. 83–107). Charlotte,
NC: Information Age Publishing.


William is the Director of Music at Grays Harbor College, in Aberdeen, WA. He holds degrees in music from Northwestern University and the University of Puget Sound. William achieved National Board Certification in music education in 2002.

He was awarded a Fulbright award by the U.S. Department of State in 2008, resulting in a teaching assignment at Duncanrig Secondary School in East Kilbride, Scotland. In the spring of 2011 he was presented the Yale University Distinguished Music Educator Award. An accomplished trombonist, William has performed with a variety of amateur and professional ensembles both in the United States and abroad. William was featured as a soloist with the Tacoma Concert Band on their 2011 tour of Eastern Europe, and in Spain in the summer of 2015. He has studied with Patricia Crossen, Steven Fissel, Mark Lawrence, and Frank Crisafulli.