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Reciprocal relationships in an intergenerational community music ensemble

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

**RECIPROCAL RELATIONSHIPS IN AN INTERGENERATIONAL
COMMUNITY MUSIC ENSEMBLE**

by

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Submitted in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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DEDICATION

I would like to dedicate this work to the musicians of the ICCE. Thank you for your mentorship, encouragement, and inspiration.

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This work would not have been possible without the mentorship and support of Drs. Frierson-Campbell, Bylica, Hendricks, and Smith. Thank you for your patience, wisdom, encouragement, and support. Thank you to Dr. Ron Kos for his proofreading and formatting expertise. I am also indebted to my parents (especially my mother for proofreading); my siblings, Lisa and John; my children, Daniel and Eva; S. N. for encouraging me to pursue this degree; and E. Graham Evans.

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AMY CLAIRE CATRON

Boston University College of Fine Arts, 2023

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ABSTRACT

This study investigates the connections between the experiences of participants and a facilitator in an intergenerational community music ensemble, including how participants make personal sense of their individual identities and positions within the field of the Intergenerational Community Cello Ensemble (ICCE), how participants map their musical and pedagogical interactions in the field of the ICCE, and how my experiences as a facilitator impact and evidence the construction of my own identities both within and beyond the field of the ICCE. I applied a lens of habitus based on Pierre Bourdieu's social capital theory to examine how participants constructed a sense of self in their fields and to explore how participants shaped and were shaped by their social worlds.

Thirteen cellists, including me, participated in this study. These cellists represented differing socio-demographics of age, race, gender, and religion. I collected data from multiple interviews with seven of the participants, recorded observations of the ensemble rehearsals, and facilitated two focus group surveys. The focus group surveys were open to all participants, but attendance varied based on availability. Research questions included: How does the experience of participating in the ICCE impact

individual identities and positions within the field of the intergenerational community music ensemble? How are these identities and positions impacted within the field of the ICCE? How are these identities and positions impacted within fields beyond the ICCE? Is there any transfer between the ICCE and fields beyond the ICCE? How do participants map their musical and pedagogical interactions in the field of the ICCE? How does my experience as a facilitator impact and evidence the construction of my own identities both within and beyond the field of the ICCE?

My data analysis suggested that participants experienced an overall sense of connection and increased musical proficiency in various areas: musical reading, instrumental proficiency and performance, and musical and pedagogic authority. I also considered how my identity was shaped by the reciprocal relationships developed through facilitation and participation in the ICCE. Findings suggest that participants advanced their musical and social skills as forms of personal development thus enhancing their perceptions of community music's social and performative experiences. This study explores ways that trust, mutual respect, and shared capital were exchanged between participants and the participant-facilitator, including how these relationships enhanced confidence and connections reciprocally between those musicking and extending into broader communities in which they operate.

Keywords: community music, social capital, reciprocity

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LIST OF ABBREVIATIONS

BU Boston University

ICCE Intergenerational Community Cello Ensemble

GLOSSARY

Hermeneutic circle: The method of ongoing and emergent interpretation. As the researcher collects more information or gains more understanding, the interpretation changes to reflect that. There is no “pure” interpretation; the researcher changes understandings based on new or emergent information. Whereas Husserl imagined a core essence, Heidegger and others considered the hermeneutic spiral similar to traveling through a tube and discovering more information, new meanings, and understandings that focus on being more than knowing.

Hermeneutic phenomenology focuses on the interaction between the researcher and the data. Husserl’s pupil Heidegger and other historical and present phenomenologists including Gadamer, Van Manen, and Vagle employ this type of phenomenology.

Intentionality refers to the ways humans are connected meaningfully with the world or the meaningful ways in which we burst forth toward the world (Vagle, 2018, p. 126).

Phenomenology began with the German philosopher Husserl, who was interested in the essence of the phenomena, the intentional meanings that appeared in human consciousness without prediction or subjective or objective labeling (Vagle, 2018). This meant that the phenomena have particular qualities essential to that thing, and the researcher must bracket or remove preconceptions of structures to identify the essence of the phenomena. This is a descriptive type of phenomenology.

Post-intentional phenomenology considers phenomena to be “multiple, partial, contextual, in flux, and simultaneously producing and being produced” (Vagle, 2018, p. 16). Post-intentional phenomenology uses post-structural ideas (e.g., Derrida’s

deconstruction) to open phenomenology to include language and context.

Vagle's (2018) three lines of flight expanded from Deleuze and Guattari's (1980/1987) line of flight. Flight, in this case, refers to escape or fleeing. Vagle described phenomena as eluding, flowing, and leaking. The three lines of flight are:

- It is about how things connect versus what things are.
- It is less about consciousness and more about being and embodiment; the body is lived through and permeated by the social.
- The intentional connection is not linear, instead moving with multiple and shifting relationships.

CHAPTER ONE: INTRODUCTION

Community music as a practice is often positively portrayed as encouraging lifespan musical participation, individual fulfillment, and societal betterment through inclusive, accessible, and democratic or equitable practices (Costes-Onishi, 2019; Myers, 2007; Yerichuk & Krar, 2019). However, most of the literature regarding facilitators discusses their personal and professional qualities, prior experiences, and challenges in practicing community music (Hallam et al., 2016, Varvarigou et al., 2011). The questions guiding this present study are different. I am interested in learning how a facilitator's positionalities interact with the experiences of community music participants.

Background

This study is a natural outgrowth of my identity as one who has often straddled between mandalas of cultures and identities: musician, string player, cellist, student, performer, educator, facilitator, and member of varied social classes. I am a consumer of multiple musical tastes and enjoy continuously evolving experiences. My parents are from the Appalachian region, and my mother was the only one in her family to attend college. Classical music was not a part of our everyday musical consumption or culture. Just as acquiring a college education profoundly disrupted my mother's sense of self, my journey into the professional and classical music worlds has similarly impacted my family. When I became more serious about pursuing the cello, my father expressed trepidation about classical music belonging to a world and class to which we did not, primarily because of the need for financial resources to acquire an instrument and lessons. Yet, my parents always supported my educational pursuits. We share a love of

learning, and my path into the classical music world has changed me and encouraged my family's curiosity about music. Because of these and other experiences, I firmly believe that education and exposure can alter and transpose predispositions to other areas of life, affecting possible outcomes and capacity to change.

I am a university cello teacher who is a conservatory-trained cellist who worked as a tenured member of a full-time professional orchestra before moving into academia. At that point, my focus was still on performing, but I found myself wondering how to become a more effective teacher. I learned about community music when a friend invited me to join her community arts center as a cello teacher and eventually as an artistic advisor. As a faculty member at that community center, I started a cello ensemble for my adult students who longed for a group musicking experience but were not yet proficient enough to join other community orchestras or chamber ensembles. I used this model in 2016 when I founded the Intergenerational Community Cello Ensemble (ICCE) in another community, under the umbrella of the private university where I taught. I intended to provide a group chamber music opportunity for students of any age who otherwise did not have access to or wanted to expand their ensemble playing experience and to welcome musicians of all performance levels who wished to develop individual and ensemble playing skills through various musical styles. Many of the current members are my Suzuki students, private students, college students, and former students.

Thus, as I completed this study, my roles included classical performer, Suzuki teacher, university music professor, and community music facilitator. As such, my aims included fulfilling ideals of community music practices, like providing access, a sense of

belonging, practicing democratic learning, and positively impacting society. Sometimes these roles were at odds with each other because each requires different types of expertise and goals. However, these experiences had left me wondering how the reciprocal relationships and interactions between facilitators and participants affect the individual experience. How do my classical training background and professional expertise intersect with and inform my practice as a community music facilitator?

As both participant and facilitator, there were times when I sensed conflicting interests between wanting the community music ensemble to sound good and perform with proficiency while at the same time meeting individual players at their levels with appropriate and accessible challenges. Sometimes my role was that of director, undemocratically suggesting specific performance practices. At other times I aimed to facilitate democratically by soliciting input to hear participants' ideas on ways to perform and rehearse. These conflicting interests were the driving force behind this study.

Theoretical Framework

Given my curiosity, I wanted to explore how conscious awareness of my predispositions and tendencies might help to enlighten my understanding of my facilitator positionalities. I was also curious about how interactions impacted the experiences of community music participants. For instance, participants in the ICCE came from various social, educational, and economic backgrounds, with their own predispositions and tendencies. How did the participants' backgrounds affect their perceptions of the experience of and sense of belonging with an intergenerational community cello ensemble?

Social capital theory utilizes three key elements—habitus, capital, and field—operating within a prescribed set of rules or doxa (Bourdieu, 1984) to help understand human behaviors, relationships, and outcomes. Habitus is the predispositions, tendencies, and propensities of behavior. Capital, or currency, is a way of describing what is valued socially, culturally, economically, and symbolically. One type of capital may be exchanged for another, depending upon the field. The field is the arena where agents or people compete for a place to belong or exert power. Mapping one's place in the field depends on how agents compare to each other. Maton (2014) described this formula: "One's practice results from relations between one's dispositions (habitus) and one's position in a field (capital), within the current state of play of that social arena (field)" (p. 50).

Bourdieu (1984, 1986/2011, 1990) conceived of habitus to describe the dispositions acquired unconsciously through inculcation that orient behaviors, actions, and decisions based on the internalization of perceived norms. Although not deterministic, habitus can be reproductive by reinscribing power in those with various kinds of capital (Bourdieu, 1984), thus undermining the possibility of mobility within fields. Identity, culture, capital, place, and language are stratifications impacting habitus that affect how agents operate, potentially impeding or expanding possibilities of outcomes. I wondered whether habitus could provide answers about how musickers interact between subjectively perceived social strata and their objectively perceived musical positions, thus providing more understanding of how experience, consciously or unconsciously, might affect actions and outcomes in musical participation.

Figure 1*The Bourdieusian Formula*

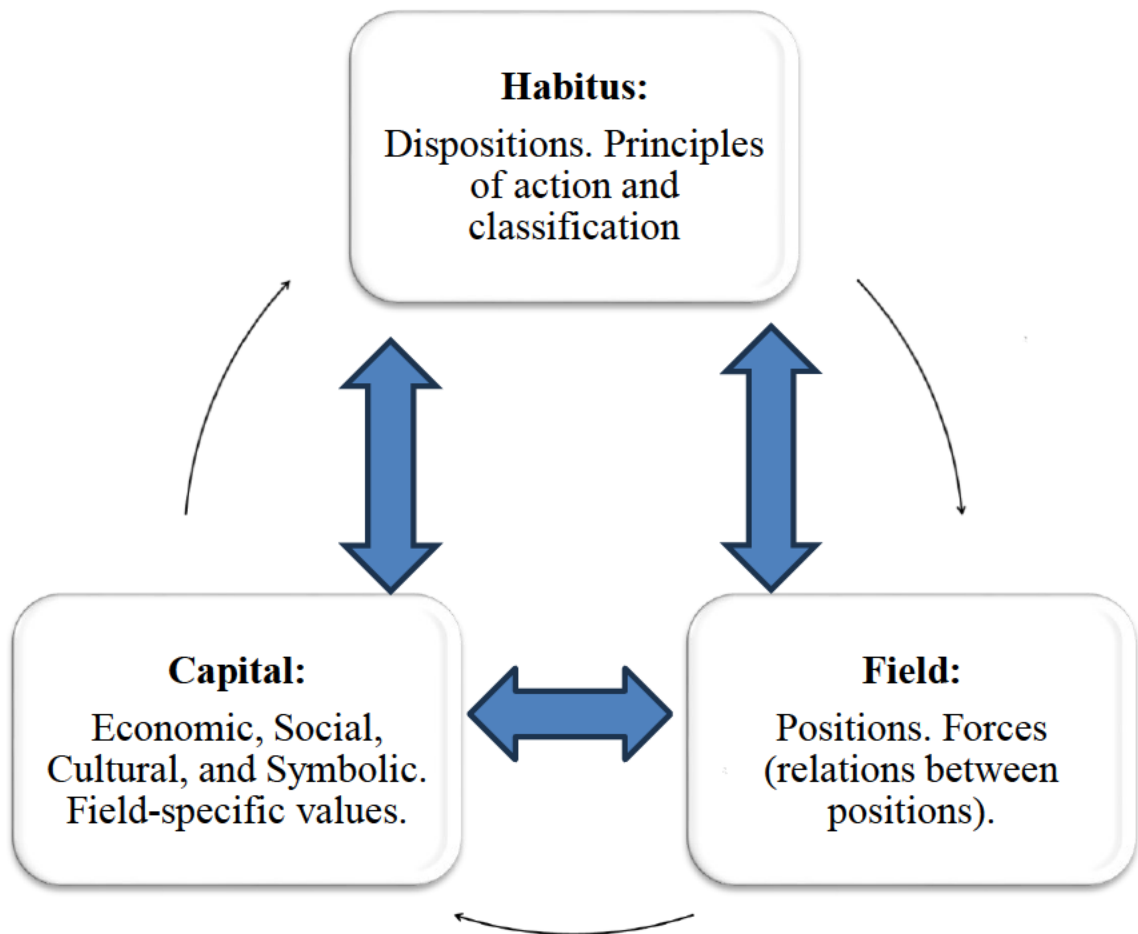
$$[(\text{habitus})(\text{capital})] + \text{field} = \text{practice}$$

Note. A graphic depicting how components of social capital theory interact (Smith, 2020).

An example of the Bourdieusian formula, as depicted in Figure 1, could involve my facilitator habitus in relation to my symbolic, social, and cultural capital as educator and performer. Those capitals and my positionalities shifting within the field, within an ever-changing context, depending upon who participates, could explain how I, as a facilitator, practice community music. Figure 2 illustrates how each component of the formula is interrelated.

Figure 2*Another Bourdieusian Formula*

$$\mathbf{(Habitus * Capital) + Field = Practice}$$



Note. Another graphic depiction of how habitus, capital, and field interact (adapted from Stokke, 2017).

In a similar way, this formula could shed light on participants' habitus and capital, participants' places within the field, and how participants engage or practice community musicking. Wright (2015) extended the idea of capital to include musical and educational capital within her research. The dispositions of the participants, with their musical and educational capital, could influence whether and how participants assume positions of leadership within the field of the ICCE.

Potential Insights for Facilitators

Previous experiences can strongly inform how community music participants and facilitators participate and operate (Hallam et al., 2016; Higgins, 2009). For example, if participants and facilitators consciously or unconsciously compare themselves to others within the community music field, then facilitators could benefit from understanding how these relationships and structures of practice affect participants' perceptions (Nunez & Leon, 2015). Social capital theory provides a lens for exploring how participants and facilitators map or find their places within the community musicking space. In other words, social capital theory might help facilitators understand the ways structures and relationships influence participant perceptions of outcomes within the community music field.

Because participation in community music can be fluid (Veblen, 2007), relationships and perceptions of experiences might also be in flux. Community musicking is, by definition, a social experience; therefore, using social capital theory in this study could enlighten understanding of how participants act and interact in this field and provide insight to other community music facilitators. Social capital theory could help

facilitators better understand how their preferences might affect practices and relationships.

Koopman (2007) argued for the educational potential of community musicking by suggesting that initiating and guiding the community music process is a construct of musical thinking and acting and of teaching and learning. Therefore, understanding how and whether the facilitator's practices and relationships foster community music ideals like cultivating transformative experiences that could foster personal and societal betterment, straddle formal and informal music education structures, and promote inclusivity and engagement might be beneficial to other facilitators and music educators.

I often wonder about my own place as a facilitator within the field of community music. Coming from a classical music tradition rich in heritage, structural hierarchy, and boundaries (Smith & Hendricks, 2022), there are tensions in negotiating between community music ideals and practices based on classical music. Qualities such as access and belonging, democracy, personal development and societal betterment are not always part of the conventions and traditions of classical music performance. Mullen (2002) would say that my purpose as a facilitator is to convene the ICCE and to clarify the process through inquiry, echo, and affirmation. Veblen (2007) asserted that flexibility and fluidity in the roles of observer, participant, leader, and creator are parts of the job to be embraced and welcomed. Higgins (2012) defined facilitation as an intentional intervention, boundary walking and transgressing structures to empower individuals with a fundamental right and welcome to musick. Therefore, perhaps my place in the space of facilitation includes flexibility in roles and intentional empowerment of participants.

My goals for this study are personal, practical, and theoretical. As a classically trained community music facilitator, I hope this study will resonate with others who share similar struggles and backgrounds in music education. Historically, the elite world of classical music has been considered for upper-class citizenship and sometimes—unfortunately—tangled with social restriction, marginalization, and even oppression (Smith & Hendricks, 2022). Other facilitators may resonate with straddling between formal classical music worlds with structure and hierarchy and informal community music worlds that purport to provide access, belonging and inclusivity within a democratic learning environment. Practical goals encompass learning about how community music ensemble participants and the facilitator interact both musically and socially, and how that can impact and transfer to other musical and social settings. Theoretically, I aim to gain a better understanding of how social capital theory, specifically *habitus*, can be a lens for understanding how musicians dialogue with their inner and outer worlds. Through honest and ethical treatment of others in this study, I hope to explore a gap in the literature that will be timely and relevant to other music educators.

Purpose of the Study

The purpose of this study is to explore the connections between the experiences of participants and facilitator in a community music ensemble, specifically the Intergenerational Community Cello Ensemble (ICCE)¹. In exploring these interactions, I hope to uncover possible connections and disconnections between the ways community

¹ All group participant names are pseudonyms in accordance with IRB requirements.

cello participants perceive the community music experiences and the ways I, as facilitator, experience and navigate my role. In other words, I am curious about the participants' experiences and my processes of facilitation—what I am doing as a facilitator, why I do those things, and how my and the participants' experiences and relationships intermingle with and affect each other.

Research Questions

Because I see the community music experience as reciprocal, shared, and interactive, my wonderings led me to the following research questions:

1. How does the experience of participating in the ICCE impact individual identities and positions?
 - 1a. How are these identities and positions impacted within the field of the ICCE?
 - 1b. How are these identities and positions impacted beyond the ICCE?
 - 1c. Is there any transfer between the ICCE and fields beyond the ICCE?
2. How do participants map their musical and pedagogical interactions in the field of the ICCE?
3. How does my experience as a facilitator impact and evidence the construction of my own identities both within and beyond the field of the ICCE?

The Intergenerational Community Cello Ensemble (ICCE) is a bounded case, a specific group of individuals in a particular setting, observed during a prescribed period of time. Because the participants come from multiple generations and from varied social, economic, and educational backgrounds, Bourdieu's (1984) social capital theory seemed

to be a fitting lens through which to view my research questions. The phenomenological perspective permitted open-ended discovery for the duration of this case study.

Understanding that habitus is not deterministic, a phenomenological perspective with open-ended inquiry matched the theoretical lens and the philosophical underpinnings of my inquiry. Because I am looking into the essence of the interactions and experiences of the participants with me, a phenomenological case study is most appropriate for answering my research questions. This descriptive phenomenological case study was loosely inspired by Kruse's (2014) autoethnography and case study of sociocultural experiences of hip-hop musicians, especially race, space, place, and class, in music education contexts. Reflexively analyzing data through the lens of social capital theory—specifically, habitus—enabled me to explore myself as part of this case, examining how my inner dialogues from insider and outsider perspectives discourses as I navigated multiple spaces between internal and external worlds.

Overview of the Dissertation

In Chapter 2, I provide a rationale for using Bourdieu's Social Capital Theory, specifically habitus, as a lens for community music facilitators to better understand and reflect upon their practices. I review the literature defining and discussing community in community music and the potential aims of community music facilitators, followed by themes from the literature. Finally, I close with a discussion of community music through the lens of social capital theory. In Chapter 3, I explain my choice of research design, selection of the participants, processes of data collection and analysis, and protocols I followed to ensure validity and privacy protection. Chapter 4 explores the lived

experiences of each participant within the phenomenological case study, using the data from the interviews, rehearsal observations, and focus groups. As participant–researcher, I navigated tensions and new discoveries in my role as a community music facilitator. Chapter 5 continues to explore participants’ lived experiences as between-case interactions between the participants in the ensemble to show how themes developed. Chapter 6 reviews the research questions and synthesizes my findings, summary, self-reflections, and implications for facilitators and future studies.

CHAPTER TWO: LITERATURE REVIEW

In this literature review, I aim to provide support and context for how elements associated with community music practices interact and consider the connections between community music facilitators and notions of habitus. I begin with an introduction to community music, followed by a discussion of the definition of community in community music and the potential aims of community music facilitators. I then present themes from the literature, grouped as follows: personal development, social betterment, inclusivity, participation, and democracy. Then, I discuss some of the tenets of social capital theory and how it might be a useful lens through which to view community music. Finally, I close with a discussion of community music through the lens of social capital theory.

Community Music

Community music defies definition (Higgins, 2012; Veblen, 2007) with scholarship that oscillates between the practical and theoretical. Higgins (2012) described community music as an interventional practice that emphasizes people, participation, context, equality of opportunity, and diversity. Relationships that promote collaborative learning can widen and deepen knowledge by actively engaging learners, helping them to develop stronger communication skills and creating stronger community in the classroom and beyond. Koopman (2007) suggested that community music practices, through shared experiences and mutual understanding, build relationships and ultimately build community through social cohesion. Often, community music is defined more by what it is not than what it actually is (Schippers & Bartleet, 2013). Kertz-Welzel (2016) even

suggested that avoidance of defining community music is an intentional act, aiming not to hinder the diversity or inclusion of the many possible practices and contexts.

Music education researchers suggest that using collaborative learning methods and practices such as those often present in community music contexts (Costes-Onishi, 2019; Myers, 2007) might promote more inclusivity and belonging within learning communities. Collaborative learning methods might provide more access to the instructor since instruction becomes a shared responsibility and perhaps promote democratic environments and agency in learning. Such collaborative practices can encourage lifespan participation and foster social benefits. Practicing collaborative dialogical learning in community music contexts portends to foster equality and democracy by expanding access to social, economic, and cultural capital, countering reproductive tendencies.

Defining Community in Community Music

The ambiguity in defining the word community suggests open-ended definitions of community music. A number of varied definitions suggest that being involved in community music can help to define community as a context for individuals to meet and discover common and dissimilar interests while enjoying healthful and recreational participation in groups (Veblen, 2007). For instance, Mullen posited that community music is a peace-building exercise, “a relational encounter through music that prioritizes creative exploration and shared ownership” (as cited by Veblen, 2016, p. 32). Higgins (2012) defined community in four ways: as a group or collective identity, as fellowship within a context, as communities of ritual, and as virtual communities. For Veblen (2007), the various differences in intentions, the diversity of participants and leaders,

varied types of music and music-making, distinct pedagogical approaches, and the relationships between participants may be cause for celebration. Community might incorporate the social dynamics and group flow evident in many community music practices and explain the reasons for social musical participation.

Hospitality and welcome are among the fundamental structures that permit fluctuations in community, social identities, and shared belonging depending upon participation, context, and time (Higgins, 2007). According to Higgins (2007, 2008, 2012), the idea of welcome is the unifying feature of community music, creating equal opportunity and empowering participation to do collective work, promoting cultural democracy, and reinforcing shared social identity. Higgins (2008) suggested that the attitude of community music is what separates the practice from other types of musicking. Furthermore, Higgins (2007, 2008, 2012) argued for the “impossible future,” an idealistic attitude where community is not rigidly defined, leaving open possibilities for an unconditional welcome, which Higgins (2008) saw as the ethical duty of openness and care for others. No two individuals have the exact same background, dispositions, or perceptions; thus, it is natural for facilitators and participants to have different attitudes, goals, and reasons for community music participation.

Aims of Community Music Facilitators

Given the varied definitions of community and community music, one may wonder: How do facilitators navigate between personal and collective goals in their practice? Facilitators may enter the community music field with a wide range of educational, musical, and employment qualifications (Hallam et al., 2016). Some facets

of these backgrounds may not overtly coincide with community music idealism and leave room for open-ended outcomes. For instance, a facilitator with classical music conservatory training may embody mechanical and technical skills to foster virtuosity. In contrast, a facilitator with a different background might be more adept at creating a relaxed social environment. Still, the facilitator, as a whole musician, also may be consciously aware of the potential for creative expression through physical, reflexive, and agential control (Sagiv & Hall, 2016).

Given this wide variety of interpretations, what practices comprise excellence in community music? Howell and colleagues (2017) suggested that excellence in community music occurs when the quality of the social experience is equally important to musical outcomes. It is unclear how facilitators prioritize these values: skills-based development, creating contexts for creativity and discovery with others in a social community context, or fostering individual distinctions and potential advancements (Yerichuk, 2014). Facilitators might aim to support increased self-actualization and societal betterment through their community music practices, which might help community music facilitators meet the stated goals of community music, including goals of personal development, social betterment, inclusivity, participation, and democracy (Bartleet et al., 2018; Boeskov, 2017; Higgins & Willingham, 2017).

Community Music Practices

In this section, I address the ways community music practices are described in the literature. Many scholars cite community music goals of personal development and fostering lifespan learning (Costes-Onishi, 2019; Myers et al., 2013) and participation

and access to musicking (Higgins, 2008; Schippers, 2018). Some community music facilitators implement flexible practice structures (Yerichuk & Krar, 2019) to foster accessibility and inclusivity, while others see community music as a vehicle for societal betterment, including serving underrepresented communities (Cohen & Silverman, 2013), fostering democratic learning (Higgins, 2012) and making politically and socially just spaces (Woodward & Pestano, 2013). Defining boundaries between these goals may seem arbitrary, and there are natural overlaps between the personal and societal and between participation, inclusivity, and democracy. The subheadings in this section are loosely based on the chapters and themes in Veblen's (2007) and Veblen et al.'s (2013) research works.

Personal Development

Musical participation is generally considered a highly social activity done for oneself and with others, thus fostering collaborative and communicative skillsets. Relationships generated through collaborative learning networks such as those found in community music practices can support learners in developing stronger communication skills, enriching community, and potentially increasing learners' capital by acquiring new norms of behavior (Belgrave & Keown, 2018; Hunter, 1999; Kaplan, 2002). Researchers have suggested collaborative learning in broader educational contexts can nurture an individual's artistic thinking, develop participants' critical thinking skills, strengthen agency in learning, and enable democratic environments (Cangro, 2016; Costes-Onishi, 2019; Myers, 2007). Collaboration and responding can foster effective listening and communication skills, promoting the notion that learning goals can be supported

democratically through peer and cross-age learning and improving independent scholarship by helping participants feel that the sum of collaborating outweighed what any one group can accomplish alone (Cangro, 2016; Conway & Hodgman, 2008; Koopman, 2007). Responding within collaboration can involve peer teaching, engaging in analysis and meaning making of peer work rather than producing a specific outcome (Goodrich, 2023; Smith & MacGregor, 1992). Through shared experiences and mutual understanding, community music practice can build relationships and community through social cohesion (Koopman, 2007).

Peer Learning

In broader educational contexts, Bowman-Perrott et al. (2014) found that reciprocal peer tutoring, particularly cross-age peer tutoring, yielded the most significant social and behavioral benefits in elementary and secondary school students, which correlated strongly with academic achievement. Successful peer teaching in music education contexts points to positive behavioral and social effects, increased engagement, more access to the teacher, and opportunities to reinforce community through relationships (Alfano, 2008; Bowman-Perrott et al., 2014; Goodrich, 2023; Hunter, 1999).

Peer mentorship can develop democratic learning through involvement, communication skills, increased responsibility, positive relationships, and enhanced learning outcomes (Allsup, 2003; Darrow et al., 2005; Goodrich, 2007; 2016; 2023). Burnard et al. (2008) compared the ways that four music teachers from four different countries co-constructed peer discovery and learning opportunities to build inclusive

relationships and encourage meaningful and expressive agency in learning. Burnard et. al (2008) noted that, despite the teachers being from four different countries and varying cultural and musical contexts, there were commonalities in the ways they saw and respected students as fellow humans before building relationships through co-constructing learning environments that reflected their values and affirmed their sense of belonging in the music classroom. Similarly, Hunter's (1999) work suggested that peer learning engaged students through creative agency in how they structured and assessed their seminar presentations. The fluidity of roles, knowledge, and expertise in peer teaching corresponds with Veblen's (2007) consideration of interactions of aims of teaching, learning, knowledge, and strategies in community music. Community music relationships are conceived as groups of learners, emphasizing democracy, participation, and creative group work that nurtures individual and mutual identities (Veblen, 2007). Community music ensembles can promote reciprocal peer engagement, fostering more positive student-to-student relationships via shared accountability and mutual respect (Goodrich, 2007, 2023; Webb, 2015). Within community music ensembles, participants may prioritize social benefits like creating relationships, fostering communities of learners, developing trust, and increasing their communication skills (Blandford & Duarte, 2004).

Trust

A fundamental requirement of community music's hospitality and welcome is the openness and willingness of the facilitator to operate without preconceived limits or expectations of the outcome (Higgins, 2008). The welcome invites members of all kinds

who may influence or shape group identities. Therefore, the community music facilitator's role also requires vulnerability to invite potential unknowns, enhancements, and challenges to the ensemble.

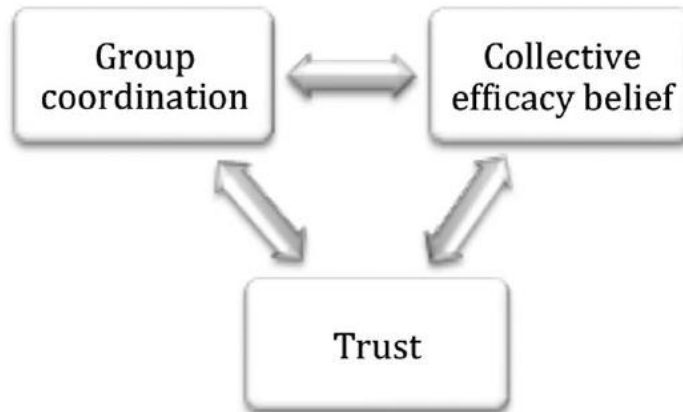
Hendricks (2018) discerned two kinds of trust: collective and relational. Within a community, collective trust is “the overall level of trust experienced by the group” (p. 34). Hendricks defined relational trust as

a kind of confidence in group membership that results from (a) shared group identity, (b) reinforcing of community through reciprocal exchanges among group members, and (c) understanding the intentions of others within the group. (p. 34)

Relational trust within a community occurs when members sense reciprocal respect, competence, care for each other, and integrity in actions (Hendricks, 2018). Tschannen-Moran and Hoy (2000) named key elements of trust, including willingness to risk vulnerability within interdependence, confidence in the face of risk, benevolence and mutual goodwill, reliability, competence, honesty, and openness.

Figure 3

The Interrelationship between Group Coordination, Collective Efficacy Belief, and Trust



Note. This figure is from Hendricks (2018, p. 35) and is used with permission. It illustrates the interrelationships between key elements of trust, efficacy, and coordination that could lead to positive group outcomes.

Figure 3 illustrates the ways that trust can flow reciprocally in a group, or between teacher and student (Hendricks, 2018; Hendricks et al., 2023). If individuals within a group established relational trust, then collective trust could also lead to collective efficacy within a group musical ensemble through shared trust and the belief in being able to accomplish set goals together. Through flexible and open structures, community music might foster relationships of trust, respect, responsibility, and even friendship (Higgins, 2012). Collective cooperation, respect, and honesty within community music structures may foster the cyclical building of trust within a community of learners.

Intergenerational Confidence

Intergenerational learning has also been found to foster positive benefits between varying age groups participating in the same activity (Alfano, 2008; Belgrave & Keown, 2018; Conway & Hodgman, 2008; Varvarigou et al., 2011). Alfano (2008) found that relationship-based, reciprocal, and community-based intergenerational programs nurtured dialogue and role shifts between teachers and learners, breaking down potential hierarchies. Success in intergenerational collaboration depended upon the frequency of activity, development of communication skills, and expansion of concepts of social identity. Belgrave & Keown (2018) found that virtual exchanges before in-person meetings increased comfort and expectations in cross-age collaborations, thus increasing comfort and confidence in participants' communication skills. Conway & Hodgman (2008) cited that intergenerational choir partnerships forged a better understanding, stronger musical connection, and mutual respect among all members, despite some apprehension about ability or maturity. Research conducted by Varvarigou et al. (2011) demonstrated that when primary school students collaborated with seniors on a musical project, participants experienced enhanced well-being through acceptance of new challenges and appreciation of others' roles. This research suggested that intergenerational interactions elicit increased confidence from acceptance and trust through enhanced communication skills and newly forged relationships, which are indicators of greater personal development.

The intergenerational component of many community music ensembles may also enhance the sense of the community music welcome. Many formal music education and

participation contexts are grouped by age or ability, but intergenerational community musicking might emphasize participatory structures that encourage risk-taking (Folkestad, 2006; Green, 2002, 2008; Schippers & Bartleet, 2013; Small, 1977; Veblen, 2018). It may be that the sense of welcome and emotional safety could enable participants to develop performance confidence (Hendricks, 2018).

Intergenerational learning has been found to foster different positive benefits between age groups participating in the same activity (Alfano, 2008; Belgrave & Keown, 2018; Conway & Hodgman, 2008; Varvarigou et al., 2011). Alfano (2008) found that relationship-based, reciprocal, and community-based intergenerational programs fostered dialogue and role shifts between teachers and learners, breaking down potential hierarchies. Conway & Hodgman (2008) found that intergenerational participation diffused any apprehension or preconceived notions of age barriers through enhanced communication and understanding. Varvarigou et al. (2011) found that participants in an intergenerational music project in London appreciated each other's roles and garnered social and emotional benefits while developing musical skills.

Participation

Many community music ensembles operate with flexible structures, permitting accessible participation to any who wish to join and an openness for creativity and respect (Higgins, 2007; 2008). Musical participation may be encouraged by a love for music-making, social interaction, and personal satisfaction (Cavitt, 2005). Reflective of Higgins's (2008) hospitality and welcome, many community music programs and facilitators allow for negotiation and flux of participation, flexibly meeting participants

where they are. Open-door policies such as these reflect the view of community music as an intervention, also promoting social justice and accessibility (Currie & Higgins, 2019; Currie et al., 2020). Purposes for musicking include enjoyment, identifying with others through ceremonial and/or recreational practices, and artistic expression. Jones and Langston (2012) suggested that “participation in musical activities and especially participation with others boosts intracommunity and intercommunity networking and mental and social stimulation and creates friendship-making opportunities” (p. 13).

Schippers (2018) noted nine domains including infrastructure, organization, visibility, relationship to place, social engagement, support/networking, dynamic music making, engaging pedagogy/facilitation, and links to school that can serve as a means of evaluation and differentiation between community music practices. This framework of nine domains can enhance sustainability and inclusion by maintaining agency within the community, allowing the community’s people to have a voice in their music of ceremony, recreation, and artistic expression, enhancing both personal and societal betterment. Schippers (2018) considered multiple aspects of attitude, social identity, and cultural associations with sustainability in community music participation and engagement. From his perspective, everyone brings unique contributions, expertise, and experience to the community music ensemble.

Inclusivity, Access, and Belonging

Community music facilitators often operate on the notion of fostering belonging, unity, and shared experiences (Veblen, 2007). Through cooperative learning, community music can be inclusive by reinforcing partnerships between experts in the field by

affording access and belonging, thus promoting lifespan participation through collective musicking. Veblen (2007) considered facilitating and participating as a relationship-based activity with respect for dialogue and discovery, permitting the reciprocal flow of knowledge and experience aimed at a common goal of learning.

Often, community music programs are inclusive in welcoming membership without auditions or financial requisites. In a survey of how practitioners use the terms inclusion and inclusivity, Yerichuk and Krar (2019) found that within community music, inclusivity often referred to access, afforded opportunity (musicking as a fundamental right), flexible structures and approaches, and welcoming environments to allow for social inclusion and voices. These concepts hinged upon Higgins's (2012) assertion that the welcome is a definitive cornerstone of community musicking.

Researchers have suggested that inclusion through collaboration promotes a sense of belonging to a community within relationships developed in musical settings, whether in a community choir for homeless men (Bailey & Davidson, 2002) or through virtual reality cross-age interactions (Belgrave & Keown, 2018). Feeling valued by others can also create a sense of belonging and can foster reciprocal feelings of appreciation between groups of tutors and tutees and in cross-age collaborative learning (Belgrave, 2011; Madsen, 2011; Varvarigou et al., 2011). The formation, preservation, and awareness of social bonds are a fundamental human motivation; therefore, "some historical and sociological changes in the structures of society should be linked to changes in the bases for belongingness" (Baumeister & Leary, 1995, p. 521).

Interpersonal attachments through social musical exploration and shared relationships

ought to be considered integral parts of democratic community musicking. Researchers have shown that inclusive practices in the process of learning can increase classroom functionality by giving students the authority and the respect to self-manage their learning (Allsup, 2003; Johnson & Johnson, 1994, 2014; Kim, 2018).

Explorative and diverse discovery musical curricula (Cavicchi, 2009) coupled with frameworks and strategies for inclusive practice, especially in community music contexts (Yerichuk & Krar, 2019), could lead to greater engagement, serving participants in meaningful ways. Burnard et al. (2008) examined inclusive pedagogical methods from four music teachers in different countries who frequently used group work and peer teaching to create opportunities for building relationships through social inclusion and encourage agency in learning. These four educators listened to students as fellow humans first, exemplifying Buber's (1970) notion of inclusion relationship. Then, they designed ways to implement embodied and transformational musical experiences that were both meaningful and expressive, thereby creating a sense of inclusivity through student agency. Therefore, engagement and learning through inclusion in community music contexts could increase participants' cultural and social capital.

Societal Betterment

Personal development could lead toward meso- or macro-level societal betterment. As stated earlier, education can profoundly disrupt personal trajectories, but it can also influence how persons choose to behave and care for others. Music education, settlement houses, and community music have long been regarded as various means for social mobility through education and good citizenry (Burnard et al., 2015; Sennett,

2012). The mission of many settlement houses and community music schools focused on providing access to quality artistic and musical education for personal development regardless of economic status or ability. Immigrants often attended these schools, learning common cultural languages of music and English, forging bonds, obtaining employment, and enhancing society. Yerichuk (2014) wrote that in the early 1800s, “music within community settings was articulated as a tool toward the social betterment of individuals, communities, and societies at large” (p. 129). Besides enhancing and bettering society through political and economic development, Yerichuk (2014) found that much of community music education was to maintain or even enforce an enlightened and uplifted cultured society, through instruction, production, distribution, and consumption. By the mid-1900s, community music programs reflected the political and social changes by integrating pluralism, inclusion, and cultural relevancy, giving voice to the music and musickers that were previously excluded. Music education became an extension of democracy beyond politics by taking care of individual people through fellowship and sympathy in service to society (Scheuer, 1985). This suggests that music education can impact listening and communication skills and collaboration and confidence skills, as well as enhance the celebration of shared development and empathy.

Many scholars note parallels between successful peer inclusion in learning and better behavioral and academic outcomes. Disaffected, disruptive, or disabled learners have been shown to exhibit more positive behaviors and social interactions, enhancing learning because of inclusive peer activity (Draper et al., 2019; Goodrich, 2023). Cohen and Silverman (2013) reinforced the importance of social and peer learning, stating that

“a person is a person through other people” (p. 214). Group music-making and music listening through the Oakdale Community Choir (comprised of prisoners and community people) and Music Kitchen performances (concerts for the homeless by professional musicians) are a few examples of community music as intervention and healing (Cohen & Silverman, 2013; Woodward & Pestano, 2013).

Currie and colleagues (2020) explored the ways they used community music as an intervention within structures in the United Kingdom and in Hong Kong. Despite differences in contexts, they sought to employ “deliberate strategies that seek to enable people to find self-expression through musical means” (Bartleet & Higgins, 2018, p. 3). Through dialogic and reflective discussion of three perspectives of community music interventional contexts, the researchers remained aware of the tensions inherent in such practices, and they questioned their interventional practices as means for transformation while also considering them as promoting possible reproduction of dominant cultures. As Yerichuk (2014) stated:

The danger of articulating a universal concept of community music through particular practices is the danger of substituting the part for the whole, constructing what can be known about community music through subjugating experiences and knowledges that may not comply with positive experiences of community music. (p. 147)

Currie and colleagues (2020) recognized the potential dangers of considering community music as an intervention. Their reflexive inquiry into their various and unique situations uncovered the role of power in potentially compromising the efficacy of community

music as an intervention.

Community music facilitators can encourage many types of connections, including intergenerational partnerships leading toward better outcomes for the whole (Alfano, 2008; Belgrave & Keown, 2018; Coffman, 2002, 2009; Conway & Hodgman, 2008; Sattler, 2013; Varvarigou et al., 2011). Relationships, reciprocity, and authenticity heavily influenced participants' physical and emotional well-being in Alfano's (2008) study of the intergenerational LaSalle music program. In his survey of New Horizons musicians, Coffman (2009) found that participants mentioned social and emotional well-being as central to the outcomes of their participatory experience. Conway & Hodgman (2008) found that age differences became irrelevant within intergenerational choir collaborations. The community in community musicking strongly suggests strengthened bonds, links, and bridges between individual members, strengthening community as a utilitarian ideal.

Democracy

In theory, community music facilitators foster democratic learning through inclusivity, belonging, equality, access, affordability, engagement, relevance, and meaning. Higgins (2012) argued that cultural democracy and cultural relevancy are intentions of community music, and if the practice mirrors the theory, community music practices aim to preserve and celebrate diversities while empowering and intervening with an attitude of active relevancy to communities.

A logical step toward defining democratic learning is defining democracy, but these definitions are also rife with ambiguities and complexities. Democracy can be

interpreted in many ways. It may refer to a system of government, popular sovereignty, or how members of a group interact with each other with civility and respect. It may also be a utilitarian mechanism for the protection of human rights and individual freedoms while assuming a level of civics and participation, allowing the possibility for dialogue (DeLorenzo, 2015; Michelli & Jacobowitz, 2015; Mouffe, 2000). Adlington & Buch (2021) defined democracy as an imagined idealistic formulation of practice to favor particular aims, a concept of mixed and diverse components encompassing essentially challenged territory. According to Held (2008), democracy assumes political equality within a community in which the people have the opportunity to rule or govern. Mouffe (1992, 2000) wrote that one distinctive characteristic of a democracy is that no single social actor can claim that they represent the entirety or claim to have absolute control or knowledge of all the people.

Educational applications of democracy are numerous and often idealistic. Like Higgins's (2007) impossibly idealistic future, where the unconditional welcome is facilitated through conditional structures like time, place, and resources, educational applications of democracy are often attempts at reaching toward a theoretical ideal that is compared against current practices and outcomes. Constructivist learning theorists such as Vygotsky (1986) and Dewey (1997) recognized that learning is a social process that occurs through doing and knowledge acquisition is built upon previous experiences. Both Freire (1970) and Dewey (1946, 1916/1997) valued human communication and interaction, challenging authoritarianism by placing special value on student agency in the educational process. Dewey's (1916/1997) notion of democracy as a fluid concept,

continually evolving like a living organism, hinted that the ends of education might also be in flux rather than deterministic. Dewey (1916/1997) defined democratic society as having multiple groups that consciously communicate their varied and diverse interests within healthy and open relationships, fostering further interaction and collaboration. Dewey's (1946, 1916/1997) concept of democratic education was participatory and dialogical, a necessary means to empower citizens with the knowledge to better society, emphasizing social capital as a positive force that could be gained through experience and access to education. If the ends of music education are determined, valuing performance skills over anything else, then there exists a clear danger of possible hegemonic replication of class and structures (Woodford, 2015). For instance, if marketable skills are the main currency, then educational means might be driven by the affluent or authoritarian, negating Dewey's (1916/1997) idea of education as a means for creating an aristocracy of informed citizens (Barber, 1992). Focusing exclusively on competency and collaboration as educative goals may not give enough weight to critical thinking about the valuation and content of knowledge, thus privileging capitalism and neoliberal economic goals over social concerns (Smith, 2015; Woodford, 2015).

Community musicians can negotiate what and how they learn through collaborative discovery, fostering dialogue, creativity, consciousness, and agency. This links to Freire's (1970) concept of conscientization, or the democratic notion that all people should have equal access to education and the freedom to critically consider social realities. Such democratic education is focused on consciously considering ways of problem solving to resist patterns of structural or systemic inequality, thereby unleashing

the potential of education to help the oppressed liberate themselves by accepting differences between learners. Freire advanced the idea that freedom from hegemonic patterns is attainable through critical and conscious pedagogy, plurality, equity, and a willingness to listen. Freire's notion of collaborative discovery is centered on dialogical and shared knowledge as opposed to the banking notion of education, with one actor depositing knowledge in the other participants. Since the goals and aims of community music tend to be more participatory and social, the educational banking notion of demonstrating and reproducing a standard of literacy or mastery does not define how participants function. Democratically, knowledge is constructed socially as a part of a dialogical and critical process incorporating all voices (Dewey, 1997; Freire, 1970), and this process of knowledge construction could lead toward increased capital amongst community music practitioners and participants.

Derrida's (1998, 2005) definition of democracy recognizes contradictory tensions between autonomy and dependence, dominion and popular sovereignty, and equality (implying a homogenous sameness) and freedom (suggesting singularity and difference). These paradoxes reinforce democracy as an ambiguity that is bound to an indeterminate future. Therefore, democracy exists in the idealistic realm of an open structure. Like Higgins's (2012) claim that hospitality is key to understanding the community in community music, Derrida's (1998) definition of democracy is connected to the promise of the unknown future, creating possibilities and options for ends like equality of musical opportunities and ideals of a cultural democracy with respect for all individuals embodying unique characteristics, tendencies, and appreciations. Through equitable

access to knowledge, democratic educational practices employed by community music practitioners could provide opportunities for transformed habitus as a key contribution to newly accumulated capital.

Elements of Democratic Practices in Community Music

Philosophically, democracy embodies freedom and equality. It fosters dialogue and agency while recognizing social interdependency, placing trust in certain individuals to perform or collaborate for the benefit of all. Given the multiple and varied definitions of democracy, it is not surprising that democratic education practices and policies can vary according to philosophical and political tensions. Hallmarks of democratic learning in community music contexts include access, belonging, negotiated programming, role ambiguity, caring, reciprocity, and open dialogue, which can potentially disrupt habitus and change relationships within a field. Within flexible community music structures, dialogical learning, access, and role ambiguity could foster feelings of belonging, connection, and shared responsibility for negotiated programming.

Dialogue and Democratic Learning

Dialogue may not be without conflict as participants are not analogously equal in experience. However, dialogue can foster new communication patterns and knowledge constructions. Extending from Dewey (1997), Schmidt (2012) argued that conflict can enable democracy as a dialogic practice through deconstruction, shifting away from an emphasis on power and control, instead providing opportunities for decentering, fostering active participation, and empowering creativity. Similarly, Allsup (2003) found that dialogue as a condition of democratic learning requires active discovery within a

workable space for exploration. Wright (2013, 2014) noted that for schools to be democratic, all students must have equal access to fundamental rights of enhancement, inclusion, and participation. Images, knowledges, and resources can impact or impede the notion of education as an emancipatory or liberating process (Folkestad, 2006; Freire, 1970). Access to and acknowledgment of these fundamental and interrelated rights within flexibly structured and welcoming community music contexts could highlight the social threads of democratic learning.

Dialogical construction and reconstruction of knowledge (Derrida, 1998) could create spaces for Freirean (1970) conscientization, adding dimension to the learning experience and knowing, increasing potential for educational transformation. The usage of dialogue confirms the concept of inclusive democratic learning, incorporating respect, reciprocity, responsibility, and relationship (Allsup, 2003, 2016; Biesta, 2011; Dewey, 1997). Community music practitioners often aim to implement these methods of knowledge formation, potentially increasing social capital through knowledge, incorporating unconditional hospitality and welcome (Boeskov, 2017; Higgins, 2007, 2012).

Implications for Knowledge and Knowing

Knowledge is constructed through social guidance and intervention; thus, it is through socialization that learners obtain cultural knowledge or capital (Vygotsky, 1986). This socialization can apply to all who participate and facilitate in community music. Derrida's (1998) theory of deconstruction, as a form of disruption—reflecting justice and law—challenges how institutional forms of knowledge are legitimized by encouraging

multiple critical lenses to view, deconstruct, and reconstruct, thereby gaining a deeper and more thorough understanding of a particular subject. This critical lens through which to view knowledge mirrors Freire's (1970) idea of conscientization. Community music intervenes in the construction of knowledge through a similar process of construction, deconstruction, and reconstruction (Higgins, 2012), permitting experimentation and encouraging risk-taking within an atmosphere of respect and responsibility. Community music practices can invite participant input to construct, critique, and rebuild knowledge from a group perspective of new awareness. Depending upon whether democratic learning is philosophized as a reconstructive or reproductive process (Sant, 2019), democratic practices in community music could vary wildly, especially regarding access to knowledge through reasoning, experience, or intersubjectivity. Community music facilitators might offer novel teaching strategies for mentoring, coaching, and fostering more dialogical approaches to learning. Subsequently, curricular flexibility may allow instruction to be reformed by participant curiosity and education. Both Freire (1970) and Gay (2018) argued for this type of dialogical educational approach. The educator's role is one of collaboration and care, inclusively working together with participants through dialogue, modeling, and reflection (Gay, 2018; Hendricks, 2018; Hendricks et al., 2023; Lind & Mckoy, 2016; Silverman, 2012). Embracing dialogue, conscious critique, and collaboration encourages community music participants to have agency in their learning and growth. Dialogues and shifting roles can transgress hierarchies through a mutual and reciprocal flow of knowledge, discovery, and negotiated programming.

Negotiated Programming

Community music practitioners and participants can impact how space, place, repertoire, knowledge construction, and other topics of legitimization in community music are deterritorialized. Higgins (2012) mentioned Derrida's (1998) notion of decentering and deconstructing knowledge as a process of deterritorializing where knowledge and knowledge formation is housed. Therefore, community music has the potential to be a liberating force by providing access, safety without safety, and opportunity for all by welcoming participants and responsibly facilitating to create open possibilities to explore the unexpected (Higgins 2007a, 2007b, 2008, 2009, 2012). The idea of safety without safety suggests that participants in the action of community musicking feel a sense of safety by being welcomed and belonging within a context that embodies enough structural energy to create action (Higgins 2007b, 2008). Without safety implies enough flexibility of structure to allow for unexpected outcomes, requiring all participants to embrace risk-taking through playfulness, positivity, and flexibility while assuming responsibility and care for each other. Flexible structures might suggest permeable fields in which various forms of capital might be exchanged and transferred, thus impacting positions and practices within the field. Community music ensembles can boundary walk between institutionalized and traditional formal classroom learning practices and non-institutionalized informal settings (Higgins, 2012; Jorgensen, 2012; Green & Narita, 2015; Wright & Kanellopoulos, 2010).

Community music practitioners emphasize process over outcome; hence, literacy, as prioritized musical and social knowledge, is a social process realized within a

community. Through the unconditional welcome, the facilitator must be flexible about who owns expertise and use adaptive methods to suit the participants. This reinforces the notion that community music allows for the exploration of musical learning, praxis, and experimentation at all levels, creating opportunities for individuals and groups to explore music, self, and community in various spaces and contexts. Transformation, or changing lives and practices beyond the ordinary (Jorgensen, 2003), requires collective and individual action, experience and reflection, and dialogue between active participants seeking possibilities by encompassing gendered worldviews with tradition and mindset, critically analyzing power structures, pedagogy, and content. Therefore, how community musickers dialogue and collectively choose what musics to play, how to participate, and who gets to engage in such decisions is a way of enacting and embodying negotiated programming.

Peer mentorship can support democratic learning through involvement, communication skills, increased responsibility, positive relationships, and enhanced learning outcomes (Allsup, 2003; Darrow et al., 2005; Goodrich, 2023). Allsup (2003) highlighted the links between caring, community, freedom, friendship, and democracy, noting that peer learning was successful as an act of discovery within a workable context or landscape for exploration. This context for exploration was possible through dialogue as a condition for democratic learning. Such dialogue also transformed and challenged the hierarchical teacher's role, encouraging experienced learners to take more responsibility in the learning process. Peer learning in community music supports participatory engagement and explorations rather than only passive consumption.

Role Ambiguity: Teacher, Facilitator, Performer, or Peer?

The role of the community music facilitator is ambiguous: Am I teacher, facilitator, or peer? Bartleet and Higgins (2018) highlighted the multifaceted attributes required of the 21st-century community music facilitator. Beyond musicianship and expertise, characteristics include having social and emotional intelligence, being verbally articulate, remaining positive, and possessing a charismatic personality while being able to critically reflect both in the moment and afterward to increase efficacy in future pursuits. The facilitator must be aware that their ethical and critical choices affect the musical and social processes of structures, access, and process that inherently encourage some learners and participants to feel a sense of belonging while creating the opposite reaction in others (Yerichuk & Krar, 2021).

Ideally, the community music facilitator pursues active inclusive musical participation, ensuring that all voices are heard, not just the dominant ones (Bartleet & Higgins, 2018). This requires participatory community music facilitators to relinquish their own ego, thus putting relationships and well-being of all in the group at the fore (Higgins, 2008). The structural energy of the call and the welcome leads toward participating in the event or workshop, and engaging in relationships and responsibility (Higgins, 2007). Higgins (2008) described the welcoming call to participate as an ethical gesture that places value on human care and concern for each other, an ideal for openness, freedom, and tolerance. Free of barriers and without a predetermined outcome, the unconditional welcome sets the scene for decentering and deterritorialization of privilege to allow opportunities to sound, creating a space of safety for experimentation,

challenge, and play. This phenomenon may disrupt the power dichotomy of the teacher as the holder of knowledge. The welcome illustrates how the multifaceted roles of teacher, facilitator, and participant create a platform for equality and community that encourage trust and belongingness (Higgins, 2012).

Facilitators can operate beyond the traditional authoritative figure of the teacher by adopting roles of coach, friend, and even a peer in learning (Allsup, 2003). Higgins's (2012) concept of hospitality in community music, along with research conducted by Hallam et al. (2016) on the role of the community music facilitator, underscored the fundamental role that relationships and a welcoming environment play in fostering openness and a willingness to learn. Individual identity is valued and validated as a worthy contributor to the process of making music, creating a bridge to well-being. Community music has a call, welcome, decision, and responsibility (Bartleet & Higgins, 2018) that cycles reciprocally between members through mutual understanding, acceptance, and honesty. Thusly, community music facilitators could exemplify democratic practice when the ownership of the work is distributed among all participating.

Community music facilitators might provide new teaching strategies for mentoring, coaching, and fostering more dialogical approaches to learning, allowing the curriculum to be partially reformed by what the class considers culturally relevant. Facilitators need to promote agency, create flexible structures that foster participation, recognize musical taste, and collaborate to create equitable and inclusive content, demonstrating fluid democratic roles and responsibilities. Community music facilitators

might embrace the tensions between democratic practices and leadership roles by employing conscious teaching strategies while encouraging others to share their expertise, ideas, concerns, and preferences, creating a negotiated curriculum (Higgins & Willingham, 2017). Community music practitioners embrace the fluid roles of observer, participant, leader, and creator (Veblen, 2007). Therefore, a reciprocal relationship, often noted as shared social or other capital between the individual and the group, is a natural outcome of shared trust and responsibility.

Social Capital Theory and Bourdieu

Bourdieu's (1984) social capital theory asserts that class and culture are closely linked, with musical taste signifying distinction or social stratification. Capital is accumulated labor (in its materialized form or its 'incorporated,' embodied form) which, when appropriated on a private (i.e., exclusive) basis by agents or groups of agents, enables them to appropriate social energy in the form of reified or living labor. (Bourdieu, 1986/2011, p. 241)

In other words, capital is the currency in the social game of life (Bourdieu, 1984, 1986/2011, 1990; Bourdieu & Wacquant, 2013).

Bourdieu (1986/2011, 1990) identified four types of capital: economic (monetary assets), cultural (certain types of knowledge, taste, discrimination), social (preferences, language, social connections and networks, family, religious and cultural heritage), and symbolic (things that represent all the other types of capital that can be exchanged in other fields, such as qualifications). According to Bourdieu (1984; 1986/2011), cultural capital is the currency of legitimate culture and knowledge in society, particularly the

symbolic elements associated with upper-class culture. Cultural capital is not equally distributed and is subject to exclusive appropriation; hence, accumulating this type of capital could profit in legitimacy and perhaps even in domination.

Bourdieu (1984) cited three sources of cultural capital: embodied or behavioral, objective or material, and institutionalized or credentialed. Acquiring embodied cultural capital requires time, effort, and investment. For instance, to embody the culture of a people or space, acclimating and internalizing new cultural norms takes practice, understanding, and time. Objective cultural capital is transmissible like economic capital, but it is also symbolic because the consumption of an object presupposes embodied cultural capital. In other words, possessing an object of cultural value is most available to those who are aware of its value and embody cultural capital. Institutionalized cultural capital adds collective credibility by qualification and can enable comparisons between qualifications. In community music practices, embodied cultural capital might look like an understanding of norms of performance within a musical genre. Material capital could mean possessing a fine instrument. Finally, credentialed capital might consist of musical knowledge, perhaps in the form of educational credentials. Unequal distributions of cultural capital could be perceived as distinctions that elevate or diminish persons from each other, affecting group dynamics and relationships.

Bourdieu (1986/2011) suggested that acquiring and spending social capital is dependent upon being a member of and participant in a collective or group that operates within a field, a social space where agents share similar interests and seek similar capital. Each agent or participant occupies a social position within the field, and participants'

actions are governed by field rules (doxa) as they compete for status. Bourdieu (1984, 1986/2011) recognized the potential for individuals to amass and convert social capital to another form of capital that may hold greater value as the field changes through new membership or participants' shifting positions. Conversions of capital may also enable agents or participants to shift positions within a field. Because social relationships and networks can vary widely from source (family, community, history) and form (networks and structures) agents' positions in the field may also shift, potentially yielding positive benefits like cooperation, sharing, collective action, innovation, and creativity.

Extending from Bourdieu, other sociologists (Coleman, 1990; Putnam, 1993) considered social capital not as individual private ownership but as interdependent upon integrally social structures of relations between individuals and groups. Jones and Langston (2012) cited Coleman's (1998) belief that social capital is a strong factor in enhancing "an individual perceived quality of life" (p. 122). For Coleman (1998), social capital is individually owned and should be defined by its function. As such, Coleman's social norms are outcome-oriented and based on self-interests, serving individual preferences. In contrast, Putnam (2000) considered social norms as universally positive, enabling the collective realization of democratic ideals. Putnam highlighted the norms that social capital produces through group connections: trust, reciprocity, and community development. Putnam considered social organizations, like networks, norms, and social trust beyond relational trust, as ways of bonding to produce mutually beneficial outcomes for agents.

Bourdieu's concept of *habitus* (1984, 1986/2011, 1990) encompasses the

dispositions agents acquire unconsciously, based on the internalization of perceived norms. Habitus is negotiated between social relations and actions but can change depending upon interactions. Predispositions still leave room for human agency; therefore, habitus is not necessarily deterministic. Lived experiences are also fluid and change; thus, habitus is informed by these experiences. However, habitus may facilitate calculation (unconscious or conscious), perceptions, and expectations which could result in reproductive behaviors that reinscribe power in those with various kinds of capital (Bourdieu, 1984), thus undermining the possibility of mobility in fields. Considering embodied cultural capital and habitus as two sides of the same coin, “the situated internalization of cultural schemas” (Edgerton & Roberts, 2014, p. 207) allows for valued dispositions to be converted or translated into personal gain. For instance, gaining a certificate of an academic terminal degree is both external tangible evidence of institutionalized cultural capital and also an embedded and embodied part of one’s identity. Identity, culture, capital, place, and language are some stratifications that impact habitus, potentially affecting perceptions of possible outcomes. Thus, social capital theory (Bourdieu, 1984, 1986/2011, 1990) helps explain the relationships between elements that influence behaviors and tendencies in agents.

Community Music and Social Capital

Community music aims to serve the community by providing access to music education and participation opportunities, fostering shared social identity, and empowering individuals “to develop networks and maintain or improve their community connectedness” (Jones & Langston, 2012, p. 127). Community music practitioners tend

to operate on the notion of fostering belonging, unity, and shared experiences (Veblen, 2007). Such collaborative learning contexts may help participants to forge new relationships and grow networks, thus sharing commonalities with Bourdieusian ideas of social capital within a field. For instance, individuals may experience increased musical or educational capital from access and belonging to a community music ensemble and the networks inherent and tangential in that group. Individual networks developed through community music participation can vary based on social relationships beyond family or exclusive contexts, an illustration of the field in flux, which may lead to lifespan musicking and participation. Thus, community music participants could gain capital that create access and inclusion through musicking together.

Music education researchers (Burstein, 2016; Jones & Langston, 2012; Prest, 2016) have used social capital theory to examine and discuss the sociological benefits of relationships in groups. Burstein's (2016) research suggested that participants in an informal, student-driven popular music education class developed musical and social capital that was transposable to many other situations and durable in its long-term effects. Through their participation, Burstein noted that participants recognized a disruption in self-perception and habitus, helping them pursue professional and social goals they previously would not have imagined.

Jones and Langston (2012) focused on Putnam's (1990) view of social capital which expanded from Bourdieu's Marxian perspective to suggest that social norms can foster reflexive cooperation, realizing democratic ideals. Researchers found that social capital can bond, bridge, or link individuals into groups (Jones & Langston, 2012; Prest,

2016). Bonding capital could lead toward excluding those that differ, but it can be readily developed by participants in a homogenous groups sharing a unified purpose. Bridging might support relationships among individuals, and linking could foster musical and interpersonal skills and increased comfort with others to build relationships and create new opportunities. If participation in community music can help individuals develop social capital, the broader community might reap rewards such as cooperation, strengthened friendships, and fellowship. Thus, community music facilitators might consciously consider how to develop bonding, bridging, and linking to foster participation, fellowship, and participant accrual of social capital.

Prest (2016) compared and contrasted literature, mostly centered around community music, that employed various definitions of social capital (Bourdieu, 1984; Coleman, 1990; Putnam, 1993, 2000) to illustrate the tensions in agency of the currency of capital between the individual and the group. Prest argued that a “porous relationship between social capital and partnership” (p. 150) allows varied conceptions of social capital to intertwine and connect based on individual networks. Bonding, bridging, and linking support that partnership; therefore, relationships, like musicking, require time and effort. Social capital is grounded in lived human experience. Thus, relationships, both internal and external, as well as contexts, are fundamental to the outcomes of social capital. Therefore, community music facilitators might consider the relationships and context for fostering bonding, bridging, and linking, which may engender inclusivity and relevance reciprocally.

Community music facilitators who practice with equity and awareness might

promote bridging, bonding, and linking, supporting participants' accrual of capital. Relationships and networks forged through participation in community music might afford access to social or cultural capital that participants would not otherwise encounter. The fluidity of roles, knowledge, and expertise among all participants corresponds with Veblen's (2007) consideration of interactions of aims of teaching, learning, knowledge, and strategies in community music. This fluidity of roles could support bridging and linking between participants. Conceiving of community music practices as groups of learners that emphasize democracy, participation, and creative group work nurtures individual and mutual identities (Veblen, 2007). Thus, community music practices can support community and personal growth (Koopman, 2007) by relying heavily upon the praxial and experiential nature of learning by doing. The social interaction and benefits of creating together could lead toward opportunities for individuals to increase capital as by-products of social interactions.

Perspectives in Facilitation

Facilitators who consider the impacts of social capital in their practices could help participants develop new skills and different self-perception. Wright (2012) expanded upon Bourdieu's (1984) social capital theory in which culture, a social product, could be used as symbolic capital and a means of social domination. Wright (2015) extended definitions of capital to include musical capital, perceptions of musical ability and talent, and pedagogical capital, or perceptions of pedagogic agency and authority. Her research reiterated the transformative power of informal music education through unconscious accumulation of musical and pedagogical capital. Habitus (Bourdieu, 1984; Reay, 2010)

operates at the subconscious level unless a disjuncture creates a need to confront new components of identity, relationships, or orientations within the field. Wright's (2006, 2015) research confirmed that such a disruption can create awareness as agents assumed new roles with accumulated musical and pedagogical habitus in the field or classroom.

Community music participants might encounter a disruption as they are invited to be active musical and pedagogical agents in the field and partners in learning and performing with a facilitator. This direct intervention through community music participation could lead toward an awareness of and transformed perceptions of pedagogical agency and musical capital. Informal learning paradigms, often found in community and popular music pedagogies, could permeate preconceived notions and structures of both teachers' and students' habitus, coinciding with Wright's (2015) findings that students shifted thinking and demonstrated increased responsibility, confidence, and independence while legitimizing their identities as musicians.

New identities, choices of behaviors, and ways to make music might be results of participation in community music. For instance, having an awareness of individual agency, personal history, duration, and adaptation to unique contexts could affect appraisals of opportunity and coordination costs in the personal and social continuum of acting and organizing (Kabele, 2010). Community music may help shape identities through access to participatory experiences, exposure to a broad array of musics, and offer individuals a way to see themselves as part of a collective group. Greenaway et al. (2015) found that shared social identity fosters trust, respect, and influence in coordinating behavior and contextual group membership. Veblen (2007) also noted the

wide variety in community music participants' ages, abilities, cultural/social/economic statuses, and political or religious beliefs. The shared sense of social identity as members of a community music group transcended these otherwise divisive distinctions. Group membership, social learning (Vygotsky, 1986), and the availability to saturate to evoke change (Randles, 2013) could lead toward disruptions. Participants could gain an awareness of repositioning identities within a field of community music practice that could challenge preconceived notions of doxa, thus creating potential transformations of habitus, including self-perceptions, perceptions of others, and newfound identities created through relationships (Wright, 2015).

Awareness of Structures and Agency as a Path to Transgress or Transpose

Although Bourdieu's (1984) theory has been criticized for being deterministic, a dialogical concept of habitus (Akrivou & Di San Giorgio, 2014) allows for habitus to be both formative and transformative, enabling adaptations and intentional conscious action to override unconscious action (Mills, 2008). In other words, Mills (2008) argued, habitus can operate between poles of reinscription and reproduction, or it can be transformative. Dyndahl and colleagues (2020) found that consumption and acquisition of music as objects of class and cultural status can impact social mobility and distinction, potentially perpetuating reproductive tendencies that might shade community music education and demonstrate the need for conscious actions and reflections to guide practices.

Reproductive tendencies might unconsciously reinscribe hegemonic tendencies. Wright & Froehlich (2012) approached this tendency toward reproduction as an informational gap in preservice teacher training, suggesting required preservice music

education include critical and ethical judgment as a part of basic training. Music educators also need to be mindful of how the discursive gap provides room at the micro-level in daily practice to permit “other” knowledge to be valued and promoted as mirrors for all students, a practice that would foster inclusion and democracy. It is essential that teachers be aware of their own habitus and potential tendencies toward a specific type of culture. This would oblige teachers to be willing to transcend such tendencies to incorporate pedagogic choices that would empower students who share non-dominant traits. Wright and Froehlich (2012) recommended that teachers be trained to see the political underpinnings in policy and musical curriculum documents while considering which values are accepted or rejected.

Wright’s (2012, 2015) research analyzing informal learning in Canadian music education implied that shifts of habitus are possible. Students redefined their self-concepts from being not musical or not having pedagogical and musical capital to authentically being musicians and legitimate teachers by taking agency and responsibility for their learning through the social space created by informal music educational pedagogies. Providing ways for students to challenge their habitus could be helpful for all students on multiple levels beyond just music education. Students experimented to find “different ways of being musical” (Wright, 2015, p. 90), celebrating their individuality, thus legitimizing their experience. Confidence, independence, and responsibility increased amongst the students in Wright’s (2015) study, reflecting a shift in the pedagogical power balance since teachers were learning shoulder-to-shoulder with their students. Students began to envision and desire music education as a part of their future,

indicating a modification in thinking and change of habitus.

Akrivou & Di San Giorgio (2014) argued that a dialogical view of habitus permits fluid ways of knowing, thus enabling human freedom. Other research supports this claim through the formation and disruption of musical and pedagogical habitus (e.g., Wright 2006, 2012). Mills (2008) argued for the potential for cultural capital to be a catalyst for transformation rather than reproduction. Burstein (2016) discovered that participation in a popular music class transformed habitus as participants acquired cultural, social, musical, and pedagogical capital that was durable and transferrable to multiple areas of life. Community music can afford open access, flexible structures, and fluid, usually voluntary membership, a recipe for possible difference making, personally and societally.

Positive Biases and Remedies

If facilitators are aware of practices that reward certain kinds of cultural capital and devalue others, then dialogical contestation can lead toward possibilities and social changes. The formation, preservation, and awareness of social bonds are a fundamental human motivation; therefore, “some historical and sociological changes in the structures of society should be linked to changes in the bases for belongingness” (Baumeister & Leary, 1995, p. 521). Although it is possible for community music to facilitate over hierarchies, it would be naïve to not recognize that there are inherently power systems at play in the social realm that value and symbolically recognize only specific types of capital (Yerichuk, 2014; Yerichuk & Krar, 2019). Yerichuk & Krar (2019) found that the use of the terms “inclusion” and “inclusivity” as an extension of community music’s hospitality and welcome (Higgins, 2012) might confirm power discrepancies between

participants and facilitators. According to Baumeister and Leary (1995), “A general pattern may well be that cultures use social inclusion to reward, and exclusion to punish, their members as a way of enforcing their values” (p. 521). Therefore, facilitators must remain vigilant in the reflection and analysis of their practices to ensure that unconscious biases are not determining operations.

Community music is often considered an extension of institutionalized music education, gaining legitimization and credibility as an educational resource. Kertz-Welzel (2016) advocated for a closer relationship between community music and formal or academic music education, suggesting that community music practitioners should embrace critical reflection and collaborate with existing formalized music education. Legitimization of community music is still questioned. Regelski (2007) wrote that “the primary rival to musical amateurism is the stigma against it as a valid and valuable musical praxis, a stigma that denies its legitimacy as a central curricular goal for music education” (p. 39). Ben (2016) contended that the transformative power of music is the foundation of community music, allowing for dialogical rather than binary dualisms between formal and informal music education structures.

Ideally, community music can boundary walk between formal and informal learning contexts through a collaborative crossover that bridges gaps between professional and amateur musicians. This idea extends the notion that community music supports institutionalized education by expanding access to lifespan participants and legitimizes community musickers by creating alliances where theories and practices can be communally shared (Bartleet & Higgins, 2018; Deane, 2013; Elliott, 2009; Higgins,

2012; Veblen, 2007). Ben (2016) contended that community music's underlying narrative in the belief in personal and social transformation allows for dialogical rather than rigid dualisms between formal and informal music education structures.

Final Thoughts

If community music is to fulfill lofty goals of personal development, participation, inclusivity, societal betterment, and democracy, then facilitators need to be consciously aware of and assess their practices to see if those aims are met. There is great potential within community music practices to foster personal development through acquiring musical and social skills, deepening connections within the ensembles and broader community enhancing societal betterment and increasing confidence and trust through democratic and dialogical learning. Love of music and partnership in music-making can lead toward goals of fearlessness, generosity, and specificity and may create attitudes of caring and sharing, openness, and vulnerability, which could increase mutual respect and reciprocally enhance the love of music and music-making partnerships. Thus, community music facilitators might embrace seemingly conflicting diverse roles and encourage dialogues within themselves and their communities, fearlessly, openly, and vulnerably. Change starts with a conversation, and music can provide impetus for change and transformation by providing spaces for conversations.

CHAPTER THREE: METHODS

Purpose

The purpose of this study was to explore the connections between the experiences of participants and facilitator in a community music ensemble. In exploring these interactions, I hoped to uncover connections and disconnections between the ways community cello participants perceive the community music experiences and the ways I, as facilitator, experience and navigate my role. In other words, I was curious about the participants' experiences and my processes of facilitation—what I am doing as a facilitator, why I do those things, and how the participants' experiences and relationships intermingle with mine and affect each other.

Design and Rationale

The Intergenerational Community Cello Ensemble (ICCE) is a bounded case, a specific group of individuals in a particular setting, observed during a prescribed period of time. However, because I was looking into the essence of the interactions and experiences of the participants with me, I sought a method that would enable me to honestly explore the phenomenon of participating in the ICCE, that is, the lived experiences described by all participants. Because experiences can change over time, a phenomenological case study was most appropriate for answering my research questions. My research questions focused on the lived experience of ICCE members and their interactions with each other and with me, the facilitator-participant. Therefore, I, as participant and researcher, was a part of the phenomenological descriptive case study so as to describe and explore my own roles as participant, facilitator, and researcher.

A phenomenological case study suited my research due to my interest in the phenomenon of the interactions between all participants. A phenomenological perspective on the ICCE as a case can be open-ended, mirroring Higgins's (2007) notion of community music embodying the impossible future. My familial background is not centered in Western Art Music or any particular kind of music, yet musical participation and education have significantly impacted my life and the lives of those around me. Being welcomed and forging relationships with people of varying cultures and musics has enriched my concept of what is possible beyond what I ever imagined. According to Higgins, community music requires hospitality or the welcome, which invites boundaries or expectations to be perforated, creating space for the unknowable and the impossible.

I utilized Bourdieu's social capital theory as the theoretical lens for this study because social capital theory may explain how people operate within social networks. The field of the study was the ICCE. The capital that participants brought or shared to the ensemble sometimes interrelated with experience, age, or education. Using Bourdieu's (1984) social capital theory helped me explore my habitus as a facilitator, participant, and teacher. Each of these points is further described later in the chapter.

As a facilitator, I aim to guide an ensemble that embodies the ideals of community music, including personal development, social betterment, inclusivity, participation, and democracy. As a scholar, I see potential connections between those ideals and Bourdieusian concepts of identity, position, and field. Thus, my wonderings led me to the following research questions:

1. How does the experience of participating in the ICCE impact individual identities and positions?
 - 1a. How are these identities and positions impacted within the field of the ICCE?
 - 1b. How are these identities and positions impacted beyond the ICCE?
 - 1c. Is there any transfer between the ICCE and fields beyond the ICCE?
2. How do participants map their musical and pedagogical interactions in the field of the ICCE?
3. How does my experience as a facilitator impact and evidence the construction of my own identities both within and beyond the field of the ICCE?

It is important to note that I see myself as both a participant and the facilitator. Thus, all research questions apply to me and my practice.

Rationale for the Interpretive Methods

Phenomenology

Phenomenology is an open-ended method that leaves room for new interpretations and new discoveries or understandings of the phenomenon. In a way, phenomenology as a method could relate to Higgins's (2007) idea of community music as the impossible future, where possibilities are not predetermined, and new possibilities or discoveries could transcend real or perceived constraints of practice. Thus, phenomenology, as an open-ended inquiry with continually emergent data, may help me discover themes about the experiences and interactions of participants and facilitator.

According to Van Manen (2016), "phenomenology asks for the very nature of the

phenomenon, for that which makes a some- “thing” what it IS- and without which it could not be what it is (Husserl, 1982; Merleau-Ponty, 1962)” (p. 10). Seeking phenomena in music education research could entail understanding place and space in a refugee settlement, school reform policies, or even “mundane or extraordinary experiences of individuals or groups” (Frierson-Campbell & Froehlich, 2022, p. 152). I wanted to explore the phenomenon that makes the ICCE what it is and without which it is not.

Key Phenomenologists

Descriptive phenomenology is an approach to research in keeping with Husserl’s (1931) ideal of the singular, describable essence of the phenomenon. Husserl postulated that it is possible for the researcher to bracket or set aside their preconceptions about the phenomenon. Husserl also believed in the essence of the phenomenon, or the boundaries or structures that define or make that phenomenon only that one thing. In contrast, Heidegger (2002) argued that phenomena are lived, experienced, and interpreted in the world. Thus, Husserl’s bracketing is not sufficient for understanding phenomena. Like Husserl, Heidegger also believed the unit of analysis is the phenomenon. But for Heidegger, the phenomenon and the interpretation of the phenomenon can change and be reinterpreted depending upon contexts and situations. Heidegger wove hermeneutics, which focuses on interpretation and the concept of interpretation in relation to context, with phenomenology. Van Manen (2007) likened phenomenological searches to interpreting a poem. One can systematically and thoughtfully seek understanding, but one might lose some of the meaning of the poem (or lived experience) by attempting to

summarize it. Merleau-Ponty's (2012) concept of phenomenology allows for the mind and body to experience phenomena at different times and places. He suggested that the body may live and experience the world before the mind can comprehend, reason, or understand the lived experience. Vagle's (2014) post-intentional phenomenology avoids the binaries of descriptive and interpretive ways of analyzing phenomena. Because Vagle (2014) saw phenomena as "multiple, partial, contextual, and in flux, simultaneously producing and being produced" (p. 16), the processes for analysis and interpretation are dialogical. Vagle's (2014) lines of flight consider phenomena to be about how things connect versus what things are, less about consciousness and more about being and embodiment; the body is lived through and permeated by the social and regard the intentional connection as not linear, instead moving with multiple and shifting relationships. Thus, lines of flight still require making decisions about the analysis of data, and knowledge may be revealed in unanticipated and unpredictable ways.

I applied Vagle's post-intentional methods with Van Manen's holistic, selective, and line-by-line approaches for mining data for themes as a part of this phenomenological descriptive case study to develop a better understanding of the relationships and reciprocity of working together in the ICCE. This phenomenological descriptive case study may facilitate a deeper understanding of the experiences and have the potential to develop transferrable knowledge to others who work with and in contexts of intergenerational community music ensembles.

Vagle's three lines of flight and phenomenological methods relate to Bourdieu's (1994) process for sociological inquiry:

1. Break with what we think we already know with common sense or unconscious acceptance by deconstruction.
2. Analyze the object, mapping it on the field and comparing it to other phenomena.
3. Revise or confirm findings by challenging potential biases from positionality, doxa, or privilege. (p. 178)

In this case, mapping one's place on the field could relate to community music ideals of access, belonging, and inclusivity that may foster participation and individual betterment like developing musical and pedagogic authority.

Phenomenological Case Study

Stake (1995) described a case study as a “specific, functioning, complex thing” (p. 2), and the ICCE fits this definition. This community music ensemble is a bounded group within a specific context, and using a phenomenological lens within the case can better help me understand the phenomenon through the participants' descriptions of their lived experiences. My purpose of understanding interactions and phenomena of the ICCE in relation to their contexts and considering that participants' perceptions and realities are socially constructed, ever-changing, and complex (Glesne, 2016). My research questions query how individual participants' experiences and perceptions of interactions of relationships within the community music ensemble might inform or influence participation. Again, I wondered about the phenomenon, without which this experience would not be the same (Van Manen, 2016).

Participant and Researcher in the Case Study

As a participant and facilitator in this case study, my role as researcher required considerable reflexivity. Beyond observations, I also kept a journal as a kind of researcher's diary to help me sort between my surprises and assumptions, tracking my positionality (Glesne, 2016). As a known insider member of the ICCE, I also had to straddle the roles of participant and facilitator and roles of observer, researcher, and data interpreter. Because my study is grounded in a lens of social capital theory, being a full participant (and facilitator and researcher) sometimes felt like simultaneously trying to occupy several worlds at once, or trying to sit on multiple horses with one behind (Yours, 1967, p. 47). However, journaling, explicitly disclosing moments of surprise, and honestly reanalyzing were important reflexive exercises. My experience as researcher, facilitator, and participant related to Bourdieu's (1986/2011) concept of habitus as a lens for navigating the internal and external dialogues as I searched for ways of understanding the dissonances I experience as a community music facilitator.

Setting

The setting of the study was the Intergenerational Community Cello Ensemble (ICCE) in residence at a small, private midwestern university. Each semester, the ICCE met 10 times in a classroom on campus, culminating in at least one performance on campus and usually other performances in the greater community within the midwestern city. I treated the ICCE as a field in Bourdieusian terms. This community music ensemble included certain participants of multiple ages. However, the field or space of practice shifted depending on who attended, duration of attendance, and the varied capitals that

participants brought to the field.

Participants/Sampling

Seeking to learn about how participants discover and form meaning, researchers must understand that each person's interpretation of experience is unique, influenced by the culture and context surrounding them (Creswell, 2007). Therefore, it is not uncommon for qualitative researchers to focus on smaller sample groups to obtain a deeper grasp of the phenomena of the participants' experiences. Participant sampling was from a fixed group, the ICCE. As I am the founder and facilitator of the ICCE, participant recruitment was from already established relationships, because much of the membership of the ensemble is made of what I fondly call "repeat offenders." Participant selection was voluntary with informed consent as per IRB guidelines. In past years, participants have ranged in age from 8–75. Participation varies each semester, but there were 12 participants during the course of this study whose ages ranged from 12–76.

For this the phenomenological descriptive case study I collected multiple sources of data to inform, describe, and develop a deep complex understanding of the case (Glesne, 2016; Stake, 1995). Sources for lived experience descriptions included interviews, follow-up interviews, focus groups, observations, memo writing, and journaling, and aligning sources of data with research questions. For instance, interviews and focus groups were primary sources for learning about participants' experiences, whereas rehearsal observations were useful for reading body language and stimulated recall. Because the ICCE is a bounded case, I wanted to include all participants to get a full and complete understanding of the human phenomenon. Although there are no rules

that specify what sample size is appropriate in qualitative research, Seidman (2006) did specify two criteria: sufficient numbers and range so that others outside the sample can relate and connect to the experience, and saturation of information. All participants participated in the group observations.

Seidman (2006) suggested that purposeful sampling can reflect the wide range in a larger population study. For the interviews, I aimed to select a diverse group that would represent the range and diversity of all participants. Interviewees included a middle school student, two high school students, two adult participants, and two retiree participants. Each of these interviewees had various degrees of musical experience, varying ages, races, and careers.

Instrumentation/Procedures/Data Collection

Qualitative researchers seek to understand phenomena of human behavior from the perspective of participants. Qualitative research often includes multiple sources of data: interviews, focus groups, observations, recordings, field notes, and journaling which the researcher then interprets with the aim of creating a holistic account of the social structures and individuals' experience while continually reinterpreting as more information emerges (Frierson-Campbell & Froehlich, 2022; Glesne, 2016).

For this phenomenological case study, I distributed the informed assent and consent forms (Appendices A and B) in one of our early rehearsals, and participants returned those forms to me in-person within the week. Then, I invited all ICCE members to voluntarily participate in a demographic and interest group survey (Appendix C). This survey gave participants the opportunity to share their age range, ethnicity, educational

level, gender, employment status, religious affiliation (if any), years of cello playing experience, and years of ICCE participation, and allowed each participant to choose their own pseudonym for anonymity. The following chart is organized alphabetically by participants' chosen names, and includes demographic information such as their race, age range, years of experience in the ICCE, and years of cello-playing experience.

Table 1

Participant Demographics

Pseudonym	Race	Age	Years in ICCE	Years of Cello Experience	Years known or taught
Abigail	White	38	<1	<1	1
Adam	Mixed	18	<1	9	1
Bardit	White	60	1	2	1
Dmitri	White	19	1	11	3
Joseph	White	13	<1	4	1
Lee	White	75	7	7	8
Liam	White	15	5	5	3
Lorraine	Mixed	63	7	8	7
Matteo	Mixed	46	3	4	5
Nala	White	17	5	7	5
Persephone	White	16	5	7	7
Sam	Prefer anon.	14	7	8	7

Interviews

I interviewed seven participants of different ages and experience three times each to better understand their perspectives and lived experiences. Interviewees included Lorraine, Nala, Lee, Matteo, Persephone, Bardit, and Sam. Interviews were a method of obtaining rich descriptions and detailed accounts of participants' experiences, especially to highlight themes or patterns.

I conducted interviews over Zoom or Microsoft Teams at various times that were convenient for the participants. My research questions guided the process of selecting the semi-structured interview question topics. Seidman (2006) recommended a three-interview structure from three days to a week apart. This interview structure helps the researcher establish trust with the participants, and it affords time to learn about the context, details and meaning of the participant experience. Each semi-structured interview lasted approximately 20 minutes, but I also allowed extra time for follow-up questions in each interview, affording me the opportunity to address gaps in understanding, clarify and fill in information to ensure a clearer understanding of participant experience. Both Zoom and Teams permit audio-visual recording and automatic transcription, although frequently the transcriptions were not accurate. At first, I made verbatim transcriptions, then, at the request of interviewees, I changed those to intelligent or edited transcriptions. Each transcription was member checked for accuracy and validity. To ensure validity, the interviewees reviewed transcriptions for accuracy.

Focus Groups

In this phenomenological approach, I implemented a focus group option to allow me to examine interactions between participants, occasionally using video prompts of rehearsal footage. Focus Groups helped me build upon information, and focus groups may have challenged participants to hone their views/perceptions. Twice, I invited all participants to share in focus group interviews to explore interactions between all ICCE members. These focus groups included participants who were available to meet at those times and involved participants who were involved in the interviews as well as

participants who were not. The first focus group included Lorraine, Lee, Bardit, Sam, Persephone, and Dmitri. The second focus group included Lorraine, Lee, Matteo, Bardit, Sam, Adam, Persephone, Joseph, Nala, and Dmitri. The prompts included engagement, exploration, and exit questions, some of which mirrored prior interview questions, but the focus groups facilitated a relaxed atmosphere for multiple participants to share their perspectives and gave me the opportunity to hear perspectives from those I did not interview. For some, these questions were new, and the group activity fostered interactions and conversations that would not have occurred in one-to-one interviews. These interactions helped me create a fuller picture of the phenomenon and learn more about each participant experiences. Between focus groups and interviews, I began to hear similar reactions and patterns of potential themes, indicating that I had reached a point of saturation for the duration of this particular study.

Observations

Observations consisted of five rehearsals video recorded at evenly spaced intervals throughout the semester to allow participants time to assimilate new skills between rehearsals. I recorded with two MacBooks, from two different camera angles, recording via Zoom with external USB Blue Yeti mics to ensure sound quality. This helped me understand what was happening nonverbally, verbally, and musically in each of the rehearsals. Then, I transcribed these rehearsals and made field notes and journal entries following each interview, focus group, and observation. Observations were important in this study because they gave me the opportunity to view myself and the participants from an outsider's perspective. According to Glesne (2016), "the main goal

of participant observation is to better understand the research setting, its participants, and their behavior” (p. 67). During the video recordings, I was participant and facilitator. When I reviewed these recordings, I assumed the roles of researcher and observer.

Journaling

Journaling was a way for me to reflect on my actions, thoughts, and how I felt while analyzing the data. Journaling was a descriptive record of my phenomenological processes (revise experiences, assumptions, and interpretations). This required making my biases explicit and sharing my inner dialogue with the goal of gaining a better and more accurate understanding of the phenomenon through reflection. Through revising preconceptions based on emergent data and experience, new meanings were and continued to be revealed. Journaling was also an important reflexive exercise. I was required to honestly disclose any biases or anticipated projections of outcomes. Reflecting directly after rehearsals, after interviews, and in moments of recall helped me to discover themes and that helped me review and revise my understanding. Memo writing immediately after observations, meetings, and reviewing video recordings facilitated self-reflection and analysis of expressions, postures, and ideas. I aimed to be objective as I journaled, being candid about my own position, approaching this research as if I were an outsider. Still, biases sometimes appeared, and I reflected why and how I thought as I did. Journaling and memos led me to analytic noting. Glesne (2016) defined this form of data analysis as a way to identify problems, consider changes in research design, and to question and identify emergent patterns and themes.

Data Analysis

Each research method required different ways of analyzing data to align with the research questions. For the phenomenological case study, I looked at the whole of the data, considering the context of the data source to examine how the parts might integrate with the research questions or define ways of thinking about those questions. This process, like Bourdieusian analysis, is not linear, but more like a subway tunnel spiral leading toward new discoveries, new findings, and new questions. Phenomenology is an emergent method; as more information is collected and revealed, the meaning of the whole lived experience can also change. I aimed for saturation and empathetic immersion in participants' descriptive world to get to the essence of the phenomenon. Using Vagle's (2016) strategies for reflection, including moments of connection or disconnection, assumptions of normality, documenting what is not flexible in my belief, and moments of shock, helped me to richly describe the case of the ICCE.

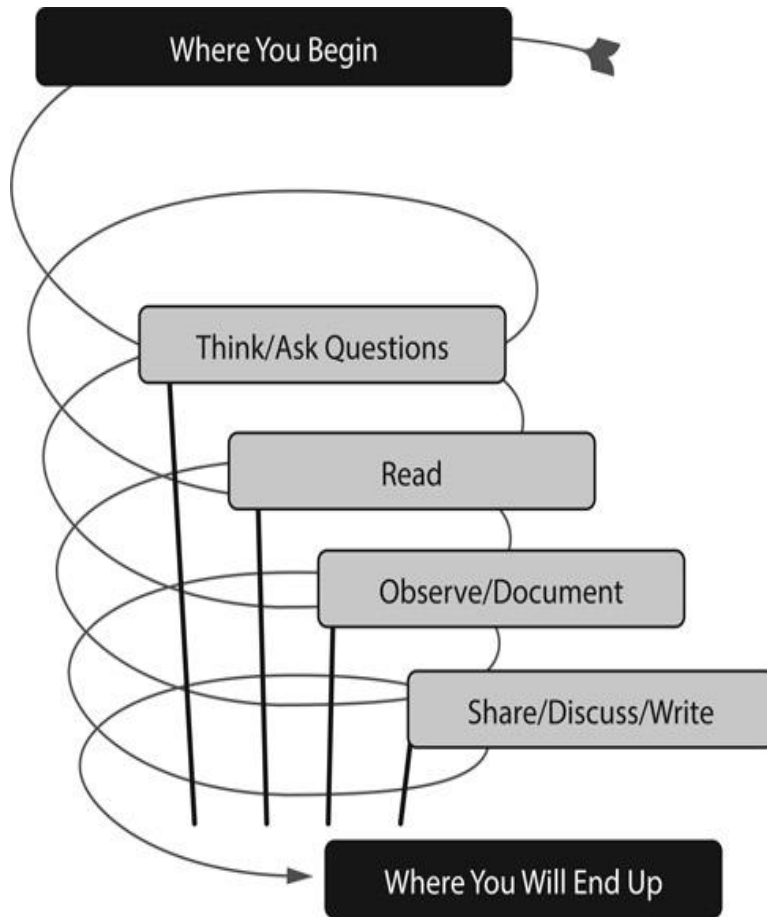
All transcription analysis began with inductive coding, particularly "in-vivo" and descriptive coding aligning with the semi-structured interview questions. I wanted to learn from the participants and their words about their experience and perceptions. At first, I coded by hand, using colors in MAXQDA software to help me delineate themes and process information. The goal was information immersion and saturation. Audio and video recording supported understanding the participants as part of their unique context.

I applied elemental coding methods (Saldaña, 2013) to the transcriptions and used MAXQDA software to store the data. Sometimes codes overlapped, and multiple levels of coding led to discovery of emergent themes of connection, reciprocity, increased

musical aptitude, confidence, and care. After making initial codes, I focused and grouped codes (Frierson-Campbell & Froehlich, 2022) as I sought to understand and define the meaning of the experience in ICCE. Sometimes the codes were in vivo codes, like connection, trust, and community, words frequently used and defined by participants. Creswell and Poth (2018) imagined data analysis as a funneling spiral, beginning with “managing and organizing data, reading and memoing emerging ideas, describing and classifying codes into themes, developing and assessing interpretations, then representing and visualizing the data” (p. 186). Using this way of managing and organizing data aligned with Van Manen’s and Vagle’s (2018) linear phenomenological methodology with “an open and shifting cyclical pattern” (p. 139).

Figure 4

The Spiral of Inquiry in its Most Basic Form



Note. This figure is from Frierson-Campbell & Froehlich's (2022) *Inquiry in Music Education* (2nd ed.), which introduces research and disciplined inquiry in music education as an ongoing spiral of inquiry (p. 7). Used with permission.

My unit of analysis was the phenomenon, which emerged as reciprocity, a social norm within the ICCE. I developed this by revisiting the transcripts and first and second rounds of coding. Then, I looked for relationships between memos and frequently

occurring codes in my data (Frierson-Campbell & Froehlich, 2022). I sorted the codes into groups and subcodes in my MAXQDA software. Then, I created a mind map to group the many codes together and drew lines to show where codes connected or dialogued with each other and to compare where they did not. This proved the most challenging part of analysis. Some codes seemed to overlap, and others were more clearly defined. I revisited the transcripts to see if my interpretations mirrored the observations and interviews. When reciprocity emerged as a social norm within the ICCE, I recognized this as the phenomenon. Then, I re-grouped the codes according to the discovered unit of analysis.

Researcher bias was addressed through self-reflection and naked reporting of my lenses. Bourdieu calls this self-socioanalysis, and it requires the researcher to reflect upon the social and intellectual subconscious embedded in how one acts, and it focuses on relationships (Bourdieu et al., 1992). The researcher is obliged to understand the social conditions of possibility (Bourdieu, 2001) as a method toward genuine reflexivity. For analysis, I used both within-case and cross-case comparisons and analyses considering myself as one of the participants.

Assumptions

My own biases as a researcher include my experiences as a professional performing cellist and teacher in the classical music world. Bourdieu's (1989) reflexive sociology requires the researcher to scrutinize their self, biases, and cultural practices which could limit understanding of the investigated phenomenon. I described my biases and perceptions in research memos as a part of the analysis of participant interviews,

observations, and focus groups, essential to the analysis of the study. Multiple rehearsal observations, interviews, and focus groups helped to ensure saturation of the phenomenological case study.

Limitations and Delimitations

This work was not intended to be generalizable to a larger population beyond the participants in the study, though I hoped to glean information that illustrated and described how participants' experiences and interactions with a facilitator's experiences and interactions operated within the field of a community music ensemble. Also, I had a longstanding relationship with many of the participants because I knew many of them as current or former students. I deliberately refrained from interviewing my applied university students, because their participation in the ICCE was purely voluntary and not meant to be conflated with their study or assessments.

Validity and Trustworthiness

Data were generated from observations (five of the ten rehearsals) and multiple interviews with a number of participants in the ICCE. I interviewed seven members three times and included two focus group interviews. I based this on Frierson-Campbell and Froehlich's (2022) suggested procedures. The questions (Appendix D) were based on my experiences with the ICCE participants, the theoretical framework for this study, and prior knowledge about participants. Frierson-Campbell and Froehlich (2022) suggested including

- (1) respondents' connection to the topic, (2) details of actions observed by or shared with the interviewer, (3) motivations for those actions, and (4) questions

about (a) emotional reactions to an experience or action, (b) knowledge held by the participant, and (c) things noticed by the participant. (p. 168)

First, I established a rapport with the interviewees to create a sense of comfort and ease. This came naturally because many of us had pre-existing relationships. Using Zoom and Teams to record the interviews permitted automatic transcriptions. I felt that I achieved data saturation between the second and third rounds of interviews. Saturation in qualitative research is defined as when the same themes repeat and no further coding is possible, and the data is rich in quality and thick in quantity (Fusch & Ness, 2015). Transcriptions of rehearsals, interviews, and focus groups were completed within a week of each recording. Transcriptions were sent to participants upon the completion of each document to check and gave the participants the opportunity to read transcriptions of their interviews and elaborate or make corrections, if necessary.

Using a phenomenological descriptive case study helped to crystallize the credibility of observed actions, associated reflections, and interpretations. Both methods helped to form a clearer image of the phenomenon of the ICCE and the relationships and interactions through a lens of social capital theory. I documented the shifts and changes in wondering as I accumulated more information and then implemented the fill-drill-chill (Hendricks, forthcoming) approach of collecting data, rereading transcriptions, and taking time to think and allow subconscious processing of the information. I hope this study will resonate with others who share similar struggles and backgrounds in music education (Hallam et al., 2016; Varvarigou et al., 2011).

Ethics

Data were collected from September 2022 through March 2023. I stored the data on my personal MacBook and backed it up in iCloud. I stored printed and signed copies of the informed assent and consent forms in my dissertation binder in my private home office. I stored all my recorded interviews and transcriptions in separate folders for each participant on my personal computer, which was backed up daily online. The computer was in my possession or at home and is password protected. Each participant chose their own pseudonym. As per my proposal, I followed Boston University's IRB protocols for sustaining confidentiality by omitting identifying information, using pseudonyms, and voluntary participation in the study. Also, I wanted to preserve ethical treatment of the subjects. As such, I never interviewed two of my college students who actively participate in the ICCE. They both chose to participate in focus groups, but I never wanted to trespass on any potential ethical boundaries. Through honest and ethical treatment of others in this study, I hope to explore a gap in the literature that will be timely and relevant to other music educators.

CHAPTER FOUR: PARTICIPANTS AND FINDINGS

Overview of the Chapter

This chapter includes empirical descriptions and analyses of the participants' lived experiences within the case of the ICCE, including myself. The information was derived from all the data I collected, including three rounds of interviews with seven participants, one focus group with seven participants, and a second focus group with eleven participants, as well as observations from rehearsals and researcher journaling.

Descriptions and anecdotes provided evidence for the preliminary codes and themes that emerged. Because some participants in the focus groups did not participate in other activities, the details of their participation are limited in relation to the interviewees or our interactions as pertinent in the other sections. The next part of the chapter examines the interactions I shared with participants and what I learned from our interviews and focus groups. The last section of this chapter returns to my shifting roles and positions, especially in relation to the new data.

Participants

Thirteen cellists, including me, participated in this study of the ICCE. I recorded rehearsals and arranged initial interviews with seven of the participants. I chose participants for interviews based on their availability and consent and to investigate a cross-section of the participants. The following table includes their chosen pseudonyms, declared race, age, years of participation in the ICCE, years of experience playing the cello, interview, and focus group participation. The first seven participants listed in the table below were the ones who consented to regular interviews.

Table 2*Descriptive Information of Participants*

Pseudonym	Race	Age	Years in ICCE	Years of Cello Experience	Interviews	Focus Group	Years known or taught
Lee	White	75	7	25	yes	1 & 2	8
Bardit	White	60	1	2	yes	1 & 2	1
Lorraine	Mixed	63	7	8	yes	1 & 2	7
Matteo	White	46	3	4	yes	2	5
Lorraine	Mixed	63	7	8	yes	1 & 2	7
Sam	Prefer anon.	14	7	8	yes	1 & 2	7
Nala	White	17	5	7	yes	no	5
Persephone	White	16	5	7	yes	1 & 2	7
Dmitri	White	19	1	11	no	1 & 2	3
Adam	Mixed	18	<1	9	no	2	1
Joseph	White	13	<1	4	no	2	1
Abigail	White	38	<1	<1	no	no	1

At the time of the study, Lee, Bardit, Lorraine, Sam, Persephone, Joseph, Abigail, and Liam took private lessons or had previously taken lessons irregularly with me.

Matteo used to take private lessons with me but considered ICCE an adequate way to gain cello-playing knowledge and experience. Sam, Nala, Joseph, and Liam joined the ensemble because their school orchestra director recommended it, because they heard about it through word of mouth, or because I invited them to try it. Dmitri and Adam were my applied university students at the time of the study. Nala was the only participant who had yet to take any private cello lessons. It should also be noted that although the ICCE has usually been predominantly white, there had been greater diversity in previous years, and in the Spring 2023 semester, another five participants

identified as mixed race or African American.

Because I sought to understand how experience in an intergenerational ensemble impacted fields and positions both within and outside of the ICCE, age and years of experience playing the cello and participating in ICCE seemed significant for understanding the participants' experiences. I followed Seidman's (2013) recommendation to obtain three semi-structured interviews from each interview participant to better understand their participant history, details of their experience, and the meaning of the experience. Questions for the first rounds of interviews focused on reasons for participation, participant skills and knowledge brought to and learned from the ensemble, factors for success in an ensemble, and questions about what they would change about the ensemble experience. Questions in the second round of interviews focused on whether relationships changed within the ICCE, in what ways participation in the ICCE affected their approach to relationships and other projects beyond the ensemble, and if the participants noticed any change in self-perception from the experience of playing and participating in the ICCE. Participants described their fit in ICCE and how participation impacted life outside of ICCE. General questions for the third round of interviews centered on participant connections, participant fit within the ensemble, and impacts of participation beyond the ensemble. I asked if any stronger connections were made since the last interview, participants' descriptions of their fit in the ICCE, and the impact of participation on their life beyond ICCE. I also asked participants to recount a time when they found an unexpected connection within or related to the ICCE.

Timeline of Interviews and Focus Groups

Although I intended to complete interviews, focus groups, and observations within a single semester, I had to adjust my research timelines to accommodate scheduling conflicts, participant illnesses, and availability. Fortunately, the IRB assent and consent forms allowed for the possibility of an extended timeline for data collection. The first interview and the first focus group, along with the observations, took place during the first semester. Conversations in the first focus group centered around engagement questions about favorite pieces and types of collaborations and exploration questions about how participants perceived their fit in the intergenerational ensemble, programming selections, and rehearsal pacing. During the second semester, I completed a second round of interviews, a second focus group, and a third round of interviews. Conversations in the second focus group revolved around repertoire choices and preferences, self-assigned place in the ensemble, important connections made through the experience, changed approaches as a result of participation in ICCE, and what participants brought to and what they learned from being in the ICCE.

Acknowledgment of Differences in Interview Participation

Scheduling conflicts, illnesses, and availability severely restricted options for interviewing the other participants, Abigail, Joseph, and Liam. Abigail and Liam were also less-regular attendees of ICCE rehearsals. I deliberately did not include Dmitri and Adam in the interviews because I was their applied professor at the university. Ethically, I never wanted them to feel that participating in the ICCE or my research was a requirement or a reason for different treatment.

Bourdieu suggested that agents compete for power or authority within fields. My goal as their facilitator was to separate this community music experience from their university experience and try to remove any power dynamics from this situation. In my case, I attempted to permeate potential master–teacher or conductor–ensemble suggestions of superiority and make room for more dynamic and flexible interactions. Like the other ICCE participants, my college students’ participation in the ICCE and the focus groups was purely voluntary and with consent. Without participants, there would not be an ICCE. I was grateful for their willingness to participate and to learn from what they shared in focus groups.

With such ample and rich data sources, the challenge for me as a researcher was to winnow the data by selecting the parts of interviews and dialogues most pertinent to answering my research questions (Creswell & Creswell, 2018). I used MAXQDA software to help me organize codes and group themes, but I also printed transcripts to sort manually and group portions of transcripts into subthemes into themes. I found that manual manipulation of scripts assisted my process of mind-mapping the subthemes into more prominent themes, especially as participants repeated similar ideas indicating emergent patterns and themes.

Participant Sketches

The following participant–interviewees were grouped by age and similar experiences. I ordered these participant sketches according to similarities in their perspectives that emerged during their interviews. I could have put the participants in this order because I knew that they had predispositions. Bourdieu (1984) suggested that

habitus is an unconscious set of predispositions and tendencies that may inform how an individual responds and acts in certain situations. Lee, Bardit, and Lorraine are former educators. Lorraine and Matteo shared experiences as former and current choir directors. Sam, Nala, and Persephone are school-age students with similar experiences as cellists and ICCE participants.

Lee

One of the founding members, Lee had steadily participated with the ICCE since its inception in 2016. She also was proudly the oldest member in the group and frequently announced her seniority in age and experience in her oral concert introductions. Lee played cello in grade school, and then she did not play for 46 years. She heard about the ICCE through her co-worker in the public schools with whom she had been taking lessons.

Personal Growth and Increased Confidence

Lee understood learning as a social experience, corresponding with Vygotsky's (1986) sociocultural theory of development. Thus, she prioritized playing with others as fundamental to her motivation to practice. She said, "Because just playing by yourself, you don't develop your skills. You have no feedback. You have no interaction that motivates you." Perhaps Lee's fulfillment from learning and being motivated is an indication of personal growth, particularly within the ICCE community. She noted her own increased skills, confidence, and perseverance:

I listen to myself and hear the cello sing, and wow! It didn't use to do that. I've noticed lately that I'm doing a lot better at keeping my bow level. And I have

more knowledge. Maybe I'm not doing it right, but my head knows what I'm supposed to be doing, so I can fix it. I can keep working on it. I guess I have more confidence that I can learn to do this particular piece of this song with your help if I just keep working at it. So, I don't give up, even if it doesn't fall into place. And I'll keep working on that particular skill for the next song.

Her confidence in her technical ability as a cellist and her confidence in her musical knowledge and problem-solving skills demonstrated that she was learning how to self-assess in the practice room. Lee recognized the success of her perseverance with audible and tangible results, thus evidencing new agency and growth.

Collaboration and problem-solving are part of Lee's skillset as a former special education teacher. In her interview, she told how during her career she learned to figure out what was blocking a child's learning, sometimes finding alternative methods beyond the curriculum to help children process what they needed to learn. Similar to a participant in Burstein's (2016) dissertation who transferred skill sets between guitar playing and computer technology, Lee revealed that she probably unconsciously applied learning strategies from her special education career to inform her approach to learning and growing as a musician.

Lee recognized her place in the ICCE, referring to self-acceptance of her strengths and weaknesses but also citing a sense of comfort and belonging among the members of the ICCE. She spoke of improving her skills and enjoying performances as she focused on doing her best for herself, in turn being an asset to the ensemble. Perfection was never a goal. She participated without relying upon external validation by remaining detached

from worrying about judgment from others. Lee's perspective on her role and place in the ensemble demonstrated her trust in other group members. Still, more significantly, it mapped Lee's sense of place, ensuring comfort and connection with herself and others through her participation in the ICCE, illustrating what Hendricks (2018) described as trust, competence, and integrity, reciprocally respecting herself and the ensemble.

Lee answered many of the questions in this interview from the perspective and identity of a peer teacher. This may be an expression of Lee's developing pedagogical authority as a musician, a form of self-development and increasing musical capital (Wright, 2015). For instance, she shared that she has observed me, as a facilitator, applying similar strategies to her own. She stated, "One thing I really appreciate about you is that sometimes you've worked with me on one skill, and then dropped it, and then come back to it later, you know, and approached it from a little different angle." Her descriptions of my facilitation continued when I asked what she has learned from ICCE participation: She first circumvented the question by requesting that I resume a former practice of having participants start or lead pieces in rehearsals to gain experience and confidence.

Transposed Capital and Shifting Roles

When asked what factors ensure success in a community music ensemble, Lee's response again reflected her shared identity of educator and learner. She noted the importance of the facilitator's role but felt that it was important for everyone to know their place in the ensemble, because all participants need to share in the responsibility of the ensemble's success. For her, this meant having a sense of one's own skill level and

knowing how to use those skills to contribute effectively to the whole group. She used her perception of herself as an example:

You know, I'm the oldest one there, and I'm not the most skilled. And that's okay. I've noticed some of the young people that are new this time, have looked at me like, "You can't do any better than that?" And (nodding no) So what? (laughing) you know because they expect me to be more skilled than I am. You know, it's okay! I don't have to be the best; I just have to be me. So, I think being comfortable with that, wherever you are on the scale.

Lee said that she was respected and appreciated as a member of the ensemble and self-described as "an anchor" of the group as a loyal and founding member. She demonstrated a positive attitude toward her learning with a generous spirit of self-acceptance without negating personal responsibility to herself and the ensemble.

Physical limitations were the only deterrents Lee mentioned regarding her continued participation in the ICCE. I knew she wore a hearing aid and needed more visual cues to help her listen to others in the ensemble with similar parts. Lee also tearfully revealed her frustration with diminished eyesight. She has been enlarging her scores for years, but I was unaware she experiences frustration from getting lost reading the music because of blurred eyesight. Yet, Lee's discipline and commitment reflected her personal responsibility to herself and the ICCE. Lee is perseverant and remains dedicated to both her personal continued development and the ensemble.

Deepened Connections and Reciprocity

In her second interview, Lee shared that she developed personal connections in the ICCE. When her son-in-law passed away, she reached out to Lorraine, who recently became a funeral director and because Lee trusted Lorraine through shared experiences in the ICCE spanning at least 6 years. Lee also has a long-term connection with Sam because she used to work as a special education teacher at the local public Montessori school, and her daughter was one of Sam's first teachers. Occasionally, Lee would play with Sam and other Montessori Suzuki students in small cello ensembles. However, Lee stated that her relationship with Sam has changed as a result of ICCE participation. Whereas she used to relate to Sam as a teacher to a student, she now views Sam as one of her peers in the ICCE.

Lee expressed the importance of this ensemble as a personal outlet for growth at her own pace. She said, "It's something I do for me. And who I am is just who I am. I don't have to struggle to be somebody else, worry about rules, or exert too much physical energy for my age." Lee stated that she belongs in the ICCE; she is not working to fit into this group. She has discovered peership with some of the younger students she used to see in a teacher–student dyad.

Lee also developed an important connection with Bardit. Bardit, a former speech pathologist and more recent ICCE participant, had reached out to Lee for extra practice, and Lee was delighted to play the role of teacher again. They shared a common language and rapport as former teachers and the joy and satisfaction of learning together. She described their working relationship as mutually beneficial, noting that she recognized

her own struggles through peer mentoring Bardit:

It makes me more patient with myself. I observe a weakness in Bardit, and I'm more able to see it from the outside and watch myself struggle. Then, I think of what I need to do to get over this hump. It is interesting to see the parallel with things I'm having trouble with, and I know she's going to have trouble with other things, but we can learn together.

Lee's description of this experience evidenced a reciprocal role in peer mentoring—teaching and learning simultaneously (Goodrich, 2023).

On a personal family level, Lee was candidly open about the connection she and Bardit shared in parenting sons with cerebral palsy. Lee's son was adopted and deprived of oxygen during the birth process, whereas Bardit's son was injured by electric shock, a terrifying experience for any parent. Although their situations differed, they shared commonalities in their lived experiences. Lee noted this "mutual understanding" as another type of shared language as they compared experiences. She shared, "Though our sons' needs are very different at this point in their lives, we know that each other understands that there's this constant presence of a child who still needs some assistance that is not typical."

Lee often drew connections between her development and skills acquired in ICCE with those she developed as a facilitator in Real Talks on Race, a bimonthly series at the local public library. These meetings aimed to promote meaningful conversations around situations related to race to gain insights and provide solutions for injustices and friction within the community. She described her expertise as follows:

I've had relationships with people who perhaps would have been outside of my comfort zone in other situations. And so, having been able to build those relationships makes me more able to see the potential of someone that I would have thought might be outside of my comfort zone. It also meshes with the relationships I've built with Real Talk on Race.

Similarly, ICCE helped Lee to form connections beyond her known networks, with others in the community. She addressed the importance of being able to reach out to people in various settings as a shared responsibility that is crucial to the ensemble's success:

How do you get somebody who's not involved in any other music program? By having the knowledge and the connections to reach out to get a variety of people. And that would not just be you, but the rest of us, to have that skill of connecting with others.

Lee was comfortable with herself, enhancing her confidence, communication, and grace toward others, making connections in the community. She stated, "I've been amazed at how many people I find who say, 'Oh, I love cellos!' And it gives a point of connection with people I would never have, you know, probably had a second conversation with." Lee's lived experience in the ICCE illustrated personal development both musically and socially. She cited growth and change in her cello skills. She also conveyed her sense of deepened connections and reciprocity in interactions within the ensemble. She embraced peership with younger students in the ensemble and enjoyed resuming her role as a teacher with a fellow educator outside of ICCE rehearsals.

Bardit

Bardit is a retired speech pathologist who self-describes as an extrovert. Bardit is a novice cello player who is also learning beginning guitar and taking classes to learn computer coding at a local community college. Bardit started learning the cello with the organist at her church for one year, then she started taking lessons with me. I encouraged her to attend ICCE rehearsals to see if she might enjoy that experience, and she joined in the spring of 2022. Although she frequently self-deprecated her abilities as a beginner with very little musical training, she approached learning in lessons and in the ICCE with enthusiasm, meticulous curiosity, and an eagerness to understand and learn correctly:

I wasn't sure about joining the cello choir because I'm such a novice, and like I've told you, for me, it's turned into like a masterclass. I joined to be around people who play the cello. But it's turned into a real community for me.

Bardit began learning the cello about 20 years ago, but she was working full-time, raising children, and juggling multiple adult responsibilities. Now, she has the financial stability to acquire equipment and the time to invest in her learning. She also appreciated being around others in the ICCE who love music and playing the cello.

Bardit always wanted to learn the cello, but she indicated that had very little family support for this pursuit. She stated, "Nobody in this house cares except me. (giggles) So, it's nice to go and have people to talk to and understand, people who have the same interest, and I learn every week that I go there." However, her family respected her commitment to learning the cello and gave her the time she needed to practice and attend rehearsals. Occasionally, they have encouraged her, commenting on her improved

tone production.

Lifespan Learning

Bardit defined musical learning as a “lifelong journey.” She shared that playing the cello is an extremely complex task that requires multiple thoughts and motions to be coordinated to produce one note correctly. She also shared that her husband was shocked that she started a project that she would never finish. For Bardit, that was exactly the point, and she embraced the learning process. Maintaining mental sharpness was another reason for her participation in the ICCE:

Participating in ICCE helps keep my brain active, and that’s something that is very important to me as I have watched some family members not do that. And then, as they aged, they lost a lot of mental capacity. Learning something new and keeping your brain active is important to me.

Bardit always appeared early for rehearsals, laughing with others, and sharing enthusiasm and enjoyment in learning.

Bardit expressed that she enjoyed exposure to different musical genres and learning more about the theory and history of some pieces. For instance, on a recent road trip to visit her daughter, she purposefully only listened to cello music that she had downloaded. She discovered that her musical tastes are changing as a result of exposure to music in the ICCE. She also noted that ICCE participants share musical understandings that underpin social interactions:

I don’t think you all realize you have that common vocabulary and that common language that’s layered underneath the social. And I doubt you all realize that you

communicate that way. But you all assume that everybody does. It's really interesting because I'm more of an outsider at this point. And I'm learning the vocabulary. But it's complex, just like a verbal vocabulary is.

Although Bardit claimed outsider status in relation to musical vocabulary, she was quickly learning the terminology and applying her language acquisition and speech profession capital to the context of the ICCE.

Peer Appreciation

Bardit noted the wide variety of personalities and individuality in the ensemble, learning from "such interesting people, every single one of them." Bardit often talked about the composition of people in the ICCE, particularly the wide ranges of "ages and skill levels, expertise, and life experience." She expressed an appreciation for the diversity in ICCE, stating, "We all bring something different to it."

When asked what makes a community music ensemble successful, Bardit commented on my practice as a facilitator. As a fellow educator, she suggested that my choice to include all different levels of playing was an incentive for getting people to attend. She said, "When you're able to include those different levels with a very diverse group, then they all feel part of it." Bardit synthesized her experience as a teacher observing another teacher and as a learning observer. There was an instance when I suggested applying a Suzuki bow distribution technique to a particular passage to clarify articulation and sound. Bardit expressed her excitement when she saw others recognize or connect ideas into practice, something she stated she experiences regularly in learning the cello and through participation in the ICCE. As she observed other members

understanding the technique, she smiled:

As I looked around, it was like a light bulb flipping on in a lot of people. They started nodding like, “Oh, I get that!” I think there are a lot of teaching moments that happen in the cello choir that you provide for them, for me, and for all of us. It starts to make sense, and you could tell they understood it from a different perspective.

Increased Confidence, Transposed Capital, and Personal Development

Bardit spent 25 years teaching children how to correctly pronounce speech sounds, working on how their voice sounded or language. She saw many relationships between speech and music learning. She had her own professional language and understanding of how speech sounds are produced and processed physically and aurally. Music theory and other musical and performance terms were new-to-her forms of language acquisition. Burstein (2016) found that participants in his study acquired capital that was both durable and transposable to other areas of their lives. In a similar way, Bardit recognized how she transposed skills and knowledge of the theory of learning how to produce sound as a speech pathologist to her musical and cello education. She liked to observe and ask questions about technique or musical terms and considered one of her contributions to the ensemble as the perspective of “someone just starting out.” In lessons and in the ICCE, Bardit kept a green notebook with various colored pens to take notes on techniques and terms that were unfamiliar to her:

How can I play if I don't understand what the music is telling me, right? For me, that's a huge hole in my musical education that I don't have, that I need to build.

When you guys talk about the theory and stuff, I take notes so I can look it up later. Sometimes I literally have no idea, but I can look it up. That's why I have to write it down. I take notes in our lessons. I take notes in cello choir because I don't have the basics. You have the knowledge that I don't; that's why I have to write it down. I have to learn it.

Despite declaring her place in the ICCE was to “shut up and learn,” she also celebrated and recognized her advancing skills and new knowledge, noting her application and assimilation of concepts into practice, like music reading, gained technical proficiencies on the instrument thus increasing ensemble playing abilities.

Bridging her former educational experience and capital with her newer ICCE experience was a way that Bardit found commonality and, eventually, community. Putnam (2000,) described bonding and bridging capitals as “sociological superglue” (p. 23) akin to Bardit's observation of shared language and understanding, and bridging capital, such as Bardit's prior educational expertise, as “sociological lubricant.”

As she frequently noted, Bardit perceived a change in her skill level, something she deemed necessary. She celebrated her musical growth and development, and recognized the transposability of her capital as a former educator:

I'm very meta about what I can and can't do. This carries over from my profession because I always took time at the end of each school year to reflect on what went well and what didn't. And what do I need to change moving on? I can definitely see a change in my skill level as far as playing, reading music, and understanding. It's not just a perception; it is a definitive change that has affected

me. It's exciting for me to recognize when it happens organically, like I just followed that whole piece. Yay for me! Celebrate Bardit!

Bardit celebrated her new ability to recognize different voices from reading along with a musical score. She appreciated being made to think harder: "There's no comparison to my skill level last semester as compared to what I was able to do, and I'm so much better in cello choir about being able to follow the score." Bardit openly shared her enthusiasm for learning, striving to push outside her comfort zone.

Because Bardit was an active observer and listener in the ICCE rehearsals, she described her experience of participation differently than others. She was always watching other choir members play, making notes with her colored pencils in her green cello diary, and noting questions to bring to her private lessons about cello choir happenings. As a former educator, she made sincere efforts to ensure that she was learning new techniques correctly. Bardit frequently stated that she would rather not practice unless she knew she was ingraining proper technique. Her training as a speech pathologist transferred to her desire to learn correctly and efficiently, and she often drew parallels between the two fields. Thus, she brought significant educational capital and learning strategies to ICCE from her previous career.

Bardit firmly self-identified as an established educator with pedagogical capital coupled with a keen desire for personal development through musical participation, both for personal pleasure and to maintain mental fitness. Jones and Langston (2012) suggested that community music ensembles can be richly supportive environments for adults to apply their talents and expertise from their professional careers. It is possible

Bardit's ICCE experience may indicate a reciprocal transposition of capital from outside of ICCE (educational capital from her former career) to within ICCE (strategizing her practice and observations) and increased musical skills and learning from within ICCE as a part of her personal development and growth. Each of these forms of capital and experience come together to inform her personal learning and growth.

Comfort, Empathy, and Connection

Not only did Bardit sense her growth as a musician, but she fully identified as a member of the ICCE. She described an increased sense of comfort, which she attributed to the duration and steadiness of her commitment to attending rehearsals. More people interacted with her, suggesting trust and rapport. She learned more about other members of the ensemble and was encouraged to share a sense of welcome with Nala, whom she saw as very shy.

Typically, Bardit was extroverted and gregarious. However, she approached her role in the ICCE very differently. She preferred to sit, learn, and listen because she was relatively new to the cello and ensemble experiences. She described how this changed how she interacted with others, facilitating empathy:

And because this is so alien to me, I may be a little bit more sensitive to people who might come into a situation where they might not have the knowledge base that I have, and I need to be more sensitive to that.

As a result of her role recognition as a beginning cellist, she developed a sensitivity and compassion for people in other contexts who may lack capital, knowledge, or skills. She also noticed that her family treated her cello activities differently because they recognized

her earnest commitment to practicing and attending ICCE rehearsals. Increased sensitivity and empathy toward others, increased trust, and social bonding through shared commitment, and developing musical knowledge were some of the ways Bardit experienced personal development and growth in the ICCE.

Bardit's self-assigned fit and position in ICCE as perhaps the least experienced cellist did not inhibit her sense of contribution to the ICCE. By observing, taking notes, and actively contributing to the capital of the ICCE, whether she was playing her cello or not, Bardit may have encouraged empathy and respect. She expressed that her position helped others understand that everyone is approaching the ICCE and other experiences from their unique backgrounds.

One of the most profound connections forged in ICCE was between Bardit and Lee. After observing and participating in ICCE rehearsals, Bardit consciously decided that Lee would be the best person to ask to meet outside of ICCE rehearsals for extra practice. Bardit chose Lee because she seemed open to new people and is also a former teacher and is retired. They shared commonalities in language and capital as former educators. When they met, Bardit described their interactions as direct and straightforward. She said, "We just sit down and get to work. I understand her and her methods. And she understands mine. And it's very seamless." Bardit described their practice sessions as a reciprocal relationship, mutually benefitting each other:

She gets to teach again, which is huge for teachers. I get to be a student, and we've found connections that we didn't know existed at all before I went to her house. So, it's very easy and relaxed, and she's very patient. Playing her part also

helped her because she didn't have anybody to practice with. I'm always happy to help, but I think I'm getting more out of that than she is, to be honest with you. Bardit and Lee also discovered that they both have daughters who played the flute, and both are parents to children with cerebral palsy, a powerful connection. They shared the lived experiences of parenting children with disabilities, an ongoing responsibility that not many people fully comprehend.

Lorraine

Lorraine was a former parochial music teacher and pastoral associate as music director. She also plays trombone and euphonium in a local municipal band. She has decades of experience directing choirs, handbell ensembles, bands, teaching general music, and interacting with all ages in music education and church contexts. Lorraine described music as the background to her whole life. She is and identified as a musician even though her current employment is as a funeral director.

Joy in Musicking

Despite having vast musical experience, Lorraine's technical experience playing the cello does not match the depth of her musical understanding. The cello was her first bowed stringed instrument, and she has found it eye-opening to "learn about how important it is to be connected with each other, especially with all of those particular cello skills, like bowing." She recognized the importance of learning as a social process, (Vygotsky, 1986) and shared that she understands and transfers prior knowledge about how to play in an ensemble to the ICCE. Her primary reason for participation was joy and the opportunity to play and learn with others:

I get to make music with other people. And I love the wide range of ages and abilities in this group. It's one of the most fun things that we can do, and I just thoroughly enjoyed playing with this group. I learn something virtually every time we meet. You can't beat that!

Lorraine's positive attitude and enthusiasm for musicking in any context and her joy of sharing music with others were evident throughout the data collection process. As a musician, Lorraine enjoyed the social aspects of ensemble playing, personal skill development, and joyful collaborations in the ICCE. She also cited being consistently present as a determining factor for success in a community music ensemble. Besides developing raised awareness of technical skills, like matching bow articulations, and having prior musical skills that transfer into the ICCE, Lorraine mentioned that she also brought a socially welcoming presence to the group as a musician and former music educator:

Before the cello choir rehearsal starts, when sometimes there are a few of us gathered and getting our instruments out, I feel like I'm sometimes able to say, "Hey, let's play this together," and we may just work something out that one or the other of us has not quite figured out yet.

Lorraine's people-person skills and her identity as a musician and educator translated into her ICCE experience. Her identity as a musician was strong, regardless of context, and she indicated that her position as a peer cellist-participant learning within the field of the ICCE, sharing her skills, learning new ones, and joining with others to play music brought her joy.

Team Player and Transposed Capital

Lorraine brought musical experience and capital to the ICCE from her previous musical experiences in which she was the teacher or director. Her position in the ICCE contrasted with her former leadership roles, and she self-identified as an “average member” of the cello choir. She also emphasized her role as “part of the team.” Because Lorraine has musical expertise, she confessed that her awareness exacerbated fears of playing out of tune or not adequately contributing to the ICCE.

Lorraine graciously helped lead a rehearsal that I could not attend. She said that she modeled her actions on the way that I ran our rehearsals. She saw herself as supportive and responsive, and she recognized her musical expertise in being able to “help people understand musical concepts at a very simple, basic level.” Helping others made Lorraine happy, and she related this feeling as a peer educator: “I’m a teacher still, always. You know how it is, once you’re in that role, it’s just really hard to let go of it.” Lorraine’s pedagogical musical identity was reinforced by ICCE participation, but her role in this ensemble differed from her previous leadership positions. She enjoyed learning and participating, developing cello skills, connecting with other musicians, and sharing common goals and interests.

Lorraine considered herself to be a supportive force within the ensemble. She also noted the inclusion of multiple generations as one of the unique features that distinguishes this experience from others. She expressed an appreciation and interest in hearing what the 8-year-old has to say as well as what the 62-year-old can offer, bolstering the idea that everyone has a part to play, both literally and figuratively. She

also shared her reasons for remaining quiet when I asked questions in rehearsals. She wanted to allow others a chance to answer and process their ideas. In some ways, this illustrated sharing responsibility and ensuring that voices are heard, perhaps a democratic ideal of hers.

Lorraine reiterated her delight in sharing music as a team member in an intergenerational ensemble and cited the ICCE as a source of inspiration for continued personal growth:

Everyone brings joy to this group. It keeps reminding me, week after week, of how fun this is. There are so many other things that you could be doing in your life right now rather than spending an hour in the cello choir. And you do come week after week and work on the stuff, and just I don't know. It just makes me want to practice so that I get better.

Connections

Lorraine expressed that there had been little time to socially connect with others during rehearsals. However, she described having “a special connection” anytime she met with other ICCE members because of their shared experiences and goals. She developed a connection with Lee when Lee's son-in-law passed away. Lee leaned on Lorraine's funeral director's expertise and care. They met for lunch and stayed late after rehearsal a few times.

As a funeral director, Lorraine mentioned seeing Matteo at his church when they both were working. It caught both by surprise because they share a connection in the ICCE. And both stated that they admired and respected seeing the other working

professionally.

From her former career as a church music director, Lorraine recalled that her choir had a boom of about eight babies within 2 years, and Joseph was one of those choir babies. Lorraine shared that, although his parents stopped singing in the choir and Lorraine moved to another career, Joseph is forever in her heart as one of the choir babies. Lorraine also knew Sam as a member of ICCE but did not realize he was a member of her parish. As a result, she invited Sam to play in mass, forging yet another level of connection with him beyond the ICCE.

Like Lee, Lorraine developed relationships beyond the ensemble because of her identity as a cellist and musician. Lorraine shared a sense of pride that her workmates saw her as a musician because she carried her cello to work on Tuesdays, anticipating ICCE rehearsals. Her co-workers erroneously stated that she was a member of a regional professional orchestra, and she was pleased to be identified in that way.

Matteo

Matteo is a music minister at a local Protestant Church. He considered music an integral part of his life both inside and outside the church. As a musical enthusiast, Matteo wanted to learn the cello. He began private lessons with me, then joined ICCE when I encouraged him to try it. Although he had significant prior musical experience, Matteo shared that he was nervous about joining ICCE because he was less experienced as a cellist. Matteo indicated that through participating in ICCE, his listening, reading, and playing skills improved, and he expressed a shared sense of responsibility for his contribution to the ICCE:

A few weeks of cello choir were almost like lessons. It pushed me to become better at playing with other people. It helped me to improve my playing and helped me in many areas with cello. It helped me learn to listen to other people and work quickly. I think it helped me to be accountable to other people. I think I improved drastically with the cello choir.

For Matteo, his musical identity was different in the ICCE than at church. His leadership role at the church as music director differed from his description of his perception of being a follower in the cello choir. Yet, he expressed that experiencing his different position in ICCE helped his church leadership role. Matteo described working with and listening to others with varying levels of expertise and experience in ICCE as impacting his perspective on how to listen more and help his church choir ensemble. For Matteo, musicking in the ICCE is part of his personal development. He wanted to learn the cello and play with others, but he noted in his interview that his perspective as a leader was changed by this community music experience. Matteo's personal growth within and from ICCE participation suggested that his increased musical and social capital from participating in ICCE transposed it to what Wright (2015) might refer to as his professional life space.

Matteo described personal development and increased musical and social skills as important outcomes of his ICCE experience. Through the subsequent interviews and as a participant in the second focus group, he expanded on these ideas including listening, teamwork and collaboration, increased confidence, and role reversal as significant to his personal development and self-perception. Peer admiration and learning and developed

connections and networks within the community of the ICCE also emerged as themes enhancing Matteo's capital. As before, the musical capital and social skills he gained through participation in the ICCE transferred to his work as church music director.

Listening

Increased awareness through listening and understanding emerged as an important area of personal improvement for Matteo. Listening entailed both musical reflexive listening (Goodrich, 2023) and authentic listening for open communication, empathy, and trust (Goodrich, 2023; Hendricks et al., 2023). Authentic listening involved being fully present, focused, attentive, and comfortable enough with oneself to be attentively available to hear the speaker and potentially be challenged. This type of listening could foster spaces for compassion, empathy, and trust (Hendricks, 2018; Hendricks et al., 2023). In some ways, authentic listening mirrors aspects of deep listening (Oliveros, 2005) like being present and being open to other agendas without dismissing or negating ideas that differ. Similarly, Bylica (2023) defined critical listening as a radical means of care to promote authorial agency. Beyond being open, vulnerable, and present as a listener, the emphasis on the unpredictability of the outcome of critical listening could open doors for musical risk-taking and displacing the hierarchy of "caring for: to the heterarchy of "caring with" (Bylica, 2023, p. 491). Matteo described learning to collaborate with others who have diverse personalities, backgrounds, and strengths in the ICCE as a type of gift. He appreciated the collaboration of adding different voices, ideas, and approaches to playing. He stated, "I think it just helps make the group special because we're all different. But we all come together to make beautiful music together."

Empathy, Awareness, and Listening

Matteo's newly developed and strengthened musical listening skills in the ICCE transferred to his role as a church music director because he saw how awareness of balance, blend, and matching qualities of sounds could apply to singing. For Matteo, listening enabled more successful collaboration, improving many areas of his work and his ministry. He also noted an attitude change regarding leadership, prioritizing teamwork, social and musical listening, empathy, and collaboration as a result of his ICCE participation:

Participation in ICCE makes me more aware of what I need to be anticipating for a group, like a choir. Even though I'm a music director at the church, there are many people who play important parts. ICCE has taught me to be more focused on other people and work together to make beautiful music. It's really important to listen to each other, listen to people and what they're saying, how they're feeling, and that kind of thing, too.

Interestingly, Matteo merged musical listening with listening as a social skill. ICCE participation has made him more aware of the importance of listening and focusing on what others say without interruptions. He has learned to quiet his inner voice to hear others without interruption:

I have a tendency to focus on what I'm saying to people even when I'm listening to someone. I can kind of cut them off and jump in and start talking. Listening in the ensemble has helped realizing there are other important things that have to be

heard. It helped me focus on taking in things that other people are saying and trying to express.

Authentic listening (Hendricks et al., 2023) changed Matteo's perception of others and himself. He became more sensitive and aware of what others were saying and feeling, both musically and socially, enabling more successful collaborations. This reflected a change in behavior or habitus, and I wondered what dialogues and exchanges in the ICCE precipitated this new awareness.

Increased Confidence

A recurrent theme from this data set was Matteo's increasing confidence, whether through developed playing skills, strengthened fluency in sight reading, or increased social confidence. Matteo said, "Being in the ICCE has tremendously improved my ability to sight-read, especially with notes that I didn't really know before. I can read them a lot quicker because I know them better now." Although this strengthened skill bolstered Matteo's confidence in his music reading fluency, he noted a difference in how he processed music for cello versus music he sings. He said, "I still sing a lot of stuff by ear. But it's funny how I'd much rather see the music and know what I'm supposed to try to play with the cello versus singing. That is a huge change and difference."

Matteo perceived a noticeable shift in his sight-reading ability as a direct outcome of participation in the ICCE, but he also noted increased social confidence. Self-described as an introvert, Matteo attributed increased social confidence from ICCE participation where he encountered people outside his usual social circles. He also noted increased confidence in our practice of orally delivering program notes in concerts, despite his

expressed nervousness and shyness about public speaking. He described this change in social comfort as “coming out of his shell” and being more willing to meet people.

Gratitude and Role Reversal

Matteo considered all music a type of ministry. His personal development through participating in ICCE has challenged him to practice more and improve. He often referred to himself as one of the least experienced cellists in the group; yet, he acknowledged that musicking and improving as a member of ICCE were powerful by evoking joy, encouraging and blessing others, and, through connecting with others, bringing happiness.

Perhaps Matteo also saw the ICCE as a gift. He expressed gratitude for the entirety of the opportunity and experience. He appreciated having a space and place where he “can enjoy something, do a hobby, and learn and grow.” Joy from participating, having a place and opportunity to grow, and the unique spirit that is Matteo contributed to his willingness to change roles:

I truly enjoy coming to cello choir, where I’m one of the least experienced people in that type of playing and stuff. It’s like I have to be the student, sit and listen, and try to take everything in. The roles are reversed, but I really do enjoy it a lot.

He acknowledged that despite being in music for 22 years, he is now a beginner in a different position. However, Matteo did not seem to mind this role change because “it’s a lot of fun.” It seemed that Matteo welcomed his new role as an adult learner, and he embraced that change in role in conjunction with the capital he brought to the group through his prior musical experience.

Peer Appreciation and Learning

Learning from peers and appreciating their work emerged as another subtheme of Matteo's personal development and increased confidence. Although he tended to sit in the center of the group, Matteo noted a change in his seating preference for ICCE rehearsals as he sharpened his listening and ensemble skills. He began sitting between my university students, Adam and Dmitri. At times, it seemed as though Dmitri also chose to sit near Matteo, perhaps because Matteo frequently complimented Dmitri on his performance skills. Being in proximity to better players, listening to and watching younger peers perform, was a source of encouragement for Matteo. He described his new strategy for physical placement within the ensemble, based on his developed listening skills and awareness:

I try to sit next to the better players with more experience because I'm not very experienced, and so I hope this helps me. I used to think it was nice to sit by one person, at least who is on the same part as you, but now I like it to sit next to people playing different parts to hear them better.

He saw his younger peers as brave for performing, a situation he perceived as intimidating. He often compared himself to others in the group, mapping himself as inexperienced and nervous as a cello performer, one of the weaker members of the group. He was surprised when other ICCE members shared appreciation for his fun and supportive spirit, acknowledged his experience as a professional church musician, and expressed that everyone builds on his strengths.

Belonging and Inclusivity Fostering Connections

Emerging themes of belonging and inclusivity in the ICCE strengthened Matteo's earlier ideas of personal development reinforced by relationships and connections within the ICCE community. Matteo described a positive feeling of belonging through peer appreciation, indicative of what Goodrich (2023) classified as a supportive learning environment, encouraging musical growth. Matteo was surprised to learn about the ways that others see him because he self-assessed as "drowning," being behind the playing level of others in the ensemble. Upon learning that others in the group appreciated him as an individual with unique talents and contributions, he expressed a sense of validation, increased confidence, and encouragement. In some ways, this mirrored his prior comment about listening; his critical inner voice had been too loud to hear and recognize the social dialogue of the supportive ICCE community.

I realized that I don't really know what people are thinking. But it is interesting to be with other people and to hear their thoughts and feel appreciated. Everyone needs to feel appreciated. I have a part in this group, so it makes me feel good, and I think it helps me. It encourages me to play more and focus more on things and just do more to add, to contribute more to the group.

Sam

Fourteen years old at the time of his interview, Sam started participating in the ICCE when he was 7 years old. He had been learning the cello at the local public Montessori school with their orchestra director and Suzuki teacher. That is the same teacher who encouraged Lee to join ICCE. Sam's grandmother, who regularly observes

ICCE rehearsals, also thought that participation in the ICCE would provide more musical exposure and offer more experience and training for Sam. Sam suggested that he participated because “it’s basically extra thinking, and it helps to warm up my brain for school.” He mentioned that research shows that musical training could increase brain function and development. Sam also noted that participating in the ICCE has benefits, but it requires a time sacrifice:

Well, I mean it kind of cuts out some of my time for reading and hanging out with my friends and stuff like that. But I feel it kind of helps me in other ways besides, like social and mental ways.

Despite the time sacrifice to practice and rehearse, Sam shared that his attitude embraces challenges and reflected on how he approached them:

I’m up for challenges. If I see a challenge, and I think that I have above a 50% chance of completing that challenge, then I’ll probably do it. Some other people might not take the challenge and fear that they might not complete it or stop halfway.

Sam expressed this measurement of chances of success in how he approaches new musical challenges. Through his experience in the ICCE, he has been exposed to different genres of music and developed musical skills, playing in upper positions, learning new rhythms, and new scales. This indicated an increase in knowledge and an increase in confidence.

Sam’s attitude of measuring the outcome before accepting challenges directly connects with Bourdieu and Wacquant’s (1992) concept of social capital theory,

especially habitus. Bourdieu postulated that agents consider odds of success in the socially constituted sense of the game within fields. In other words, social actions or behaviors are the result of the perception of possibilities of actions within a field and the type of capital possessed by an agent that determines the amount of power that agent can impose on the field. Sam used to think of some pieces as difficult, but new skills made him “feel good” about being able to face unknown repertoire. He also enjoys sharing his music within and beyond the ICCE. He said, “Well, I mean I enjoy playing cello, and I enjoy other people. It’s just doing something for the community. I don’t really know any other way to put that.” Aside from his grandmother’s insistence on it, Sam’s increased capital through technical advancement on the cello were part of his reasons for continuing participation in the ICCE.

In his first interview and the first focus group, Sam shared personal growth and development as reasons for participation in the ICCE. He also explained how he measured challenges based on potential outcomes. Personal growth underscored much of Sam’s lived experience, but he also noted belonging, collaborating, connections, and personal growth as important parts of his ICCE lived experience.

A Sense of Welcome and Belonging

As one of the youngest members of the ICCE, Sam was often regarded by other members with special affection. He shared his story of mixing up his age multiple times when he introduced himself at concerts. In contrast to his initial intimidation from being the youngest person in the ICCE, Sam noted a sense of personal comfort from duration and connection to ICCE members, even if they were older and bigger than he was. Sam

spoke of the knowledge that others accept and welcome him in the ICCE: “After being in ICCE, I felt it was easier for me to make friends because I found out that all the older people accepted me, that it kind of felt like, ‘Oh, I’m not really scared anymore.’ I’m part of the group.”

Sam also noted a sense of acceptance and belonging in the ICCE. In the second focus group, he said, “Well, here, no one’s judging me if I mess up.” Perhaps this sense of comfort played into his measurements of potential outcomes when accepting challenges.

A Special Connection with Grandma

As previously mentioned, Sam shared connections with Lorraine and Lee beyond the ICCE, and Matteo used to run into Sam’s mother at the local coffee shop. In many ways, those connections spanned generations in Sam’s family. The relationship of most significance to Sam was his relationship with his grandmother. As an observer, as a support for Sam, and in many ways as a cheerleader for the ensemble, Sam’s grandmother attended most of the rehearsals and video documented many of our concerts. He described participation in ICCE as a reason for his deepened relationship with his grandmother.

Collaboration

Sam joined the ICCE when he was 7, and he is now a 14-year-old. He noticed a change in his approach to working with others. His concept of collaboration has evolved from defining working together as “everyone getting to do what they wanted” to understanding that all the parts have their own importance in “making a machine work”

or “creating a masterpiece.” Although some of this shift in awareness of taking and sharing responsibility is not unusual age-wise, it still represented a significant change in attitude. He also noted that when he approached group projects, he thought of the cello choir and the importance of teamwork, personal responsibility, and attitude in ensuring a successful outcome.

Personal Growth and Development

Sam thought of himself as a talented musician. He is a natural player. He often plays by ear rather than reading the music, and sometimes he just makes up music in his head. I have wondered if this is because he may lose focus, or if he merely prefers his versions of the compositions to what is on the page. Sam shared that he prefers to sit next to someone he views as a stronger player than he is to listen and model their playing.

Sam’s growth mindset (Dweck, 2007) permitted him to change and consider new approaches. He also reiterated his willingness to accept challenges and even encouraged his peers to do the same:

ICCE has helped me to try and prompt my friends in my school orchestra to try and do more difficult pieces instead of just going the easiest way possible. They were all intimidated to try new pieces, so I think the cello choir helped with that. Through learning and continued development and improvement as a cellist, Sam noted increased skills and confidence that transferred to his school and youth orchestra experiences. He shared similar experiences of increased ability and rapport with Joseph in those ensembles. Sam’s description of how he approached new challenges aligns with Goodrich’s (2023) research that supportive learning environments can affect students’

behaviors and attitudes both within the learning space and beyond.

Nala

At the time of these interviews, Nala was a junior in high school who had played cello in her school orchestra for 7 years and in the local youth orchestra. Nala had never taken private lessons, but she considers music to play a significant role in her life and “likes to put effort into it.” Nala enjoyed the social aspect of playing with others. She said, “I think I joined ICCE in sixth or seventh grade, and I just thought it would be fun. Orchestra has been fun, but I thought playing with all cello players would be very interesting. It is.” She considers herself an experienced cellist because she has played for 7 years. She enjoyed listening to other people playing in the ICCE and seeing how she fits in and works with them. She mentioned that she has learned a lot about shifting and listening in an ensemble for intonation.

When asked what she thought is crucial to ensure success in a community music ensemble, she said that everyone needs to put in their own time practicing at home to know their own part in rehearsals, “just trying to get better so that everyone can put the whole piece together.” She also stated that she plans to continue participating in the ICCE because “I like playing the cello, and I like you as a director, so I enjoy it.” Enjoyment and learning new skills seemed to be the most significant influences on Nala’s participation and involvement in the ICCE. Nala participated in the ICCE because she enjoyed playing the cello and was grateful for another opportunity to play with others.

Connection

Nala agreed with others that through the duration of exposure to others in the ensemble she confirmed an increased connection, especially citing sharing experiences with Persephone in the ICCE and the local youth orchestra. She confirmed what many other interviewees had expressed: hearing about others' connections and relationships strengthened Nala's sense of belonging and closeness to her fellow ensemble players. She highlighted her connection with Matteo, who generously gave her a rockstop after he noticed that her endpin was slipping. That unexpected gesture was a gift, confirming her sense of welcome and belonging in the group.

Belonging to Confidence

Nala expressed an increase in her self-confidence and in her playing. She noted how the field of the ICCE has changed over time, depending on the players who joined. In her view, the pieces we performed also impacted the experience of participating in the ensemble. She described her fit in the ICCE in relation to the parts she chose to play. Although many others chose to challenge themselves, Nala preferred playing the lower and generally less technically demanding parts. Nala expressed increased comfort and confidence because "with cello choir, everyone is always celebrated and supported no matter how good you are." Nala's gained confidence corresponds with Jones and Langston's (2012) bonding capital acquired through participation, a new trust in both her and the group's skill, and the support of the ensemble. Nala felt welcome and belonging in the ICCE and grew from this experience.

Developed and Transferrable Capital

Besides acquiring cello and ensemble skills, Nala expressed an increase in her listening skills, learning how to let others finish what they are saying before interrupting. Through participating in the ICCE, she developed increased comfort in working with people of different ages, social capital that transferred to requirements in her part-time job at a local pharmacy. This mirrors Burstein's (2016) findings that the confidence acquired through participation in an informal musical learning environment led to increased confidence and enhanced social relations and social capital that transferred into other areas of life. Likewise, participation, experience, and musical exposure in the ICCE fortified Nala's confidence and approaches to other experiences, like school and youth orchestra.

Persephone

Like Nala, Persephone was a junior in high school at the time of the interviews. She also stated that music plays a significant role in her life. Persephone was the principal cellist in her school orchestra, principal cellist in the youth symphony orchestra, cellist for the youth symphony string quartet, and took cello lessons with me as a symphony guild scholarship recipient. She stated two reasons for joining the ICCE in 2016: because I suggested it and because her mother encouraged it. Between 2017 and 2019, she and her family moved to Brazil. We reconnected when they moved back to town, and Persephone rejoined the ICCE.

Persephone saw herself as a musician with experience. When asked what she brought to the ICCE she mentioned that she knows how to play with people. Specifically,

she said that she understands the interplay between when a part is more soloistic versus times when one must listen to others. She said that having prior ensemble experience, such as her experience from various orchestras and quartet, helps her to play better in the ICCE; each experience helps the other. She described her awareness and sensitivity to listening in ensembles:

There will be times when I'll think, who's playing the melody? Or who's playing like bass part? Who needs to play louder and softer? And when you already have a way to know, to listen to who's playing melody and bass and all that stuff, it helps in cello choir.

Persephone indicated that she is secure in her identity as a musician and cellist in multiple musical contexts.

When asked what she has learned from the ICCE, Persephone spoke about interpersonal relationships, trusting, and opening herself to others. Persephone's emotional responses during the interview surprised me because I did not expect her to expose her deeply personal connection to ICCE. Persephone is usually very quiet and reserved, yet her answers were earnest and heartfelt, revealing that she valued the connections and meaning of the participatory experience as much as she valued the musical opportunity. As her teacher, facilitator, peer participant, and mentor, this was a revelation to me. I may have underestimated the potential impact of this ensemble experience. Her voice softened as she explained her sense of closeness with other members in the ICCE, likening it to a family, and enabling her to be more open and willing to get to know others:

But after knowing how close a family cello choir was, I was more able and open to learning about other people at the high school and getting to know them. For instance, I've gotten to know my stand partner in the cello section. I've gotten to know her better. I think it's because, like previously, she had been seated in rows behind me or not as close to me. But now that she's my stand partner, I've gotten to know her and talk to her.

Persephone's willingness to open up to other people transferred to her perception of what constitutes success in a community music ensemble. For Persephone, the social connections were critical. She said, "I think you have to be willing to open up and trust the other people in the group because if you don't trust them, you don't play as a whole, and it's not as close with the other people."

Trust

The ICCE was a safe space for Persephone, where she learned how to trust and connect with others. The ICCE might be a group and a space of social capital creation forged by connections, trust, and reciprocity (Hendricks, 2018; Putnam, 2000). Persephone gained skills in listening to others. She developed new skills to hear others beyond only listening to words, but hearing them socially, musically, and perhaps emotionally, which led to a sense of connection through shared openness and experiences. Trust could be a by-product of community music ensemble participation through rehearsals that create shared experiences that foster collaboration, cooperation and caring within a context of fellowship (Jones & Langston, 2012). Relational and communal trust might be outcomes of ICCE participation if participants sensed safety,

felt less vulnerable, and were willing to be open to experimentation and support risk, responsibility, and competence (Hendricks, 2018). Persephone's mention of trust and closeness with others spanned musical and social reasons for continued participation in the ICCE. She stated that she wants to be in ICCE because, in her own words, she knows "how closely connected the cello choir is. I like to be in cello choir. It helps me continue to play because if you don't like to play with the group, it's hard to continue and be passionate about that." It could be that Persephone's developed sense of safety and trust affected her sense of identity, paralleling Higgins's (2007) notion of the impossible future, challenging pre-determined boundaries. Persephone's description of developed trust indicated a transformed habitus and new ways of interacting in the social field of the ICCE.

Persephone demonstrated an emotional connection to her ICCE experience and indicated that ICCE might be a space for forming social capital through trust and connection to others. She continued to stress social and emotional connections in the ICCE as beneficial to individuals and the group and as necessary in creating more cohesive musicking.

On a personal level, Persephone expressed a sense of liberation and lightness from not keeping all her feelings to herself. This enabled her to feel more open and confident in herself as a result of trusting others. For her, relationships within ICCE changed from her willingness to open up to other people and getting to know others better. She described the mutual relationship between social and musical connections: "When you're playing with each other in a group, you have to trust each other. You have

to open yourself up to each other, and then you can play as one.”

For example, Persephone trusted another individual, and she trusted that others in the ensemble could make this music sound beautiful. This sensation occurred when two more people played the same part but sounded as one person. She did not equate openness with vulnerability. Her sense of safety corresponded with Hendricks’s (2018) research suggesting that relational and communal trust occur when there is reciprocal respect, safety in risking interdependency, consistency in communication and support, and developed competency. Persephone compared trust and care to teamwork in sports, which is more physical. However, in the ICCE, trust is more personal and cerebral. She expressed a mental connection during rehearsals and performances, resulting from a group of known and trusted peers sharing a common goal. Hendricks’s (2018) study on trust reinforces this notion. In sports, the team is on the field, but in the ICCE, the facilitator also performs with the team, sharing in risk, vulnerability, openness, and trust.

Confidence

Persephone’s descriptions demonstrated increased confidence that she developed through learning how to reciprocally lead and accept advice from peers of varying ages, potentially also indicating a transformed habitus (Burstein, 2016; Goodrich, 2023). Self-described as being an advanced cellist, Persephone assumed some leadership roles. Whenever Matteo asked her for help with fingerings or bowings, she was glad to help. Naturally introverted, Persephone described herself: “I’m not a talkative one, but I’m there for people.” She also stated increased comfort from the intergenerational experience and more comfort in working with all ages. Confidence was a by-product of increased

trust in herself and others.

Listening

Trust and openness in the ICCE led Persephone to listen to viewpoints other than her own. She described this as a personal change, learning to be more open and accepting of different ideas rather than only listening to hers. Listening meant hearing others in a personal and social way and may have reflected elements of developed compassion, patience, empathy, and trust (Bylica, 2023; Henricks, 2018). In framing listening as a human ethical obligation, Bylica (2023) suggested that listeners must be present, open, and vulnerable, the opposite of aiming to control others. It also meant listening to other musical ideas or ways of hearing pieces. In the ICCE, Persephone developed listening skills that could foster empathy, in turn increasing trust and confidence with others in the ensemble. She even preferred to change her seating in rehearsals to hear different parts and gain new perspectives, in some ways reflecting Matteo's changed seating preferences as a result of developed listening skills.

Stronger Connections

Persephone experienced strengthened connections with other members of the ensemble. She began arranging K-Pop tunes for the ICCE and contacted Matteo for help with online music notation software. Because Persephone also plays in the student university orchestra, and because she and Adam shared leadership roles at the ICCE winter community concert, they developed a rapport and friendship. Much of her descriptive experience reinforced and reiterated her earlier descriptions of increased personal development by acquiring listening skills, emerging trust, connection with

others, and increasing confidence. This suggests that participation in the ICCE increased Persephone's social, musical, and pedagogical capital.

Summary of the Interviews

Based on the interview responses, participants cited personal growth and self-development as outcomes of ICCE participation, especially regarding musical, technical, and ensemble skills. The skills that participants acquired or brought to the ICCE seem to fit a description of acquired musical and pedagogical capital. Perseverance, discipline, and commitment might have contributed to participants acquiring skills, developing as musicians, and increasing personal development. Some participants cited joy and benefits of social connection (trust and confidence) as positive outcomes of musicking as members of the ICCE. Others mentioned how they assess musical and technical challenges. By acquiring these skills or capital, participants may have new confidence and relationships that impacted their identities and positions both within and beyond the ICCE field.

The Focus Groups

Focus groups are generally comprised of six to eight people and aim to create an environment that promotes participant self-disclosure through exploring feelings, issues, perceptions, and ideas (Creswell & Creswell, 2018; Krueger & Casey, 2014). All ICCE members were invited to participate in the focus groups; however, only Sam, Persephone, Dmitri, Lorraine, Bardit, and Lee were available for the first one. As I developed the focus group questions, I hoped to hear from participants that I did not interview, and to learn more about why they participate and how participants perceived their growth as

musicians. I also wanted to get a sense of their comfort levels with a non-homogenous group of different ages, experience, and abilities. Thus, these wonderings led me to inquire what factors they see as important in ensuring success in the ICCE, perceptions on how we select music for our performances, and the meaning and significance of performing versus rehearsal and participation.

In the first focus group, we began with an icebreaker discussion about their favorite pieces of the semester, which included arrangements of Simon and Garfunkel's "Sounds of Silence," Vivaldi's "Autumn," and Tchaikovsky's "Waltz of the Flowers." "Sounds of Silence" and "Autumn" were pieces suggested by group members. The Tchaikovsky arrangements were pieces that I thought might be familiar and enjoyable for the ensemble members.

In the second focus group, I sought to learn more about how the participants perceived how decisions were made, preferences for pieces, interactions, and connections in the group, how they listen, and how the experience influenced interactions beyond the ensemble. All the interviewees, plus Joseph and my two college students, Adam and Dmitri, participated in the second focus group. The second focus group proved revelatory for participants. They discovered a sense of belonging when they shared the capital that each one brought to the group. They also recognized connections between each other that they had not previously articulated.

Appreciation for Connection

I asked the participants to compare or share their preferences about in-person versus virtual collaborations. Because we shared the common factor of only being able to

meet online during the pandemic, this question aimed to help participants feel comfortable in sharing their experiences and preferences. Unsurprisingly, the group preferred meeting in person for multiple reasons. Several participants struggled with internet lag or other technical issues, such as poor sound quality, when we met online. But they appreciated a way to continue meeting and collaborating, even if the circumstances were not ideal. Overall, the participants appreciated in-person collaborations because they could get immediate feedback, hear people who sit nearby, watch and observe others, participate in cross conversations, and have the opportunity to share in peer learning.

Lee mostly reiterated what she had previously shared in interviews, citing connections with other members of the ICCE, including Lorraine, Sam, and Persephone. Because the ICCE met over Zoom during the pandemic, Lee shared her sense of strengthened bonds within the ensemble through continued unbroken social and musical access to each other. She credited that experience as a way of maintaining connections and developing technological and recording skills. Additionally, the ICCE shared the pandemic experience of meeting over Zoom, with technology lags and glitches, and the joy of interacting with others, even if only virtually.

Learning about the ICCE webs of connection from the second focus group discussion was “eye-opening and thrilling to hear and see.” She stated that the interconnectedness between and among members strengthened her sense of personal connection to other ensemble members, and these personal connections “will come through the music as well.”

Listening Skills and Performance Choices

I asked the focus group participants to compare their first ICCE experiences and their perceptions of their experiences at the time of the focus group. Participants shared a general consensus that they had acquired or improved skills for playing the cello. Then they steered the conversation to discuss how their improved performance and listening skills impacted their choices about the parts they would play in the ensemble. As their skills evolved, they began choosing parts based on their awareness of ensemble balance. Some stated that they used to choose the easiest parts to play; but now that they have improved, they like to switch between melodic and supportive parts. Because Dmitri is aware that he has more technical ability than some of the other players, he aimed to play a supporting role in choosing which parts to play:

I just try to fill what's not being played. It's hard to say what I choose to play other than the fact that I would say generally avoid melodies. I don't know. It does depend on the piece. I do play a lot of the lower bass parts and such because I feel like they are just a lot of fun to play.

Lorraine asked Dmitri if he avoided melodies because others are doing it. Dmitri verified that when “half of the ensemble is already playing the melody” there is not much point to him also playing the melody. In this way, he may be modeling me and my behavior as a facilitator, and I had mixed feeling about this. I appreciated that Dmitri recognized ways to reinforce and use his strengths to better the ensemble by being sensitive to balances between parts. However, as his college applied cello teacher, I also held strong opinions about his tone quality. Dmitri has developed a wonderful soloistic

and penetrating voice which is not always appropriate in ensemble settings. He is still learning about the differences between solo dynamics and ensemble blending. I also wondered if my modeling, as a professional cellist, encouraged this type of sound.

Participate and Listen

One of the questions was about what is necessary for success in a community music ensemble. Bardit emphasized participation and listening as key factors. For her, mistakes were an expected part of the learning and listening process of participation: “You have to be willing to participate, make mistakes and learn from them, because you’re never going to get it perfectly the first time.” Bardit also recognized that mistakes could happen even with practice, an example of her teaching knowledge and expertise. For her, the most important factors were to continue striving by being involved and aware.

Lee suggested that tuning into other people and being aware of what others do was most important, but she also shared her struggles with ensemble skills. Sometimes she expressed a need to focus on listening to others even if she needed to place aural attention on her own playing. She shared the challenge of listening to multiple parts at once: “Sometimes I’m so focused on what I’m doing in order to simply find the notes, that I almost have earplugs in as far as other people! (laughs) So, you have to be able to do both.”

Dmitri expanded on this concept of listening as a way to create a unified product. He emphasized collaborative listening as important for all of the musicking participants. He suggested that awareness and security in one’s own playing were key to successful

collaboration: “to play the same music with them, instead of just playing all separate parts together at the same time.” Dmitri’s awareness and verbalization of unifying multiple parts to sound as one perhaps demonstrated pedagogical capital.

Lorraine excitedly reinforced Dmitri’s ideas, claiming her pedagogical authority and understanding of the nuances of unified performance. Besides recognizing the differences and needs of melodic and supporting roles, she said, “It’s also things like your overall phrasing and how you articulate the notes and all.” For 14-year-old Sam, the concept was more streamlined. He stated that the most important factor for an ensemble’s success was being willing to practice the music for the ensemble.

All participants agreed about the importance of listening. Listening intertwined musical and social meanings. They articulated that successful musical communication needs respect and give and take, just like everyday verbal conversations. According to them, musical communication can be uncomfortable and one-sided without give and take. They saw a reciprocal relationship between social and musical communication.

A Sense of Community

To gain a better understanding of the interactions within the ICCE, I asked about how participants felt about being members of the ensemble and their comfort levels with the diversity of ages, ranges of abilities, and mixed levels of playing. Participants expressed appreciation for the diversity of the ensemble and noted the various connections both within and beyond the group, their shifting roles, and a sense of community.

Lee, in her teacherly identity, immediately shared her love of the intergenerational

makeup of the ensemble. Some of the current and former participants in the ICCE were students at the school where Lee worked. She enjoyed being able to watch these children grow up in the ICCE. Lorraine echoed enthusiasm for the intergenerational part of the ICCE. She marveled at all the different ages, stages of life and stages of development of playing. She described it as “an awesome group belong to” and spoke about her new role within the context of her musical background:

I had been a music teacher of kids from three years old up through high school, and I also directed adults, groups, and that kind of stuff. So, my experience musically has covered a wide range of people, but I can't remember...being a member of a group that had this variety of ages.

Lorraine recognized her musical experience as capital in the ICCE, yet she also appreciated her new place in an ensemble that perhaps is less homogenous than the groups she formerly directed. She clearly distinguished between her former roles as a musical director and her ICCE role as a member without any misgivings about a potential change in status. Her enthusiasm for this group experience was genuine and fit with her self-assessment as a supportive and caring team player in the ensemble.

Adam confirmed several ideas that other participants had already mentioned: enjoyment of collaboration, social connection with other ensemble members, and development of musical skills. He said that everyone brings joy to the group. Adam also expressed specific appreciation to certain members of the ensemble for what they bring to the ICCE, especially Matteo's infectious joy.

For Dmitri, the ICCE differs greatly from his academic courses and other

ensemble experiences at the university. He noted the unique features of intergenerational learning within a community music ensemble, appreciating the connections and shared language between disparate members with different backgrounds and different lives: “But at the same time, we can all very easily connect with the fact that we’re all cellists, and we all share that experience.”

Bardit called the ICCE a community. “It is sort of a definition of community. Really, when you think about it, the ICCE is a diverse group of people coming together for one common purpose, which is what this is.” Lorraine added to this with nods, and Lee extended the definition of community to include a group of people supporting each other.

In the moment and in reflection, I agreed with them. The ICCE was a community for me as a facilitator and as a participant. I was grateful to share in their enthusiasm for one another in the group. Seeing members individually or collectively improve their cello skills was one reason for excitement. However, when I recognized that participants were sharing in the joy of learning, gaining confidence, and forging connections, I hungered for more of this experience.

Confidence and Trust

Through validation and a sense of belonging, reinforced social connections within the group also strengthened the ICCE’s musical ensemble, illustrating Hendricks’s (2018) theory that group coordination, collective efficacy belief, and trust cyclically enhance performance and social outcomes. In his later interview, Matteo stated he realized a sense of peer appreciation and community during the focus group discussion, perhaps

indicating another reciprocal relationship between social capital and musical capital:

Hearing other people's thoughts makes you feel like you're closer to them because you know them better personally. Musically, I think it makes you play better because you feel more confident in yourself and with each other. You feel like you're doing something good and other people think you're doing something good. I think it makes me mentally more focused and it makes us play better together as a group because we have stronger connections personally.

Matteo's perception of participating in the ICCE also reflected Goodrich's (2023) claim that supportive learning environments can elevate performance levels within ensembles. For Matteo, the musical and social experiences in the ICCE reinforced one another.

Dmitri shared a new preference for taking risks. His definition of risk involved learning how to play musically in a more relaxed and comfortable way because he tended to take himself very seriously and focus on the technicalities of cello playing. He cited Adam as inspiration for "unfreezing" from the constraints of perfectionism and learning how to feel more comfortable interacting, listening, and trying new things. Based on Dmitri's seating preference, he also seemed to enjoy Matteo's praise of his playing skills.

Indulging in Learning with a Community

I asked the focus group why they participate in the ICCE. Some had already answered this question in interviews, but I wondered how their responses might differ within the space of the focus group.

Bardit appreciated having the opportunity to pursue learning the cello. She always wanted to learn the cello, and now she has the means financially and timewise to pursue

her passion. She reinforced her place in the ICCE as a new learner:

I'm here to learn, and I'm not going to be embarrassed about it or worry about it.

I'm here to have fun and to get better at something that I wanted to do literally my whole life, and this is the first opportunity I've had to really be able to indulge myself in that. I guess that's (indulge) a good word.

Lee's reason for participation was a little different and more detailed in the focus group. She played as a teenager with a long break in between, but she shared her cello journey and her desire to join other cello enthusiasts:

I never owned a cello. So, 43 years after playing one semester at college which was a sad situation (laughter), I picked up the cello again. So, that is basically starting over.

Lee resumed her cello journey when she connected with the orchestra director at the school where she worked. She participated in a school cello choir and noted her role in that ensemble:

It was really fun when the fifth graders played better than I did. But I had more experience than they did; I was a little more flexible. If they needed somebody to play a part, I played it whether I was good at it or not (laughter).

She owned her granddaughter's Suzuki books and the music from her school, but she recognized, with a laugh, "to make progress, you have to have some input. Then I heard about ICCE from the orchestra teacher at school, and I signed up immediately."

Lee's and Bardit's reasons for joining and participating in the ICCE seemed to share similarities. Both are retired and wanted access to learning and feedback. As Lee

stated, progress does not happen in a vacuum. Lee was thirsty for constructive input in order to get better. Both had limited access to musical education opportunities in their youth, and both saw the pressures and constraints of working and raising families as obstacles to music education. In their retirement, both have renewed their passion for learning and playing the cello, both individually and in a group setting.

Sam said he participated in the ICCE because his grandmother made him do it. However, he admitted that he would still participate, but maybe less often, if it were up to him. I think he conflated ICCE rehearsals with his individual practicing, citing the rigor and discipline from home:

Sometimes I feel that I do it too often; other times I feel like I don't do enough.

Sometimes I skip practicing one day, and then I have to do it double the next day, because we have lessons every day. If I skip one day, then I have to make that one up and the one tomorrow.

Members were quick to encourage Sam. Even Bardit told Sam that she enjoys watching Sam play and wonders if she will play like he does someday. Lee shared her sense of care, assuming a nurturing and mentor-like role toward Sam. She recalled his beginning in the ICCE and how I found a way to meet him at his level and how she also encouraged his participation. She said, "The first year he was here, Amy wrote him a part for one song that had 22 measures of open G string. I know! I worked with him on that!" I wrote separate parts for some of the beginners in the ICCE one year, but I did not recall any part only using one string. Sam's grandmother documented almost all of Sam's performances and has been a self-appointed librarian and historian for the group.

Persephone was quiet and more reserved than normal during the focus group. Lee reminded Persephone of a conversation they had at one of my recitals. Lee had asked Persephone if she aspired to play like me. Persephone nodded, remembering. Lee had told Persephone that she was off to a good start. This intergenerational conversational exchange exemplified many of the scenarios that were part of the norm of supportive behavior within the community of the ICCE.

A Nod to Democracy

I started a shared google document during the pandemic, when we only met online and submitted recordings of pieces to compile into group projects. This document was a place for suggestions and ideas of what the ICCE should play, what we might want to arrange, and what we might want to record. It could have expanded into where we might like to send our recordings or perform. This was also part of my goal to ensure that members' musical tastes and preferences were recognized. I asked the focus group about the process of programming and choosing repertoire.

Lee stated that she sometimes thought I should just pick the music we rehearse and perform because I have "a much wider knowledge of what's out there." Bardit shared that she never makes suggestions for what to play, and she was excited to see what music was included this semester. Some of the pieces she knew from popular music, Nutcracker, or the movies, and some music she knew from her practice books, but some she had never seen or heard before. It was the unfamiliar that inspired her to listen and learn more. Sam only wished two things: repertoire that challenged the ICCE, and repertoire that was comfortable for the ICCE. Lorraine expanded on Sam's wish for

challenge and comfort, ensuring that the music selections were not overwhelming. She also acknowledged that the occasional challenge led to perceptible improvements in her playing. She shared that she frequently exceeded her performance level expectations, and over time, her improvement was more noticeable:

When you come back to a piece that used to be difficult, I often wonder, why did I struggle so much with that before? It seems easier after you push yourself, then let it rest for a little bit, and come back to it.

In a focus group, Lorraine commented on the “democratic” and “grassroots” process of choosing pieces for the ensemble to play. She expressed appreciation for how we made decisions collectively as an ensemble, incorporating the tastes and interests of those in the group:

It is very grassroots as far as the many different ideas for what repertoire we do. They are generated by the people within the group. And it is democratic to the extent that there are times when you seem to let us decide if we can do something or if we like it enough to do the work that we need to do.

Perhaps feeling a sense of inclusion and shared agency contributed to Lorraine’s participation. Lorraine and Bardit expressed an appreciation for her musical tastes being acknowledged and for being exposed to multiple genres of music. Lorraine enjoyed that much of music we performed was from suggestions within the group. She appreciated that I “then try to find or make your own arrangements.”

Adam appreciated a sense of inclusion and importance from being asked about his preferences, for instance when I asked what the ensemble would like to cut, whether it

was a piece or a part of a piece. He called this good communication: “I liked and appreciated how you came to me and asked if I had any ideas. I am pretty sure you talked to almost everyone and asked if there were specific pieces we would like to play.” He also valued expanding the community collaboration when we included piano and percussion in two pieces in our concert. Including percussion in “Last of the Mohicans” was Lee’s husband’s idea. Similarly, Adam appreciated that the ICCE’s programming included a “good selection of music and a variety of underrepresented music.” Both Bardit and Lorraine positively commented on the wide range of styles and eclectic nature of our programming. Similarly, Adam appreciated that the ICCE’s programming included “underrepresented composers” or groups. This past semester the ICCE performed an arrangement of a K-pop tune by Persephone and an arrangement of Barber’s “Adagio for Strings” by a newer member. Dmitri said that he is working on an arrangement for the Fall. Persephone is also working on arranging another K-pop tune. Participants volunteered their time and talents to arrange music that they wanted to perform, voicing their preferences and sharing equally responsibility for programming choices, valuing the music and tastes of each other democratically.

Perceptions and Meaning of the Experience

Participants shared mixed opinions about what aspect of playing, rehearsing, and performing held the most significance. For Sam, the performance is the culminating event. He described practices as the “ascension to the peak” and the performance as reaching the top of a mountain. Persephone was more ambivalent in her statement. She said, “I don’t think it’s an important part of it. But I think it’s nice to be able to play after

we've practiced all of it and then you go to the concert." Dmitri also had a mixed response to this question. He described the performance as "a very odd thing" because he thinks the impact and the value of performance vary depending on the repertoire, reasons, and motivation for performing it. His reflections again noted pedagogical and musical capital: "So, with a lot of music, I feel like we're taking a piece of written-down music and seeing what emotions, feelings, and things we can take out of it and make it something." Dmitri measured reasons for performing as affecting the importance of the performance.

Lee was more direct in her answer. For her, the performance is a clear goal with a specific time deadline: She expressed her self-imposed and external performance pressures: "I guess it gives you a time goal. I need to get this piece to a certain level, even if it's not perfect, and it needs to be at a performance level because we're having the performance." She inferred deadlines impacted her approach to working consistently.

Lorraine laughed and agreed with Lee. She surprised herself by revealing how much value she assigns to the process of collaboration. She said, "The performance isn't all that important either, but that is what we do each year." What she most valued was playing together, achieving goals together, and sharing the experience of that process together: "It is learning from each other and...the fact that we got there together, no matter when that happens. That's what is important to me."

Bardit agreed with Lorraine. Bardit self-identified as "a process person," demonstrating her educational expertise: "I enjoyed the process, getting to that point of actually doing the performance. I enjoy it. I watch the people, and I know they enjoy the

people they care about...I liked the part of getting there.”

Lee strongly preferred the on-campus performances to the ones in the community. In line with her personality, she considered performing as a gift to share with others: “The performance is for friends and neighbors.” Sam expressed a sense of safety in the on-campus performances. He said, “Well, here no one’s judging me if I mess up.” But his grandmother, who attended almost every rehearsal and recorded most of our performances noted that ICCE concert attendance varied depending on the venue. She observed, “There are people every year who asked when you guys are going to play. For whatever reason, they’ll come out in the community to see. But they never come to see what we do here (at the University).” Bardit expanded on this idea. She had attended one of the community performances known as the Christmas Walk, where she first saw and heard the ICCE:

All of those people that walked by, they were just gobsmacked by what was going on in that space. They’re like, “Oh, my gosh where’d they come from?” What is that? That is a lot of cellos!” You guys didn’t get to hear that. I did because I was wandering around the room. Oh, there’s a cello choir in this town? Yes, there is!

Summary of the Focus Groups

Participant responses ranged from personal growth and self-development to the experience of performing and rehearsing as fulfilling. They also noted learning from exposure to multiple genres of music and learning from peers in person in rehearsals. I wondered if this was indicative of the accrual of social and cultural capital. Listening and increased awareness emerged as musical and social concepts shared by participants. This

affected how they chose which parts they played, where they sat, and how they performed. Social listening and awareness also helped participants forge connections, confidence, and trust within the ICCE. Three of the participants specifically defined ICCE as a community, a group of diverse learners supporting each other and moving toward a common goal. Social listening also fostered confidence. Dmitri expressed a new freedom in playing resulting from participation. Dmitri and Sam stated that they are more willing to take on new challenges musically. Sam measured the risk with his improved skills to determine his chances at a positive outcome. The way that Sam expressed this risk assessment was directly in line with Bourdieu's (1984) theory that habitus times capital equals practice. In some ways, this mirrored the discussion about rehearsing versus performing or process versus product. For many of the participants, the goal of performance was an important external benchmark; however, most participants shared that the musical and social benefits, forging connections and developing relationships with others, and the shared experience of connecting in rehearsals were more meaningful to them.

Observations and Self

Rehearsal observations occurred at 2-week intervals, between participant interviews and the first focus group. Many participants faced time constraints as working professionals or students and other family or financial obligations that might have infringed on practice time. These observations were spaced at intervals to allow participants time to assimilate and internalize new ideas.

Overall, from these observations, I learned more about myself and my practice

than about the participants. These observations gave me the opportunity to observe myself as an outsider, as per Bourdieu's (2007) reflexive concept of double-distancing. As facilitator, I did not perceive a difference between the moment of the rehearsal and watching video footage or reading transcripts of the rehearsals. Thus, these data did not have much impact on my interview or focus group questions. However, these observations offered me a chance to compare my reflections directly after rehearsals with distanced reflections a few days or a week after the rehearsals. During rehearsals, I was acting as a facilitator in real time, whereas watching rehearsal observations, I could separate to view my facilitation as a researcher.

Recording rehearsals and interviews for this research was a little awkward. I am more accustomed to making recordings as a practice tool, in the teaching studio, or as a professional cellist in solo, chamber, and orchestral settings. Recording always raises self-awareness, and this was the first time I recorded ICCE rehearsals and focus groups. Besides helping me research, I was grateful for the opportunity to observe how I facilitate in rehearsals and reflect on how we worked together.

Sometimes, my goal was to get through the music we had chosen for the semester, and I deliberately pushed the pacing of rehearsal. This did not leave much time for questions or exploration, but it did ensure that all the music was at least cursorily covered. I usually offered specific praise, aiming to encourage participants, and thanked them for attending, my attempt at encouraging perseverance. However, there were times when I wondered if the pieces were too difficult and I was too ambitious, or if I had not adequately addressed certain techniques and was too harsh in my demands: "I pushed

tempi and kept going even when members got lost. Most managed to jump back in. I reminded them often of listening to hear “who is in charge rhythmically” and make sure your part fits.” I wondered what the participants thought and felt about our rehearsals.

One of my personal aims was to facilitate democratically. However, I often wondered if I was successful at that. I mirrored my critiques of the ensemble to myself, recognizing that I needed time to practice for maintaining and developing my own cello and musical skills. My journal reflected my desire to practice facilitation democratically and friction with an equal desire to advance the performance level of the group within a set timeframe. Again, I wondered if I was too demanding despite framing ideas as questions, hoping for engagement and shared agency: “Who am I kidding? They look to me for suggestions and assistance in playing better. We have concerts in a few weeks. I plan to email them to suggest the possibility of cuts to our music and solicit their feedback.”

Reflecting on How I Lead

As facilitator, I aim to hear participants and give them opportunities to shine individually and collectively, yet sometimes I might be imposing by reinforcing voices that seem less secure. I have also suggested featuring different players at different times for different reasons. For instance, I made choices as a musical director to feature Adam and Dmitri who play very strongly as an introductory duo in the “Sounds of Silence.” Occasionally, I suggest participants switch voices to sound better. I do not mean to claim directorship of the ICCE, but my behaviors might model directors of other ensembles with whom I have performed professionally. This may conflict with my ideals as a

community music facilitator. Perhaps when I exaggerated to make a point to reinforce a voice or when I explained and demonstrated an articulation, I may have shown a more soloistic sound rather than an ensemble sound. I usually associate the behavior of sticking out in an ensemble with either ego or lack of awareness. I wonder if my facilitation practices when I played to reinforce sounds unintentionally modeled an off-putting behavior. Although I aim to practice democratically and include all participants' voices, I may not always be successful. Bardit noted this in one of her interviews and acknowledged her amusement at the interactions within the ensemble. She observed a tension between participants wanting to be told what to do and my desire to practice democratically:

I'm thinking, none of you want to do this piece. But from my perspective, it was sort of fun to watch, because I was just waiting for you to say, "I think we'll cut this piece for now and play it next semester." Did you feel the sigh of relief go through the room after that?

I reflected on the makeup of the ICCE; two participants were my college cello students, two in the choir did not take lessons, and the rest were my private cello students. Of the community students, some only took lessons sporadically. As their facilitator and teacher, I assumed responsibility for choosing appropriately challenging music that would meet participants at their varying levels of playing. I tried to remember the Suzuki adage to notice everything but work on only one or two things at a time, breaking down concepts into digestible bits. Of course, this did not happen in the rehearsals when my goal was to get through all the music. I varied rehearsal strategies.

Sometimes, I asked the participants which piece they sensed needed the most work, and we would focus on certain pieces or parts of pieces. Other times, I would have us play through everything as a benchmark measurement, ensuring that we could play through without stopping, checking timings, and assessing how to strategize future rehearsals. Frequently, I would send follow-up emails after rehearsals to address questions raised, clarify choices made, and to keep everyone informed of what happened, in case some members could not attend. These emails also invited participants to follow up with me if they had more questions.

I vacillated between feelings of confidence in my abilities as a cellist and teacher and doubts about my abilities to navigate my role as a community music facilitator. I did not go to school to learn how to facilitate, but I did create this ICCE opportunity because I love chamber music, and I wanted my students and fellow cello enthusiasts to have a safe space to collaborate and perform. I also reflected on my personal pressures to practice adequately not for the ICCE, but for my own solo performances, and to be able to demonstrate well in lessons.

This research encouraged me to assess my methods and facilitation more consciously, but I probably assess unconsciously in the moment in response to sounds in the ensemble, and sometimes directly after rehearsals. Bourdieu (2007) called this concept of reflexivity the objectification of objectification, or double-distancing. This is a two-step process. First, I must distance myself from myself. Recording ICCE rehearsals for observation was an important step in this process, a chance to reflect on the quality of the distance I tried to establish. The second step in this process was to apply the same

standards of scrutiny that I might apply to understanding the relationship of the researcher to the researched. Recordings of rehearsals enabled me to view myself from the perspective of an outside observer; yet, that is not exactly possible, because as Bourdieu argued, objects are seen in relation to their context. Thus, objects are in flux, in process, and not static. As subject and object within the field of the ICCE, I considered my habitus as a bridge between structure and agency. Using the concept of Bourdieu's reflexive objectivity as a foil to holding objective knowledge worked well with my phenomenological research questions, searching for themes to navigate or explore the meaning of my lived experience. How and why do I operate as I do as a community music facilitator? How do I dialogue with Amy the facilitator, Amy the professional cellist, Amy the college professor, and Amy the community Suzuki teacher?

My Shifting Roles

At the start of the first focus group, when I was explaining how this would work, Bardit accurately surmised that participants "are supposed to pretend that this isn't your baby, and you started this from scratch." In the moment, I wasn't sure how to react to that statement, and as a researcher, my goal was to remain impartial. Yet, I recognize that it is not possible to fully distance myself as the researcher of this group. Bourdieu considered reflexivity central to research, and recounting my positionality is personal, foundational, risky, and exposed. According to Bourdieu and Wacquant (1992), "the more you expose yourself, the greater your chances of benefitting from the discussion, and the more constructive and good-willed, I am sure, the criticisms and advice you will receive" (p. 219).

Many participants spoke about how ICCE operates. Lorraine commented about the pacing and structure of our rehearsals, noting how it was similar to her experiences and expectations as a player and director:

I don't expect to get together every piece at every rehearsal until we're ready to do the program. You work on what needs to be worked on, which is what we do. And as time permits, we get through as much as we can.

Both Lorraine and Bardit complimented my performance at a recent solo cello recital. Lorraine sighed, "I'm just so grateful that you are our leader, because every time you play, I enjoy hearing you." Bardit shared a similar sentiment noting that she may not perform a solo recital in her lifetime, but her appreciation and learning from my performance were still beneficial: "I had that moment like that yesterday. It was amazing (the solo recital). I learned because you were talking a little bit about the different cellists and composers. It was really awesome. It's amazing to watch."

As a community music facilitator, I may have shown embarrassment that participants were celebrating my solo recital performance. I probably tend to downplay the performer part of who I am in the ICCE. However, as a teacher and as a performing artist, I am thrilled that these people enjoyed my performance. I am also delighted that they want to play the cello. Mostly, I feel lucky to work with people who truly care about each other and want to improve their skills. In the focus group, I shared my appreciation for them, especially when they ask me to articulate basic bowings, fingerings, and metronome markings: "I learn just as much from you all and the lessons and interactions outside. It's really helpful." They remind me of my responsibility to be organized and

effective for the benefit of the entire ICCE.

Lee also noted changes in ICCE operations over time, especially how I have learned to adapt to approach varied levels of players at different learning stages. She also noted that even with fluctuations in membership, people seem to fit in the ICCE, and she assessed my process of facilitation:

I have seen this group and your way of doing different things grow. You are a very different person than the one from 7 years ago. I watched the evolution of the group with different people. We're still building on things that we did years ago.

I am not surprised that participants recognized shifts in my practice as facilitator. Nor am I surprised that I shift between roles of facilitator, researcher, performer, and pedagogue. What still surprises me is how I move between these roles and how easily or not I accept these shifts. Sometimes, I may have been inflexible in my facilitator role by downplaying my pedagogical authority or performing skills in an attempt to practice with participants as a peer learner. Other times, I did the opposite, taking charge and directing rehearsals as efficiently as I knew how with fewer attempts to embody ideal democratic practice. Within these dialogical frictions, I tried to navigate my potential role as an expert while continuing to search for expertise.

Of primary importance, as a person, I enjoy the relationships with the musicians of the ICCE. I also know some of the members as my private or college applied students. Persephone, Bardit, and Lorraine have taught me about new genres of music, and I have been exposed to repertoire previously unfamiliar to me. I solicit input from all members about how we, as an ensemble, might approach performing choices or rehearsal

protocols. As mentioned before, the participants brought varied and rich capitals to the ICCE. For instance, Lee and Bardit are experienced pedagogues who I admire and respect. Lorraine and Matteo are experienced musical directors, understanding rehearsal protocols and group dynamics. In many ways, they mentor me as a facilitator of the ICCE. I agree with Lee and Lorraine that we have evolved and changed together over time. I aim to grow and better facilitate, better communicate, and become more effective in my practices. The people of the ICCE help me refine, grow, and learn.

I continue to learn about intergenerational facilitation, and appreciate learning from Bardit and Lee, especially drawing connections between their former teaching careers and my practice. An example of this is when Bardit asked me if I self-assess each semester by thinking about what worked, what did not work, and how I present things. Bardit said every year she would ask herself, “What did I do well, what did I not do well, and won’t do that again?” As I reflected and journaled about my experience, there were times when I doubted my efficacy, preparation, and choices. Their feedback and gentle suggestions of ways to change or improve the ICCE are invaluable. It helps to get feedback and suggestions, and I also thirst for the opportunity to learn.

In some ways, I can relate to Bardit because we share insider/outsider statuses in the ICCE. Bardit differentiated between participating and observing in the ensemble. Yet, when pressed to address this, she revealed that she is participating even if she is observing rather than playing. She feels that she belongs, yet she is a goal-oriented person and aims to play more as a participant. I am an insider as a fellow participant and peer learner with the group, but I am an outsider as a professional cellist and teacher. I admire

Bardit's curiosity and strategic approach to learning, especially that she recognizes the importance of correct practicing. Bardit exemplifies lifespan learning, and I also aim to be a lifelong learner.

Lee also inspires me. She has gently suggested ways I might improve. She is one of two members who have a hearing impairment, and she reminds me of the importance of slowing down my speech, giving visual cues and ensuring eye contact, and speaking up so that everyone can clearly understand my recommendations in rehearsals. Lee keeps me honest about organization, especially about establishing bowings and metronome markings. Although I like to include everyone's opinions on these ideas, there are times when it is much simpler and more efficient if I just suggest a common way to play. Sometimes, I give these directions verbally in rehearsals, and often, I follow-up with marked scores by email.

From March 2020 until the Fall of 2021, I suggested that the ICCE continue to meet online during the pandemic. We met online, chose repertoire together, discussed ways of playing certain pieces and virtual recording protocols. Participants invited friends to join us, and Persephone even invited her cello teacher from Brazil. Alumni from the university, current low-strings methods students, some of my professional teacher friends, and other friends who had recently moved away also joined for these recording projects. Matteo volunteered to compile the recordings, and he created social media platforms for distribution of those videos. I initially thought I was creating an opportunity for the participants to continue collaborating and growing. The truth was, I was not doing this only out of generosity and love for the ICCE, I was fulfilling my own need to

maintain connection and relationships with these people.

Summary of the Chapter

This chapter provided a detailed description of participants derived and in-case analysis from data acquired in interviews, observations, and focus groups. The next chapter provides a between case analysis of the data (Creswell & Poth, 2018) and further synthesis of the themes that emerged as I sought answers to my research questions. I coded themes and subthemes according to methods described in Chapter 3, with particular consideration of social capital theory as the theoretical lens of this study.

CHAPTER FIVE: THEMES AND THE PHENOMENON

This chapter explores the findings from the interviews, observations, and focus groups by emergent themes in relation to my research questions about the influence of participation in the ICCE on participant identities and positions. As Jorgensen (2006) suggested that “learning’s undergoing or passive qualities remain discreet from its doing or active elements” (p. 10), participants revealed that participation in ICCE is important to them, and the meaning of the experience is not bound to performance or rehearsals in a “this or that” way. I became aware of the phenomenon as I absorbed, participated, observed, and sensed in conjunction with analyzing the data.

Personal Development

Analysis explored how the participants’ lived experiences in the ICCE impacted their self-perceptions and choices of how to operate both within and beyond the ensemble. Participants’ descriptions of their experiences suggested that participation in ICCE promoted personal development. Participants’ interviews suggested that self-development and personal growth in connection with their ICCE experience were important to them. They especially cited improved musical, technical, and ensemble skills. For instance, some members learned how to critically listen to their own playing for intonation, rhythm, and articulation. Others learned how to listen musically to those in the ensemble to blend sounds, balance dynamics, and even basic score reading. Discipline and commitment to practicing and attending ICCE rehearsals were also suggested as important vehicles for their development and growth as musicians. Beyond the cello, they mentioned improving sight reading and developing ensemble skills.

The personal development participants described went beyond musical contexts. Sam and Bardit believed musical learning sharpened their mental acuity. Interestingly, participants' descriptions of listening expanded beyond musical aspects into other social realms, as participants noted changes in how they heard and responded to others. Social listening, or authentic listening (Hendricks et al., 2023), fostered feelings of belonging, validity, and set the foundation for strengthened relationships and connections, trust, and confidence. This was possible because the participants shared identity within the ensemble, even defining the ICCE as a community. They sensed a degree of support and care for each other in pursuit of a common goal of playing cello choir music. They also appreciated the mixed ages and levels of experience in the ensemble as a strength. Regardless of age or experience, participants mentioned that they belong as members of this community. Several members spoke of joy, social connections, and trust as outcomes of their community music experience in the ICCE.

Personal development also impacted participants' perceptions of their identity and place within the ICCE. Everyone came from different backgrounds and different experiences, but all shared identity as musicians within the ICCE community. Bardit and Dmitri recognized the shared language as a factor in identity formation. Several participants (Lee, Bardit, Matteo, and Lorraine) mentioned place in two contrasting ways: first, as a comparison with other members of the ensemble, but later, in awareness of how their contributions were part of the whole. This latter interpretation related to my own interpretation of what they brought, exchanged, and developed in relation to the ICCE in the way of social, musical, and pedagogical capital, which shaped the ensemble and all of

the participants. Personal development through newly acquired skills, multiple ways of developed listening, and sharing enhanced the ICCE community and shaped participants' identities and confidence with how they perceived or mapped themselves in comparison to others.

The Gift of Participants' Capital

The attainment of capital can profoundly influence an agent's potential for social mobility and improve their position in the field (Bourdieu, 1984). Each of the ICCE participants acquired, brought, and shared many forms of capital with the group. Sharing capital can encourage people to forge new networks, develop relationships through interactions, and gain knowledge from each other and about the community (Jones & Langston, 2018). Social, musical, and pedagogical capital (Wright, 2015) emerged as key elements of transfer and potential disruption from the data.

Social Capital

Social capital can enhance understanding and engagement in a community music setting (Jones & Langston, 2015), but it can also be regarded as a class distinction, providing or thwarting access to privileged social networks. Wright (2015) defined social capital as shared connections that may enable agents to escalate their standings or positions in fields. In the ICCE, participants noted social reasons for participation, such as a desire to play with others and meet fellow cello enthusiasts. For instance, Lee thirsted for external input and guidance in developing her cello skills. She deliberately sought opportunities to play with others and get feedback. As a teacher, she knew the importance of external evaluation to improve. She learned from others in the ensemble

and recognized the importance of her contributions to the ensemble, personally and musically.

Participants suggested that they valued the social aspect of community musicking as much as the musical aspects. Many participants cited playing together and experiencing in-person ICCE collaborations as highly valuable because they could share in peer learning. By watching, observing, and hearing others, participants got immediate feedback. Even hearing cross-conversations was a valuable part of the musical and social experience of participating in the ICCE. Another factor of motivation for participation in the ICCE was the informal and welcoming structure of the ensemble, which in their words, helped them “unfreeze” or “take new risks.” Adam and Lorraine felt valued being asked about their preferences and ideas for the group. They suggested that because their voice mattered, and ideas for performance were generated from within the ensemble, members demonstrated more investment in the ICCE as shared agents in learning.

Participants Shifting in the Field

Participants exhibited personal development and gained musical and pedagogical capital (Wright, 2015), which overlapped with themes of confidence, collaborative efficacy, and trust, leading to broader themes of potential identity formation and disruption, or changed habitus. Through gaining and sharing new skills, some participants, including Lee, Lorraine, Matteo, Bardit, Sam, Persephone, and Dmitri, noticed differences between what they brought to the ensemble, what they gleaned from participation, and how their behaviors, relationships, and self-identity may have changed. They shifted from perceiving acquiring musical and pedagogical skills and identities

from the ensemble to seeing themselves validated and verified as musicians in their own right, owning musical and pedagogical capital to share.

Supportive Peer Community

Supportive learning environments that include dialogical and peer mentorship can become safe spaces, where participants feel welcome to contribute to the learning process (Allsup, 2002; Goodrich, 2023). Within the ICCE, participants suggested that the experiences of membership fostered personal growth and development as musicians through a mix of challenges and peer support within an intergenerational community. Often the older participants commented on watching and learning from the younger cellists and expressed satisfaction in watching them grow, whereas the younger participants expressed comfort and confidence from the support, admiration, and welcome of the older members. They named the ICCE as a community, and in Persephone's case, a family. Their definition of community was a mix of diverse people with varied backgrounds supporting each other in pursuit of a common goal. For many, the goal was not necessarily a culminating performance. Instead, it was the collaboration process embedded within a supportive community that led to individual betterment which in turn, promoted advancing levels in the whole ensemble.

Musical Capital

Musical capital can involve the skills, techniques, listening, and perceptions of music (Wright, 2015). ICCE participants often stated that they joined the ensemble specifically to develop musical or technical skills. Lee noted that her cello "sings" in ways she has not heard before. Matteo noted a dramatically positive change in his sight-

reading skills. Sam and Joseph expressed a willingness to experiment and challenge themselves to play more exposed and difficult parts. Lorraine shared a new awareness of bow techniques, and Bardit celebrated her new ability to be able to follow along with a score without getting lost, as well as her new technical vocabulary for cello, music theory, and ensemble skills.

Listening also played a role in musical capital. Although participants described listening in various contexts with differing meanings, musical listening and awareness were clearly a part of their increased musical capital. Some members literally shifted positions in the ensemble during rehearsals to strengthen their own playing or to better hear other voices. Others noted an awareness of balance and dynamics, changing their playing to better enhance the ensemble's sound. Several members commented on their musical tastes and preferences, based on the exposure to different styles and genres of music. Lee will gladly never again play a Bruno Mars arrangement, whereas Matteo shared that he is looking forward to Persephone's next K-Pop arrangement. Listening helped the participants function as team players, individually advancing their technical skills and collectively strengthening the performance level of the group.

Pedagogical Capital

Most participants also demonstrated pedagogical capital in various ways. Pedagogical capital encompasses the "skills, knowledge, and understandings related to learning and teaching" (Wright, 2015, p. 95) that inform possibilities for social trajectories. As members gained comfort socially in the ensemble, they also demonstrated increased responsibility and agency for what they wanted to prepare, how they would

learn, and independence in learning. Members always chose which parts and pieces they wanted to prepare; that was never prescribed. When asked, some members were more vocal than others in voicing ideas about which pieces deserved more rehearsal time and how members should share responsibility in starting and introducing pieces. Divergent generations and relationships created shared mentoring opportunities between members with varied social, economic, and cultural capital.

Dyads in pedagogical peer mentoring naturally formed within the ensemble. Lee and Bardit mutually helped each other find better ways to perform in rehearsals and outside practice sessions. Although she recognized that she was helping Lee practice, Bardit expressed that she was getting the better end of the partnership. Lee also mentioned her mutually beneficial and reciprocal relationship with Bardit, but she framed the experience differently. She expressed joy at having the opportunity to teach again, but this time she was “teaching” the cello. She utilized her special education teacher skills to problem-solve, but her experience of working with Bardit gave Lee insights into her own practice, especially being patient with herself. She could predict and preview technical areas of challenge based on her personal experience, but she also translated this knowledge into her own practice.

Matteo helped Persephone learn about music notation software as she began arranging pieces for the ensemble. He is used to helping and directing others, but he recently offered to help anyone in the ICCE learn how to use the software. Persephone shared her gratitude for Matteo’s support in helping her use new software to create her K-Pop arrangement. Even Dmitri shared that he will be contributing a surprise arrangement

for the ensemble. Persephone also spoke about helping Matteo find fingerings when he asked her advice in sidebar rehearsal comments. She indicated that sharing and helping were natural and normal behaviors among ICCE participants. Matteo saw Nala struggling with proper cello setup and intervened as a surrogate teacher, supplying her with a rockstop. Lorraine enjoyed returning to her former role as teacher by assuming responsibility for instigating informal pre-rehearsal practices, encouraging those who arrived early to hone their skills on challenging parts.

Persephone, Adam, and Lorraine each assumed leadership roles when I was not present as the facilitator. Persephone and Adam led the community concert. They both said it went well and enjoyed the experience. Many other group and family members complimented them for doing “such a good job.” Again, they embraced leadership as natural and normal behavior even though their only potential training was through observation and participation in the ICCE. Not once did either of them share discomfort or concern in taking on that leadership responsibility. Dmitri, Adam, and Persephone brought years of cello playing experience to the ensemble. Dmitri’s comments exhibited pedagogical capital, especially in how he strategized which parts to perform. Each participant developed leadership roles, sharing agency within the ensemble by delivering oral program notes and starting pieces in rehearsals and concerts.

Suggested Disruption

Although habitus favors stability over change, it is not deterministic or static; however, the degree of change in habitus likely mirrors the extent of disruption or alignment with prior experiences and circumstances (Edgerton & Roberts, 2014).

Participants shared ways that they changed through the musical and social participatory experience of the ICCE. Changes included new musical and pedagogical skills affecting the ways participants perceived themselves, increased musical and social confidence, expanded social comfort and shared trust, transposed capital that affected relationships and connections within and beyond the ICCE, new empathy for others, and sense of claimed peership.

Persephone's emotional evolution as a result of her ICCE participation profoundly impacted her self-perception and her relationships with others. She became more comfortable socially, freely interacting with the ICCE as a "family." Persephone expressed a sense of relief that she learned to open up and trust others, sharing and taking risks, and asking for and giving help with ease. She was "more able and open to learning about other people at the high school and getting to know them." Persephone established relationships with Nala and other friends in high school because she has gained both confidence and openness in her social approaches, assets that she also perceives as strengthening her musical skills.

Persephone's openness and trust suggested a changed habitus. Her behaviors corresponded with Hendricks's (2018) research that illustrated the importance of reciprocal respect, safety in risking interdependency, and consistency in support in developing environments that foster trust. Also corresponding with Hendricks's (2018) research, Persephone's perception of the communal and relational trust in ICCE reciprocally enhanced the ICCE's performing efficacy. She said, "I think you have to be willing to open up and trust the other people in the group because if you don't trust them,

you don't play as a whole, and it's not as close with the other people." Persephone also exhibited mutual respect and free reciprocal exchanges by asking Matteo for help with software to arrange a K-pop tune for the ensemble and assisting Matteo with bowings and fingerings when asked.

Matteo is a leader in his professional life, but he described his position in the ICCE as being "a follower" or "a student." This was a kind of role reversal, but it was something he sought, gaining pleasure and joy from the experience. He also noted that it changed his perspective on how he listened and collaborated with his church choir members.

Because they recognized personal development, improved listening skills, and greater technical abilities, many participants decided to shift between melodic and supportive parts. Sam, Dmitri, Luke, and Persephone stated that they changed how they chose which parts to play. Dmitri, Sam, and Joseph admitted to new approaches to taking risks and approaching challenges. Similar to Persephone's new openness, Dmitri shared his sense of freedom from self-imposed technical perfection as an "unfreezing" of his tension.

Community music ensemble members can gain "confidence through participation and trust in their own abilities and the abilities of others, and the willing support given by others is important to all members" (Jones & Langston, 2018, pp. 5–6). Many participants cited increased confidence, transforming their self-perceptions of what was possible. Lorraine noted that both personally and collectively, she and the ICCE exceeded her performance expectations. Matteo shared increased confidence having earned new

sight-reading skills, and he also attributed augmented social comfort and confidence from hearing that other ICCE members valued his contributions.

Nala shared her sense of belonging and feeling unconditionally celebrated within the ICCE. Similarly, Bardit celebrated her learning and noticeable progress as a cellist. Betterment and development imply change; thus, it appears that ICCE participation may have fostered improved positions within and beyond the field of the ICCE, and personal growth may influence personal and group identity as members developed pedagogic authority, trust, and increased confidence in approaching other contexts and measuring challenges.

Transposed Capital

Transposed capital refers to the utilization of new or previous capital in concert with changes in habitus applied to new contexts and situations (Wright, 2015). Many participants transposed their prior capital in the ICCE, such as Lee and Bardit applying educational strategies to their approach to learning the cello. Lorraine and Matteo transposed their prior ensemble directing skills to be model team players, supporting and encouraging fellow ICCE members. Musical and social connections forged through participation in the ICCE helped Bardit find other opportunities within the community. She pursued private guitar and music theory lessons at the same institution that housed ICCE. The ICCE helped to feed Bardit's desire for lifelong learning and development through community music participation.

Matteo shared that he transposed listening skills he acquired in ICCE to music directorship at his church. He shared how his participatory experience in the ICCE

informed how he handled conflict beyond the ICCE in his job: “I’m not going to like every song. I tell people in my church choir that, but they still sing and have to get through it and let other people do some songs they want to do.” As a peer musical director, he recognized that it is not possible to please all the people all the time and related his capital and experience as a musical director to our shared operations in the ICCE.

For Matteo, listening became not only a musical awareness; he also noted a change in his attitude to authentically listen to others, recognizing the importance of teamwork. He noted listening as more than an aural experience. Listening was a means for connection, validation, and understanding:

Participation in ICCE makes me more aware of what I need to anticipate for a group, like a choir. ICCE has taught me to be more focused on other people and work together to make beautiful music. It’s really important to listen to each other, listening to people and what they’re saying, how they’re feeling.

Sam also likened teamwork within the ICCE to a physiological body system; everyone and every part was significant in creating the whole.

An experienced trombonist, euphonium player, and choir leader, Lorraine frequently stated the importance of playing in a group. She was keenly aware that specific musical and technical skills develop in a communal learning situation and freely shared her musical expertise with others in the ensemble. She transposed her musical expertise to be a supporting and encouraging team player in the ensemble, exemplified by instigating impromptu rehearsals with others setting up before the ICCE met. She saw

herself as a team player, enjoying the group's diversity, learning, and playing together. She stated that is what makes her want to keep participating. She expressed surprise when she saw her name under the heading "The Cellists" on the ICCE program; however, her co-workers at the funeral home saw Lorraine as a cellist and frequently commented on and supported her continued rehearsals with ensembles.

Nala, Persephone, Lee, and Sam stated that participation in ICCE made it easier for them to socialize and interact with those who differ from them. Their experience of contributing, trusting, and growing in an intergenerational ensemble changed their perspectives and sensitivity toward others.

Expanded Connections

Social benefits, including confidence in working intergenerationally and within a diverse group, included expanded social connections, new ways of listening and being sensitive to others, while sharing gifts of capital freely without expectations for immediate reimbursement. Lee shared that she developed the ability to connect with others with whom she might not have. She related this to her experience as a facilitator for Real Talks on Race. Therefore, she stated that she saw the "potential of someone that I would have thought might be outside of my comfort zone."

Because Bardit considered herself a musical outsider lacking educational and musical capital, she also stated that she developed increased sensitivity to others in different situations who may have experienced similar feelings. This demonstrated a reciprocal awareness that she did not have before participating in the ICCE. As a former speech pathologist and educator, Bardit recognized how sensitivity to others, social

bonding, and trust could forge new relationships.

Reciprocal Loops

ICCE members bonded and shared capital through interactions, producing shared norms of behaviors, expectations of commitment, fellowship, trust, and mutuality, and fostering the notion that what benefits the individual also benefits the group in a reciprocal loop. Community music participation is a means to build trust and develop mutuality within a community that is rich with social capital (Jones & Langston, 2012). Connections can “foster leadership, knowledge and identity sources, caring for and valuing others, obligation and reciprocity” (Jones & Langston, 2018, p. 5). ICCE members shared feelings of being included and belonging fostered the formation of stronger connections and social networks. Each of the members’ capitals and shifts within the ICCE community informed and transformed their capital acquisitions and their identities as participants.

Persephone referred to social bonds as significantly enhancing her experience of participation in the ICCE. Through connecting with other members, Persephone felt she could become more open and trusting, which, in her estimation, reciprocally translated to increased musical efficacy. Persephone experienced personal growth and increased confidence, changing her positions and bettering relationships within and beyond the ensemble.

Through participation in ICCE, Matteo developed confidence as a cellist, sensing mutual support in the community of the cello choir and perhaps gaining trust as he perceived more comfort interacting with others. By learning that he was appreciated and

recognized for his professional musical expertise, Matteo stated that he perceived a strong connection within the ICCE community, thus improving the level of musicking in the ensemble. Matteo gained social, emotional, musical, and intellectual satisfaction from the experience of participating in ICCE. Being a part of the ensemble made him “feel good” and helped him feel safe and respected to take risks, encouraging him to gain proficiency as a cellist. This also helped him feel he was reciprocally contributing to the ensemble. This sense of give and take, mutual respect, and safety within and among members of the ICCE also fostered social and emotional connections that Matteo perceived as a direct enhancement of the musical experience. His musical identity was enriched through participation in the ICCE, and his relationships have strengthened through increased listening and awareness.

Both Lorraine and Matteo are accustomed to holding leadership roles in other musical settings. In the ICCE, both willingly and joyfully claimed roles as adult learners, training alongside their intergenerational peers. Both described their experience as fun and validating. Neither of them expressed that changing positions from leaders to team players, students, or followers was a detraction to their identity or positions. This reciprocity in roles fostered personal growth, self-development, and gained musical capital.

Lee and Bardit entered the ICCE with strong identities as retired teachers. They shared expertise and care as pedagogues that informed their approaches to learning cello and ensemble skills within the ICCE. Lee played the cello in her youth and resumed after a 26-year break. Lee stated that she could practice alone, but it did not satisfy her desire

for collaboration with or feedback from others. Besides taking private lessons, the ICCE provided Lee with an outlet to collaboratively develop ensemble skills and solicit feedback from peers. Bardit never had the opportunity to learn to play the cello, and she was excited to learn. Despite being a teacher, Bardit expressed a sense of relief at assuming a learning role, immersing herself as a musician in this ensemble. Bardit and Lee frequently contributed to the ICCE through their claimed peership and mentoring in helping others learn and through their enthusiastic and caring support of others.

Claimed Peership and Participants' Reflections on my Facilitation

In the previous section, I considered the gifts of participants' capital. In this section, I reflect on participants' claimed peership as described in Chapter 4, and perceptions of my practice as a facilitator. These reflections were offered as part of participant interviews or emerged during the focus group. As a facilitator, I learned a lot from their reflections.

One of my goals as a community music facilitator was to practice and fulfill some of the ideals of community musicking: enabling personal development, bettering society, being inclusive, practicing democratically, and fostering an atmosphere that promotes participation, access, and belonging. I never directly asked participants to evaluate my facilitation, but many volunteered opinions and ideas about our ensemble and my practice. In some ways, this demonstrated their status as stakeholders in the operation of the ICCE.

It was not uncommon for some participants, especially Lee or Bardit, to talk about my facilitation during their interviews. Often, I found their suggestions and comments

enlightening. My background is in performance, not community music facilitation, and Bardit and Lee are seasoned educators with a vested interest in this ensemble. After seeking feedback on becoming a better cellist, Lee reciprocally gave me feedback on my practice as a community music facilitator, noting that I am a different person than I was when I founded the ensemble. I was grateful for Lee's suggestion that I needed to project my voice, slow down my speech to ensure that everyone understood, use larger gestures, and stay organized with bowings and fingerings.

Bardit also shared her observations of my practice as a facilitator, noting how I manage my cello, iPad, paper scores, and instruction. She freely offered feedback and observations on my facilitation as a peer educator:

People are taking in a lot of your instruction about what we need to do, and thinking about it, which is what you want as an educator. You want your students to think about what you're saying and hopefully internalize it and use it to benefit themselves. Moreover, I think that happens quite a bit. But as an educator, you don't always get that feedback.

Although I had not requested feedback, I was grateful to hear her perspective. As an educator, she intuitively understood my pedagogical techniques and reasoning and recalled a specific moment of success:

At the very end of a rehearsal, you talked about practicing a measure or two measures until you understood it and got it right. The next week, I heard a couple of people saying that made so much sense to them and really helped them.

Maybe Bardit's assessments or appraisals were not just reflections on my facilitation practices. This may have illustrated Bardit's and Lee's comfort level as peer members of the ICCE.

Matteo also shared his appreciation for my work in the ICCE as a peer director. He expressed gratitude for the entirety of the opportunity and experience, noting the impact on his life:

I've thought a couple of times, what if I were to have to move away from this area? I would really miss cello choir, and I wonder if I would even have the opportunity to do that somewhere else because it is a lot of work and organization on your part, and you don't really hear of that very often.

Ironically, I did move away a few months after his interview. However, Matteo's peer appreciation for the effort needed in helping an ensemble operate smoothly was clear. He has experience and knowledge of the preparation and logistics for ensembles to function.

In stark contrast, Bardit was very candid about the trajectory of "my baby," the ICCE. She explained, "I mean, you start something like that. And you nurture it, and you bring it along and think about how it's grown and continues to grow." Growth in participation could be an indicator of successful facilitation. It was exciting that five more cellists from an area high school spent the time to join us. Their orchestra director arranged for the school district to bus them for half of the rehearsals and the concert. I was uncomfortable when Bardit referred to ICCE as "my baby," yet I appreciated that she noticed how much I care and want this ensemble to be a positive and enriching experience for all.

Revisiting a Nod to Democracy

The ICCE usually includes a variety of musical genres with varying levels of difficulty to challenge and meet different players at a range of levels. “You probably do that on purpose, don’t you?” Matteo stated an appreciation for “including us and asking for what we want.” He also noted that I usually find ways to work in participants’ ideas and requests. In his opinion, the selections of music were good, apart from “The Sounds of Silence,” which sounded “not like death but made the hair on the back of [his] neck stand up.”

Since I aimed to practice democratically, learning how participants perceived possible power structures in how the ICCE operated was very important to me. Lorraine, Adam, and Matteo were the most vocal in answering this question. They expressed gratitude for being asked about their preferences, musical tastes, and other “grassroots” programming choices as peer collaborators. This made them feel included and appreciated, sharing responsibility and agency for what and how we programmed concerts. This practice validated each member for having musical capital, fostering inclusion, and bolstering their sense of importance.

My Shifting Roles

There are three main reasons for shifting on a stringed instrument: to get higher notes, to avoid an open string, and to create a different tone color. As a cellist, I take shifting for granted, but shifting is a technique that often requires preparation, looseness, and accuracy. As a participant and researcher in this case study, and as a university professor, community teacher, and regional performer, shifts were a necessary reality that

led me to explore new ranges, reconsider my preparation, and remain flexible. I also experienced personal development through musical and social growth. I learned more about ensemble leadership, sharing responsibility, genuinely listening to ideas, and thinking about how to incorporate those. Lee's husband suggested adding percussion to "The Last of the Mohicans." I initially thought this was extra work, but then I considered the benefits of collaboration. I found a community percussionist who agreed to play the bass drum with us. Lee's husband said it was a moving and satisfying performance for him. Other ICCE members thought expanding our collaborations to include others was wonderful. Matteo even suggested collaborating with dancers for the Nutcracker selections after this.

I appreciated the opportunity to learn from the other music directors, educators, and students in the ensemble. Persephone introduced me to K-pop. Dmitri and Adam showed me how they can work with others and developed leadership skills within a caring community. Sam's enthusiasm and humor motivated me to find new ways to keep his attention and spur his musical passion. Because I have had the privilege to work with these people, I have had the opportunity to learn and grow individually and together with them in this community of learners.

My shifting roles of facilitator, teacher, participant, peer, and researcher sometimes proved contentious. There were times when I doubted whether my practice and modeling were effective or meeting the aims of community music. My changing roles also implied that my position and identity in the field of the ICCE changed. I did not see this as an attempt to gain power within the field using my capital, but I did see a

mutual enhancement of personal development, warm inclusion, developed relationships, and continued access to participation. When I thought of the participants, I inevitably thought of myself and then the ICCE collectively as us. I believe that we mirrored each other in our care, behavior, and shared musical and social cello enthusiasm.

Hearing about various members stepping into leadership-like facilitator roles when I was unable to attend a performance or rehearsal created mixed emotions. As a peer player, I was upset that I could not attend. I worried that I was disappointing the ensemble, not being able to fulfill my duty to them. As a teacher, one of my goals is to become obsolete, helping the student to become their own teacher. In this case, I did not feel obsolete. Members expressed that it was not the same experience and how much they missed me. At the same time, it was strangely satisfying to learn that the ICCE can function autonomously, with or without me. Some players are proficient enough to lead the ensemble, and most are long-time members. From a facilitation perspective, I sensed they were prepared for the challenge. The performance and rehearsal venues were familiar, and the community concert happened after our on-campus performance. If these statements were all true, how and where do I fit in this group?

As a performer, I knew they relied on me for demonstrations in rehearsals and musical leadership. Many members saw me as Amy the performer, attending my concerts and recitals, eager for other immersive experiences. When they viewed Amy the facilitator as a teacher, assessing my growth in learning how to better lead the ensemble, developing stronger communication skills to meet the needs of various abilities and proficiencies, I appreciated being mentored, growing, and learning from them. Still, I was

not comfortable or certain about my fit, which is absurd considering that I founded this ensemble out of a love for chamber music and a desire to provide opportunities for fellow cello enthusiasts.

I have coached chamber ensembles and taught applied cello lessons at various levels. The ICCE is a different experience entirely for me. I have rarely conducted any ensembles, but I do embrace leadership roles, such as performing as principal cellist in multiple orchestras, performing as chamber musician and soloist, adjudicating competitions, being the string area coordinator at my university, and dealing with logistical issues such as ensuring access to scores, rehearsal spaces, and performance venues, and creating teaching and performing schedules. In the ICCE, I know others look to me for performing expertise. I also looked to them for ways I could improve and fulfill ideals of community musicking.

Usually, I reacted with a mixture of embarrassment and pride when I heard appreciative comments from people I respect about my facilitation. I did not solicit these comments, so they were unexpected. Possibly my reaction paralleled Matteo's surprise at hearing that he was appreciated and contributed more to the ensemble than he thought. It never occurred to me to question participants' motives for sharing their ideas and opinions about how we should operate or what they thought of me as a facilitator. I assumed it came from a place of care and a desire to improve. Their mentorship of my facilitation was a gift, helping me acquire new capital.

After one of our rehearsals, I received an email from Bardit that began with this statement: "Great cello choir last night. It inspires me when I go. It is my goal to gain

enough skills to participate fully.” Her email surprised me because my impression from that rehearsal was far from feeling like the embodiment of great or inspiring. My journal reflected on this:

I feel like I am being really picky about articulations, intonation, and style. We (or I) cut two pieces because the chromaticism is not happening, there are too many intonation issues, and the participants don’t really care for those two pieces. This makes me question how leadership and democracy co-exist. Can that work? How? I still feel I am being demanding, but I also recognize that some participants appreciate the challenge. Some are content to listen, watch, and learn. How is that equitable?

My preliminary research converged on a trio of community, democracy, and habitus that needed each part to function together. However, this did not match the operations I experienced in professional orchestras or my formal conservatory training:

I am frightened about “losing” the Democracy piece now, but I can come back to it later. I still believe, or want to believe, that community music and my facilitation are somewhat democratic, but I am thinking primarily about community and habitus. How does community work without elements of democracy? I think some classical music worlds are not democratic in structure and hierarchies. One of my ICCE participants even said that sometimes the choir just wants me to determine which pieces we will cut or not. What if my practice is not genuinely democratic? Does democratic practice ensure success?

Facilitation can be a slippery endeavor. I often doubted my efficacy, role, and fit as a facilitator. Mullen (2002) might say that my purpose is to convene the ICCE and to clarify the process through inquiry, echo, and affirmation. Koopman (2007) would argue that initiating and guiding the community music process is a construct of musical thinking and acting, teaching, and learning. Veblen (2007) asserted that flexibility and fluidity in the roles of observer, participant, leader, and creator are parts of the job to be embraced and welcomed. Every day my practice and my reflections on my practice were different. Thus, reflections on my fit and roles in various contexts were often at odds with each other.

When I listened to the ensemble as a professional performer, there were occasions when I cringed. In those moments, I wondered what I could do as a teacher to help the situation. Judging their level of performance could only be beneficial if I were finding solutions or mapping new ways to improve the ensemble. Instead of judging their level of performance, judgment was ultimately a reflection upon me and my facilitation, mirroring my preparation, methods, and organization. Realizing this changed my perspective.

An Existential Shift-Scordatura

Personal growth and self-development have been benefits of my ICCE facilitator-participant experience. I have learned to take more responsibility for preparing music to meet the participants where they are and challenge various types of players. Because the members have openly shared their expert educational capital in assessing my practice, I have gained perspectives and acquired capital on what works and what can be improved.

Hearing about their appreciation for my work as a facilitator and performer increased my confidence. These shifts functioned as a type of disruption in my self-perception and only happened in relation to the community of the ICCE.

Seeing the members of the ICCE as my peers and chamber music colleagues disrupted the hierarchy of dichotomies between professional and leisure musicians. This significantly differs from my orchestral background, with clear structures for who makes decisions, who is in charge, and who holds authority and power. Viewing the ICCE members as peers changed my role. I wondered how my professional performing personality would handle this change. In some ways, this precipitated an existential crisis. Van Manen (2023) referred to four lifeworld existentials: lived body, lived time, lived space, and lived human relations. My roles as a professional cellist, teacher, facilitator, Suzuki instructor, and now a peer in a community music ensemble were hard to understand, except that the community of care and commitment in the ICCE were a solid foundation of support. I did not know how to come to terms with shifting and embracing multiple roles, sometimes simultaneously. Inner dialogues about conflicting positionalities resembled vulnerability in my private moments. Perhaps this is what Hendricks (2018) meant by “any act of hospitality requires vulnerability and risk on the part of the host” (p. 127).

The Phenomenon: Reciprocity

Phenomena appear through encounters, what philosopher Sokolowski (2000) labeled as looking at what we look through, thus allowing the meaning of lived experiences to emerge into our consciousness (Van Manen, 2023). Through my research

questions, I sought to learn more about the lived experiences of participants, including mine, and to better understand how the experience of the ICCE impacted identities and positions, including the development of musical and pedagogical capital.

Phenomenology is the compound of two Greek words—phenomenon and logos—encompassing the study of that which appears (Sokolowski, 2000; Van Manen, 2023). My working title for this phenomenological cross-case study included the words “reciprocal relationships” as an intuition based on established relationships and interactions with some ICCE members. I had already experienced mutual respect and responsibility.

In 2020, during the pandemic, I attended a virtual conference for faculty that addressed many of the issues of flexibility, adaptability, and access to online course delivery. One of the speakers at the conference discussed equity in higher education in terms of the six Rs: relationship, representation, respect, relevance, reciprocity, and responsibility (Grant et al., 2020; Kirkness & Barnhardt, 2001). Perhaps I unconsciously considered some of these terms as I reflected on the nature of interactions within the ICCE. I did not predetermine the outcomes or responses of participants, nor did I know how participants would relay and describe their lived experiences in the ICCE. Philosophically and theoretically, this mirrors both the notion that habitus is not predeterminate and the idea that community music can be a space for what Higgins (2008) called the impossible future. In practice, I already had longstanding relationships with many of the participants of the ICCE, but what I learned from and experienced with the participants and about myself throughout the bounded case was more than what this

paper can fully describe.

Naming the phenomenon was only revealed after multiple spirals of data collection, analysis, and interpretation. By reflecting on my practices through the lens of habitus, reanalyzing, rethinking, questioning, and reinterpreting as more data and ideas emerged, I wondered anew about my research questions. In listening to the participants' descriptions of how their lived experiences were meaningful, multiple themes came to the fore, including teamwork, collaboration, learning, community, trust, and confidence. Some of these words could be distinctly individual categories, reflecting personal development or acquired capital. Simultaneously, these words did not adequately name the phenomenon of the lived experience of the participants. All these themes shared a common social underpinning. The experience of the ICCE was social, shared, and personal. These themes also represented a fluid and dynamic dialogical relationship, indicated by role reversals, shifting positions, and transferrable capitals.

As a researcher, one of my goals was to make “some aspect of our lived world, of our lived experience, reflectively understandable and intelligible” (Van Manen, 2023, p. 149). Reciprocal relationships are the best linguistic way for me to define the phenomenon of the lived experience in the ICCE. Reciprocity was evident in the many ways participants related and shared relationships with each other.

Participants expressed increased personal growth and self-development. They shared expertise with each other and successfully mentored each other, sometimes without training. Increased musical capital and technical competencies fostered self-development. I musically mentored ICCE members individually and collectively within

and beyond the ensemble. Lee expressed joy that her cello sings like it never has before and she can do things she never thought possible on the cello. Members also mentored each other, an example of shifting roles and acquired pedagogical capital. Lee mentored Bardit by practicing together outside of rehearsals for mutual benefit. Persephone helped Matteo find fingerings for passages in the music we played. Matteo mentored Persephone as she started arranging music for the group. Adam inspired Dmitri to try new ways of playing in the ensemble. Members shifted roles, exchanging positions and roles as they reciprocally helped each other and the group. Dmitri recognized that he was more technically proficient than many of the others in ICCE; therefore, he often shifted parts to reinforce voices if he noticed a need to redistribute for balance. As peers learning shoulder-to-shoulder, everyone exchanged capital, roles as learners and mentors, and transferred knowledge beyond the ensemble to other contexts.

Acquiring musical capital as self-development helped participants gain more confidence. Self-development enhanced personal growth. Based on his developed skills, Sam approached challenges with confidence. Both he and Joseph have chosen to play challenging parts both inside and outside of ICCE, and Sam encouraged his peers to do the same. Shared expressions of peer admiration also fostered confidence, encouraging members that their contributions to the ensemble were valid. Participants mentored me as a facilitator, enhancing my feeling of being appreciated and validated by their unsolicited assessments of my practice. As a long-term member, Lee noted how the group evolved with different membership, and she noticed growth and change in my facilitation practice and in the ensemble over the past 7 years. She said, “I have seen this group and your way

of doing different things grow. I think you're a very different person than the one from 7 years ago." Her comments inspired me and helped me to feel more confident and willing to learn new ways to facilitate and navigate my roles.

Many participants expressed reciprocity in listening. They stated that musically, there was a natural give and take, where voices share prominence at different times. Dmitri shared this idea in the second focus group, and Persephone shared a similar idea in her first interview:

There will be times when I'll think, who's playing melody? Or who's playing like bass part? Who needs to play louder and softer? And when you already have a way to know, to listen to who's playing melody and bass and all that stuff, it helps in cello choir.

Participants also expressed that social bonding strengthened musical efficacy in the ensemble, nurturing feelings of closeness and trust, listening to play as one. Persephone identified the cello choir was like family, enabling her to be more open about getting to know others in her daily life. She also saw trust as a result of social capital, enhancing the performance experience:

I think you definitely have to be willing to open up and trust the other people in the group, because if you don't trust them, you don't play as a whole, and it's not as close with the other people.

Together, we faced individual challenges, and we grew by working for individual personal development which reciprocally promoted higher levels of performance in the full ensemble.

Listening played a significant role in personal development, forging connections and strengthening relationships. Lee and Bardit bonded through learning of shared parenting experiences, and this added a new dimension to their practice sessions. Lorraine helped Lee through grieving. Persephone also expressed being more open to others, to hear different ideas, and to share and trust others with hers. This helped her to feel like she was not shouldering responsibilities and burdens alone. Nala stated she was more comfortable and welcomed after Matteo gave her a rockstop, both a physical sign of stability and a metaphorical one. Matteo became more open and willing to share with others, and he also framed listening as an important component of teamwork.

I also prioritized listening to participants' suggestions and preferences, to better understand how to be a more effective member of the ICCE team. Lee and Lorraine wear hearing aids and have made me aware of ways to improve as a facilitator: slowing down and projecting my speech, using more visual cues, and being clear about metronome markings and bowings to ensure that all members of the ensemble have access. Lee said that she cannot learn alone, she joined ICCE to develop individually and with a group. Feedback was important to her. I feel the same, enjoying and learning from Lee, Bardit, Matteo, and all the members who shared feedback about my facilitation or our processes of operating. I told the ensemble that I learn just as much from them as they do from me.

Participants brought capital to the ICCE and transferred newly acquired capital beyond the ICCE. Lorraine and Matteo have musical capital from their careers. Lorraine brought her capital to facilitate a rehearsal that I could not attend. Sometimes, she suggested informal mini-rehearsals before the official rehearsals began. Matteo shared his

new musical and social capital with his church choirs, understanding and applying listening as a holistic skill. Persephone brought knowledge of the K-pop genre and arranged a tune for us, exposing many of us to a new genre of music. Capital begat more capital enriching everyone's experience.

Each of these behaviors reflected a compassionate and caring community of people who were passionate about learning the cello and sharing music. According to Prest (2016), "reciprocity gives rise to social capital at the collective level only when, in addition to a simple exchange, it entails a sincere recognition of effort" (p. 148). Participants expressed a sense of feeling supported, appreciated, and celebrated within the socially bonded community of the ICCE.

Members stated that they perceived increased performance efficacy from strengthened social bonds, another result of reciprocal relationships. Participants also cited a deep personal satisfaction from the experience of growing and developing skills, sharing music, and supporting and helping one another. This even eclipsed the goal of performance for Lorraine.

We come together and that makes me want to come back. It's playing together.

It's learning from each other, and what happens a lot of times is that there will be that moment on a piece that we've been struggling with, and during rehearsal suddenly we've all gotten it. That's what I look forward to. The fact that we got there together, no matter when that happens. That's what is important to me.

Many ICCE members expressed gratitude for the experience. Matteo used the word "gift" to describe music. Bardit was grateful to have the opportunity to pursue learning the

cello. Beyond gratitude, members were socially, musically, and personally linked to one another in multiple layers.

As the facilitator and as a participant interacting with other participants, I often experienced the give and take of personal growth and discovery as a norm within the space and relationships of the ICCE. According to Törrönen (2015), “reciprocity provides an understanding of the ontological basis for human beings and societal structures that maintain order and power” (p. 77). Bourdieu (1984) defined reciprocity as an essential component of an understanding of eudaimonia, involving cultural, economic, and social assets. Relationships within the ICCE are linked by time, place, and space. I wondered how this phenomenon of reciprocity might inform and provide insight to my research questions.

Reciprocal relationships implied a different structure for the ICCE. Seeing one another as mutually supported and celebrated peers and sharing agency and responsibility for learning and development meant that hierarchies no longer matter. Roles were not fixed; instead, they were expected to shift and change to make space for learning. Most importantly, the ICCE experience was one that participants wanted to continue.

Summary of the Chapter

In this chapter I described the experiences between the participants in the ICCE. Self-development, as gained musical and pedagogical capital with personal growth through increased social capital, bolstered confidence from internal and external validation, transferred capital within and beyond the ICCE, and enhanced musical efficacy as an outcome of strengthened social bonds were the primary themes reinforced

in this data set from the previous one. I acknowledged that I considered that reciprocity might be the phenomenon. Through within-case and cross-case analysis, reciprocity emerged and was confirmed as the phenomenon. All participants acknowledged shifts and changes from shared and acquired capital, freely gifted without an expectation for immediate reimbursement. The next chapter will explore what this means for participants and facilitators.

CHAPTER SIX: DISCUSSION AND IMPLICATIONS

My purpose for this study was to investigate how the experiences of participants and myself as a facilitator within the field of an intergenerational community cello ensemble (ICCE) were interrelated and connected. Because I saw the community music experience as reciprocal, shared, and interactive, my wonderings led me to explore how participants make personal sense of their individual identities and positions and how participants mapped their musical and pedagogical interactions and transferences both within and beyond the ICCE. I played several roles in this phenomenological case study as a facilitator, participant, and researcher. Therefore, the research questions were part of my reflexive journey.

Specifically, I used Bourdieu's (1984) social capital theory in this study to learn more about how participants constructed a sense of self in their fields and how they influenced others socially and were shaped by their social worlds. I wondered how habitus, as a bridge between structure and agency, might impact how participants perceive or calculate their positions in relation to others. This could also shape how participants approach new challenges, and how they respond to social interactions.

This chapter begins with a reflection on my research questions. Then, I present a summary of the themes that emerged according to my analysis and interpretation of the data. I also discuss the limitations of this study, including reiterating that these findings are not meant to be generalizable. Finally, I discuss the implications of the study and potential directions and suggestions for future research.

Reflections on My Research Questions

Three main research questions guided this study, restated below.

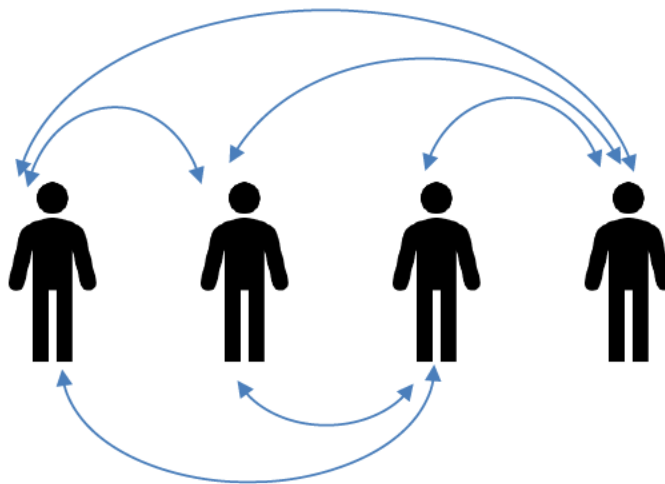
1. How does the experience of participating in the ICCE impact individual identities and positions?
 - 1a. How are these identities and positions impacted within the field of the ICCE?
 - 1b. How are these identities and positions impacted beyond the ICCE?
 - 1c. Is there any transfer between the ICCE and fields beyond the ICCE?
2. How do participants map their musical and pedagogical interactions in the field of the ICCE?
3. How does my experience as a facilitator impact and evidence the construction of my own identities both within and beyond the field of the ICCE?

I explored the meaning of the participants' lived experiences, exercising patience and reflexivity and embracing the complex interrelationships within the cases (Stake, 2005). I began this research with the working title of reciprocal relationships, and as it progressed, several participants used the words mutual and reciprocal in their descriptions of their interactions. As I compared the participants' experiences individually and collectively with my experience, I wondered about the concept of reciprocity. After reading Small (1998), I consulted Bateson (1972), who expanded from McCulloch's (1945) reciprocal way of questioning. Reciprocal questioning suggests a heterarchical approach to knowledge acquisition, implying an equality and interdependency of variables in the question. For example, if the philosophical question posed is how does

one subject affect another object, then the reciprocal question is how does the other object affect the subject? Both the subject and object share horizontal positions of power in shaping outcomes of the query.

Figure 5

A representation of heterarchy



Note. This figure represents how reciprocal questioning could operate. This figure is loosely adapted from <https://hplusmagazine.com/2014/03/20/heterarchical-systems-vs-hierarchical-systems/>

As depicted in Figure 5, the nature of heterarchical or double-reciprocal questioning could lead to multiple lines of questions that could assist in understanding and knowledge. This seems to correspond with Vagle's (2018) concept of the three lines of flight: how things connect, the importance of being and embodiment, and the intentional connections move with multiple and shifting relationships. This evolving way of knowing

and philosophical double nature of questioning proved useful as I returned to my research questions.

Research Question 1: How does the experience of participating in the ICCE impact individual identities and positions within the field of the intergenerational community music ensemble?

The three sub-questions to the first research question resembled the notion of Bateson's (1972) double-reciprocal questioning toward a binocular query (Small, 1998). Questions 1a and 1b probed the impacts of identity and positions reciprocally within the ICCE and beyond the ICCE. The final question, 1c, probed transference of position and identity between the borders of ICCE and beyond. To gain a better understanding of the complexities of the relationships through double-reciprocal questioning mandated the following question: How do the identities and positions of participants impact the experience of participating in the field of the ICCE?

Identity

Identity is often conceptualized as a multi-dimensional combination of how others see the individual, how the individual wishes to be seen, and the ways the individual changes and responds to the expectations of others (Franks & Gecas, 1992). Like community in community music, there are various concepts of identity. For Bourdieu (1984), identity was closely linked to class and social status. Concepts of self can be formed and transformed as a learning process and may not be fixed, as they are always in relationship or comparison to others and the cultural systems of the field (Hall, 1992). Cooley's (1902; 1902/1983) concept of looking-glass essentially suggested that

individuals may determine their identity based on the mirror others show them in balance with how they autonomously view themselves. Johansen (2007) suggested that connections between identity and music learning can significantly impact motivation and intention in music education situations, particularly in how teachers signal expectations of student self-image. For example, if a community music facilitator signaled an expectation to all participants that they perform like university music majors, this could positively affect those who identify as music majors while impeding others who do not identify similarly.

In general, most participants indicated positive changes in self-identity and position. All participants saw themselves as musicians and expressed a sense of being supported by other members in their pursuits of learning and growing in the cello choir. Their sense of support mirrored Higgins's (2012) assertion that well-being could be cultivated when individual identities are valued and validated as a worthy contributor to the process of making music. They willingly shifted roles, giving and receiving support, acceptance, and knowledge in constant flux, demonstrating a potential disruption of habitus. Participants' lived experience in the ICCE exemplified fluctuations in behavior and self-perceptions as they unconsciously adjusted to the social dynamics of the musical ensemble, nurturing partners providing verbal support and emotional reinforcement, a free exchange without expectation of immediate returns but with obvious positive impacts for the individuals and the group.

Social Capital and Positions

Thus, in dual reciprocity, the identities and positions of members shaped and formed the experience of participation in the ICCE through mutual appreciation and respect for freely exchanged capital. Social capital, as a type of currency, has been defined by Bourdieu (1986/2011) as “the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition” (p. 248). It is the surplus value of resources that individuals gain from investing in social networks with an expectation of getting something that could be useful in the future. According to Bourdieu and Wacquant (1992), social capital only exists and operates relative to a particular field. Agents or individuals play by the rules or doxa, using their capital to gain power or status of position within social fields. Some agents might possess capital or knowledge affecting how agents navigated doxa to augment or diminish their position or status in the field. Therefore, one’s identity may be shaped by comparison or relation to others’ positions within a field. Their behaviors or measurements of potential for success may be influenced by their habitus, primarily unconscious preconceptions, dispositions, and tendencies inculcated by upbringing and experiences. Bourdieu (1984) argued that social capital is in individual ownership, and agents negotiate between their habitus and field using “practical logic.”

In the ICCE, habitus played a role in how participants initially approached the experience of participating and playing. Each member of the ensemble brought different forms of capital to the field of the ICCE, and each member pursued various kinds of

capital in the ICCE. However, competition for place or status never seemed to be a concern amongst the members. Perhaps another view of social capital theory could better apply to the ICCE case and field.

Putnam's (2000) definition of social capital is based on connections that bond, bridge, and link diverse people through norms of reciprocity and trustworthiness. Compared to Bourdieu's Putnam's definition seemed to better fit the ways that individuals in the ICCE gained social capital and claimed positions because they were not competing for power. If anything, ICCE participants gained both personal and collective benefits, influencing how they claimed their identities, mapped their positions, and how those identities and positions reciprocally informed each other. Some participants may have experienced a disruption of habitus. Through participation, they recognized their contributions, influencing new self-perceptions as legitimate musicians or having developed more socially open and trusting ways of interacting, thus eliciting changed habitus and identities and reciprocally impacting the field of the ICCE.

Research Question 2: How do participants map their musical and pedagogical interactions in the field of the ICCE?

Building on the first research question, I used Wright's (2015) concepts of musical and pedagogical capital to explore participant interactions within the field of the ICCE. To gain a better understanding of the complexities of the relationships through double reciprocal questioning required the following question: How does the field of the ICCE influence or map the musical and pedagogical interactions of participants?

Musical Capital

Musical capital refers to the knowledge, skills, and techniques acquired or owned by participants that influenced their perception of and relationship to music (Wright, 2015). Participants, including Dmitri and Adam, joined the ICCE to develop or enhance their musical, ensemble, and technical skills and for the fun of playing with others. For them, gaining musical capital led to personal growth, self-development, and increased confidence as they developed listening, playing, and communication skills.

Some participants already had professional musical expertise, like Matteo and Lorraine. However, Matteo and Lorraine were still learning to become proficient cellists, whereas Adam, Dmitri, and Persephone came to the ICCE with considerable cello proficiency and ensemble experience. Lee, Nala, and Sam had some prior ensemble and cello experience, whereas Bardit, Abigail, and Liam were mainly beginning cellists. Abigail and Liam rarely attended ICCE rehearsals because Abigail had to care for an ill parent, and Liam had scheduling conflicts with scholastic bowl and his school's musical rehearsals. All participants shared a desire to learn more about the cello within a what they perceived to be a safe and welcoming ensemble space. This may relate to notion of safety without safety where participants were comfortable to explore, engage in dialogical discovery, and trust in the mutual competency and care of the other ensemble members, risking vulnerability (Allsup, 2003; Hendricks, 2018; Higgins 2007b, 2008).

Pedagogical Capital

Pedagogical capital refers to the knowledge, skills, and techniques associated with learning and teaching acquired or owned by participants that can influence their social

mobility (Wright, 2015). Several members—Lee, a former special education teacher, Lorraine, a former school music teacher, Bardit, a former speech pathologist, and Matteo, a church choir director—joined the ICCE with leadership skills and experience as pedagogues. They understood the responsibilities and roles required in teaching and leading others. Occasionally, members would look to Adam, Dmitri, and Persephone as more proficient cellists for extra peer guidance about playing.

My pedagogical capital increased from this facilitation experience. I became an educator who chose to operate in a way that did not foreclose dialogical and reciprocal learning. Maybe this was in some ways similar to the third stage of reciprocal and responsive relationships as illustrated by Legutki and colleagues' (2023) case study of cellist–conductor Mark Russell Smith. Some ensemble leaders and orchestral conductors might possess a mutual and dynamic role with other ensemble members as equal contributors, sharing responsibilities and co-learning, rather than maintaining a superior role as the conductor. Similar to Wright's (2015) study in which she found that teachers began to notice shifts in the field when they co-learned with their students, I also shifted in the field of the ICCE. Participants, including me, shared responsibilities and abilities. I co-learned how to facilitate with specific and caring feedback from my peers, discovering new musical knowledge while maintaining members' trust of my competence and musicianship. I learned more about setting realistic expectations and changing the pacing of rehearsals to meet individual and group needs, and I modeled my own musicianship regularly. Listening was an essential component of my discovery and emotional engagement with the ICCE. Aiming to practice democratically meant being open to

discovery and fostering curiosity about what other ICCE members shared with me.

Mapping Capital

Bourdieu (1984) contended that agents compete for power by using or exchanging capital within the field. However, none of the responses from participants in the ICCE suggested a competitive spirit. Instead, participants freely exchanged capital in forms of knowledge, expertise, and skills with others in the ICCE. Similar to the findings of Jones and Langston (2012), members suggested that participation in the ICCE strengthened “social capital development by providing a basis for inclusion, the enhancement of information flow, and the using and sharing of community resources” (p. 4). ICCE participants displayed reciprocity with musical and pedagogical capital, which enhanced individual personal growth and self-development, confidence, and upgraded self-perceptions of status in the field. A clear example of this was Lee’s assertion about her reciprocal responsibility to herself and to the ensemble, knowing who she is, what she can do to best contribute to the ensemble, and placing herself by choosing parts that fit her. Her self-assessment exhibited reciprocity in thought and action: Her identity informed her place, and her place informed her identity. Reciprocal exchanges of capital also enhanced the level of performance and social bonding in the ensemble.

Although Matteo felt insecure and inexperienced as a cellist, he brought musical capital to the ensemble as a professional church director. Through participation in the ICCE, Matteo refined his musical and social capital through listening, becoming more aware of blend, hearing people, understanding better how they feel, and recognizing their importance as part of a team. Reciprocally, he heard others share their impressions of him

as a kind of musical leader, bringing joy to the group and contributing through his arrangements, ICCE media publicity, and performance. Because he heard others validate his contributions, he believed he was contributing to the ICCE, suggestive of Cooley's (1902; 1902/1983) looking-glass identity theory. His strengthened sightreading, listening skills, and increased confidence transferred to his work, enhancing his efficacy there. He felt encouraged to work harder, gaining confidence and shaping his self-perception of his place and contributions to the ICCE.

Collective efficacy and trust became shared norms within the ICCE. Cooperation, collaboration, connection, and care underscored mutual expectations and values. Jones and Langston (2012) asserted that trust and social capital exist in a reciprocal interdependent relationship. As a musical leader, Matteo understood the power of praise. Anytime we rehearsed Persephone's arrangement, he made a point of complimenting her, boosting her confidence. Matteo also cheered on members of the ensemble. Dmitri almost always chose to sit next to Matteo because at every rehearsal, Matteo would praise Dmitri for his sound quality or technical proficiency.

Matteo and Persephone reciprocally exchanged pedagogical capital. Matteo helped Persephone learn to how to use musical software for notation and navigate arranging for the cello ensemble, and she helped him discover new fingerings to avoid string crossings. Their exchange of capital was not to gain status or currency in the field. Rather, it represented how the community music welcome, sense of safety, and hospitality transposed into shared experience that fostered social capital (Jones & Langston, 2012).

Lorraine brought and shared musical and pedagogical capital to the ICCE, especially her understanding of musical language, ensemble and leadership skills, and the power of praise, and she aimed to be a supportive and welcoming team player. However, Lorraine willingly shifted her position to the role of a “normal” member versus being in charge. She said “it was humbling” to join an ensemble where she felt she had much less musical capital on the cello, especially in comparison to her proficiency in the brass and choral fields. Lorraine admitted that she could help others understand or play better by contributing to rehearsals, but she usually held her tongue because she “didn’t want to step on anyone’s toes” and she wanted to give others the chance to process information and respond to questions posed in rehearsals. She also stated that things tended to “work out as we moved on in rehearsal.” She said, “it is good to be reminded that I don’t know everything.” Because Lorraine experienced a new role or position in the ICCE, she augmented her skills and perspectives that reciprocally transposed to the bands and choirs where she performed, increasing her musical and pedagogical capital in those contexts.

Lee shifted positions a few times in the ICCE. She gained musical capital, learning to play her cello better and learning about ensemble skills. She noticed improvements in her playing and the overall group level and a change in her positions relative to other ensemble members. In the past, she had a teacher–student relationship with Sam, but now she sees him as a peer in the ICCE. Through coaching Bardit outside of ensemble rehearsals, Lee “got to be a teacher again,” a role she cherished. Lee developed pedagogical capital from that experience and reflected her new knowledge from teaching Bardit to herself.

Sam said he was not the most accomplished player in the ensemble, but he did acknowledge improvement. Sam's increased musical capital influenced his approach to challenges. He learned how to play in multiple positions, understood more rhythms, and was exposed to various genres of music. He measured new challenges based on whether he might succeed, a direct correlation to Bourdieu's (1984) rational logic of practice. If Sam believed he had a better than 50% chance at success, he accepted new challenges. This transferred to other musical settings where he not only accepted challenges but also encouraged his peers to do the same, a type of acquired pedagogical capital. Similarly, Dmitri and Adam recounted helping others with technical skills, demonstrating and playing passages for others, and being willing to play and reinforce different parts of pieces at any time, capital they also found useful in their college careers.

Peer mentorship may foster democratic learning through involvement, communication skills, increased responsibility, and positive relationships, enhancing performance efficacy (Allsup, 2003; Darrow et al., 2005; Goodrich, 2023). In the ICCE, Persephone, Nala, and Matteo indicated that social bonding led to an increase in group musical efficacy. Nala said, "Everyone is always celebrated and supported" regardless of their playing level. This increased her confidence in her playing contributions to the ensemble.

Welcome, comfort, and a sense of belonging might be positive benefits of social capital, demonstrating personal advancement through networks and relationships (Jones & Lanston, 2012; Putnam, 1993). As such, Persephone grew socially, opening herself to others and learning to trust them. This changed her position from feeling alone to feeling

a sense of welcome, belonging, and comfort. For her, this transferred to musical capital because when you “open yourself up to each other, you can play as one,” resonating with Hendricks’s (2018) findings that collective and relational trust can impact group coordination and performance competence.

Participants cited increased musical capital, gaining technical competencies on the cello, increased musical and social listening skills, and enhanced ensemble skills. They shifted roles and developed pedagogical skills, increasing their confidence and flexibility in ensemble playing. Participants embraced public speaking as another form of developed pedagogical capital and gaining confidence. Participants shaped the ICCE through the capital they gifted the ensemble, and the ICCE experience reciprocally helped participants acquire capital, thus solidifying their place in the ICCE.

Research Question 3: How does my experience as a facilitator impact and evidence the construction of my own identities both within and beyond the field of the ICCE? And how does my identity impact and evidence my experience as a facilitator?

Identity can form as a result of meaningful interactions with one’s peers and fellow professionals, and some might even consider a reciprocal relationship between identity formation and learning as a prerequisite for learning (Johansen, 2008). Like habitus, identities may fluctuate. In addition to the potential of a core identity, multiple identities may take shape irrespective of internal states and depending upon the social nature and expectations of others (Johansen, 2008). One of the most salient revelations from this research experience was learning how to navigate between my varied roles and identities. I am a Suzuki teacher, a university professor, a private teacher in the

community, a professional performing cellist, and a community music facilitator. I aimed to facilitate the ICCE with the ideals of community music in mind like access, belonging, democracy, societal betterment, and inclusivity. Still, I experienced friction between that concept and aiming to maintain and apply performing standards common from my other classical music ensemble experiences, challenging Higgins' (2008) suggestion that the facilitator is ethically bound to relinquish their ego, putting care and respect of the group ahead of selfish pursuits. Democratic practice was important to me, and I kept in mind Allsup's (2003) philosophical and pedagogical assertions that "experience begets responsibility" and "dialogue is not analogous to equality" (p. 31). These ideas resonated with my experience in trying to bond, bridge, and link reciprocity with democracy, ideals with standards, and players and people of disparate levels and backgrounds.

There were times when I doubted my efficacy as a facilitator. After all, my educational background is not in community music facilitation, and my personal background did not include familial cultural capital in the Western art music world. However, my familial background led me to firmly believe that education and exposure can alter and transpose predispositions to other areas of life, affecting possible outcomes and capacity to change. Therefore, I wanted to provide access and opportunity in the ICCE to other cellists who might benefit from an ensemble experience.

My roles in the ICCE were sometimes ambiguous, shifting, and at odds with each other. I sometimes judged the level of performances as less than what performer-Amy would have desired. Other times, I felt successful in inviting others to share ideas about programming choices, and even inviting suggestions from other educators and musicians

in the ensemble. I learned about K-pop from Persephone and how to better manage and organize to meet players of many different levels of experience.

I developed empathy for music directors. Sometimes, I have been very critical of other directors, but this experience was humbling, showing me that I have much to learn about leading an intergenerational group of varied levels of playing experience. As Lorraine said, it is good to be reminded that I do not know everything.

The participants taught and mentored me as I developed facilitation skills, learning how to entwine different facets of my identity. They shared their musical and pedagogical capital with me as I did with them. They also helped me to sharpen my musical and social listening skills, learning more about how to clearly communicate with larger gestures, more projected and slower speech, breaking down concepts into smaller pieces to scaffold learning, and following up with email reminders. Smiling reminded all of us why we love music, and my occasional “silent but deadly look” was acknowledged by Adam and others to make them want to do better.

The relationships in the ICCE are very dear to me. These are some of the people I trust most. They have welcomed me into their lives, trusting me, and we have shared social and musical experiences together. Because of them and this experience, I developed empathy for myself, shifting roles, embracing multi-faceted parts of identity. It is okay to have a dialogical view of habitus. My classical training does not prohibit my goals and practices as a community music facilitator. My community music facilitation does not reduce my standards or expertise as a classical musician and teacher. Instead, each facet of my identity has informed the other. Teaching, playing, facilitating, and

researching have reciprocally and cyclically enhanced each aspect of my personality. I am grateful for the lessons in humility, grace, and peership that the ICCE has taught me, and I am privileged to have shared this experience with them. Jorgensen (2006) suggested four ways of imaginative thinking—osmosis, participation, observation, and sensibility—to apply to teaching. As I have journeyed with the ICCE, these ways may resonate with my acceptance of multiple identities and roles in a reciprocal this-with-that way.

Themes

This section restates the overall themes that emerged from this study including personal growth, self-development, increased confidence, musical and pedagogical capital, and shifting roles. These themes applied to the participants and to me as facilitator and participant. Often the themes overlapped and intersected, mirroring the personal and musical webs of connections between the participants.

Personal growth was evidenced by social listening skills, a type of osmosis, being open and willing to see and hear others for what they were saying, thinking, and feeling. These listening skills, such as being open to hear, being present with, and caring with others, may have facilitated authorial agency for participants (Bylica, 2023). In turn, listening enhanced the sense of acceptance and authorship of belonging in the ensemble. Personal growth was also evidenced by increased pedagogical capital. Becoming peer instructors increased players confidence, sometimes even surpassing previous personal expectations for growth. This also translated into musical competence. Participants felt that they played better together through strengthened social bonding.

Self-development was evidenced by developed technical, musical listening,

blending, and ensemble skills, all forms of musical capital. Participants learned how to play with greater accuracy and intention, developing skills and understandings of how to perform. Communal participation worked with individual practice in a reciprocal this-with-that way to encourage self-development. This included increased confidence in personal abilities, exemplified by how Dmitri and Sam approached challenges, shaped by their ICCE participation. Matteo and Sam developed more confidence from introducing themselves and the pieces at concerts. From increased musical capital, some participants also reciprocally developed increased pedagogical capital. Flexibility in changing roles or positions in the field also led to gains in confidence as participants developed new abilities, learning more about themselves and each other.

Reciprocity

Considering the overlaps in themes, I became aware of reciprocity as the emergent phenomenon of the ICCE experience. For Bourdieu (1984), reciprocity is theoretically linked to well-being, and well-being is formed through economic, social, and cultural capital. Putnam (2000) defined reciprocity as a norm produced by social networks. Reciprocity may be practiced as a mutually beneficial trade of capital, or—as evidenced in the ICCE—it may be a gift of trust, doing good for another without a specific expectation for when the gift may be matched. This may relate to others' negotiating between different roles in the continuum between formal and informal musical and social worlds. Interpersonal and social relations informed reciprocity as defined by Törrönen (2015):

Reciprocity refers both to the interpersonal and social relations but also to the power relations of people and communities and to people's interpretations of their personal well-being. Hence, the concept is not only interaction between people; it includes emotional and evaluative functions. (p. 79)

Bourdieu (1984) defined reciprocity as an essential component for understanding the ontological foundation for humans to maintain structure and power. In my goal to facilitate democratically, I may have attempted to avoid power. However, that may be the wrong tactic. Reciprocity is not a lack of power; it is shared power. Habitus, which develops over time, "describes the development of familiarity and the experience with justifications for trust" (Frederiksen, 2013, p. 167). However, trust is enacted in synchronous time, what we might call real time. Thus, the process of trusting has to do with both experiences over time and situations that allow trust to emerge (Törrönen, 2015).

Within and beyond the ICCE, participants, including me, trustingly shifted roles and positions and freely transferred and exchanged capital as a norm. This was because participants strengthened, nurtured, and supported each other with mutual respect, care, and admiration, which led to increased skills and confidence. Reciprocity became a given, a norm of behavior in a group of dissimilar individuals that made the community of the ICCE, mirroring Jones and Langston's (2012) claims that community music can be a resource to develop positive social capital. Relationships formed and connections across the ensemble were highlighted in the focus groups. Social bonds strengthened musical efficacy. Every single participant mentioned increases in confidence or new ways

of approaching challenges as a result of personal growth and self-development, and every participant noticed the ways that this new knowledge transposed to other contexts. For instance, Lorraine said that hearing different explanations or the way others ask questions gives her a new perspective on understanding. Dmitri has a new freedom in his playing that translated to school orchestral and chamber settings. With increased confidence, Sam and Joseph are ready for new challenges within and beyond the ICCE. Persephone has a new perspective and confidence from learning how to be more open with others. Lee, Lorraine, Bardit, and Matteo mentored each other and me through this experience, with each of us developing pedagogical capital.

Recommendations for Future Research

The focus of this study was on practices and experiences as they applied to identity and positions and development of musical and pedagogical capital (Bourdieu, 1984; Wright, 2015). However, there are other potential areas for exploration that were beyond the scope of this study, such as the impact of predispositions on the formation of identity and relationships within the ensemble. The findings of the study are not generalizable, but future research could compare these findings of reciprocity with other ensemble participants and facilitators in other intergenerational community music ensembles.

Through re-examining my research questions, noting reciprocity as a phenomenon, and embracing shifts in roles, I learned of McCulloch and Bateson's idea of double-reciprocal questioning. Double-reciprocal questioning corresponds with Vagle's (2018) concept of the three lines of flight: how things connect, the importance of being

and embodiment, and the intentional connections that move with multiple and shifting relationships. This evolving way of knowing and the philosophical double nature of questioning could be useful in future phenomenological research.

Social capital theory was a useful theoretical lens in approaching this study and would be a useful lens to apply to future community music or music education research contexts in exploring how structures and relationships might influence participant perceptions and outcomes. In community music settings, participation tends to be fluid (Veblen, 2007); therefore, participant relationships and perceptions might also be in flux as the field changes. Understanding predispositions and biases through social capital theory can also encourage facilitator reflexivity, potentially disrupting reification and unconscious reproduction of behaviors. My own disruption might reciprocally impact how I operate in the Western Art Music world as a performer and university professor.

From my experience during this study, I would support additional research on facilitator practices. This could foster a community among facilitators, providing opportunities to share practices, strategies, and support one another through the continuum of identity formation and disruptions. As Lorraine suggested, there is much to learn, and Vygotsky (1986) theorized that social spaces were the best ways to absorb, assimilate, and synthesize learning.

Discussion and Implications for Practice

Although my primary goal was to discover the ways that participant interactions shaped identity and position within and beyond the ICCE, I discovered new ways to boundary walk (Higgins, 2012) between my various roles. I learned that the classical and

community music worlds can successfully coexist and inform each other. By listening to what participants share, recognizing their strengths, and including them as shared leaders, I learned the entire ICCE benefitted. For instance, the focus group opportunity gave members time to share what the group meant to each person and recognize connections. That proved beneficial for members to bond socially, learn about other perspectives, ultimately increasing confidence and trust. I will be using that in future facilitation practices as that is propelling the group forward in my absence.

Intergenerational peer mentoring and musicking seemed to foster positive benefits for all participants, increasing social comfort, trust, and peer admirations. This study, including the various participant role shifts and my personal revelation of the importance of viewing my ICCE partners as peers, coincided with Alfano's (2008) study in which he found that relationship-based, reciprocal, and community-based intergenerational programs nurtured dialogue and role shifts between teachers and learners, breaking down potential hierarchies. Democratic learning goals can be supported through peer and cross-age learning and improving independent scholarship by helping participants feel that the sum of collaborating outweighed what any one group can accomplish alone (Cangro, 2016; Conway & Hodgman, 2008; Koopman, 2007). ICCE participants had more fun when they were technically more proficient with increased confidence in their skill levels. They also enjoyed sharing what they learned with each other.

The research process itself, especially the focus groups, seemed to be meaningful to participants and might inform a useful kind of communication in community music practices. Utilizing focus groups will likely become a regular part of my community

music practice and potentially cross boundaries into my other educational practices. As Hendricks (2018) illustrated the reciprocal nature of collective efficacy, group coordination, and trust, I believe focus groups provided members of the ICCE an opportunity to share and learn from each other, strengthening social bonds which increased musical efficacy. Formation, disruptions, and mapping of identity seemed to be indicated by the focus groups, especially in relation to Cooley's Looking Glass identity.

What resonated most with me was returning to the indigenous concepts of the six Rs (relationship, representation, respect, responsibility, relevance, and reciprocity) and considering how an ethics of care could work with the ethic of the community music welcome. I wondered how that might be transposed in any music education context. Reciprocity and Democracy continue to be important to me as I embrace and navigate my different positionalities and roles, discovering new ways to connect with others.

Reciprocal Questioning

Reciprocal questioning might be a way to approach the impossible future (Higgins, 2007), a concept of creating space for indeterminate performance and experimental outcomes. Reciprocal questioning could encourage more dialogue between formal and informal music education worlds. It can open more channels for discourse to help different kinds of learners. For instance, reciprocal questions to explore whether identity formation is a prerequisite for learning or if learning is a prerequisite for identity formation might prove useful in mapping participants and their experiences.

The Welcome

Facilitators and music educators might consider emphasizing the welcome (Higgins, 2007b, 2008, 2012) as an invitation to student engagement. The welcome can be uniformly applied in any community of practice and can help to shape positive and open attitudes toward learning, fostering a willingness to try new approaches. Similarly, community music worlds can learn from the care and respect of structures from the formal Western art music world. Approaching learning situations with a foundation of establishing relationships and rapport that embody respect, care, and reciprocity could lead to more engagement and educational authenticity and foster Bylica's (2023) notion of radical care through authentic listening.

Peer mentorship in the ICCE developed democratic learning through involvement, communication skills, increased responsibility, positive relationships, and enhanced learning outcomes similar to how Goodrich (2007; 2013) and Allsup (2003) found dialogue within a democratic environment could invite discovery and foster peer leadership and responsibility. Dialogue between members of the ICCE and dialogues between myself as facilitator nurtured the links between caring, community, freedom, friendship, and democracy. Peer learning was approached as an act of discovery within a landscape for exploration (Allsup, 2003). This also transformed and challenged my role, influencing me to invite experienced learners to take more responsibility in the learning process.

Cerulo (1997) wrote about the impact of macro–micro links in identity formation, suggesting that the social and cultural environments can influence parts of one's identity.

Considering the ICCE as a macro influence on participant micro identity could prove useful. My social capital and thinking were transformed by the ICCE experience. When we started, I felt unsure of how to satisfy the different aims of Amy the performer, Amy the educator, and Amy the facilitator. Now the different parts of my identity operate as peers. Now the collective members of the ICCE are like chamber music mates, sharing responsibilities for learning, agency, and growth. This does not mean that we are all equal, but we all shift roles according to the needs of the ensemble, perhaps an example of the democratic and reciprocal practice I aim to demonstrate. Higgins (2012) expressed this notion of the facilitator momentarily displacing their ego to allow the “outside to impact the inside” (p. 4) as a part of the community musicking welcome. All musicians, regardless of context can share in the common ground of discovery and growth. Care, connection, compassion, and trust were part of the foundation for sharing group efficacy and discovery (Hendricks, 2018). Despite occasional conflicts between participatory insider and formally trained outsider statuses in my inner dialogues, I was privileged to grow with the ICCE in humility and care.

Epilogue

Recently, I accepted a new position out of state. When I shared the news with the members of the ICCE, there were mixed reactions of disbelief, denial, silence, tears, and happiness for my new opportunities. Participants decided to continue ICCE meetings no matter what. Matteo immediately found times and a space in his church for ICCE meetings. Their current plan is to meet every other week, with participants bringing in music that they would like to read, or pieces they enjoyed from previous ICCE semesters.

The first time they met, Dmitri drove in from over three hours away. Last Saturday, I attended their meeting as a privileged guest. It was strange to already be an outsider. Yet, as I walked into their rehearsal, I was overwhelmed. They sounded good! They were playing through an arrangement of “Good Vibrations” that Matteo made a few years ago. I was impressed and taken aback by my reaction. Lee’s husband whispered to me that I had trained them well and should be proud.

Lorraine has stepped in as a musical leader, and there is momentum to continue the musical and social partnerships. I enjoyed watching each member take turns introducing the pieces they brought to play, stating their reasons why they thought it was a good selection, and previewing the potential challenges in performing it. Members were exhibiting musical and pedagogical capital, freely asking questions if they did not understand a musical road map and asking for demonstrations to hear a part before playing it. We have discussed the possibility of Zooming me into occasional rehearsals, I enjoyed playing with them for probably the last time in person, and I look forward to hearing them play again. It was our ICCE, but now it is theirs.

APPENDIX A



Protocol Title: Reciprocal Relationships and Experiences in an Intergenerational Community Music Ensemble
Principal Investigator: Amy Catron
Description of Study Population: Intergenerational Community Cello Choir
Version Date: 9.2021

Study Summary

The purpose of this research study is to investigate the connections between the experiences and interactions of participants and a facilitator in one intergenerational community music ensemble. This study aims to explore those connections by focusing on how community cello choir participants perceive their experience with how I, as the facilitator of this ensemble, experience and navigate the tensions inherent in my role.

Participants who take part in this research study will be in this research study from **October 1-March 2023**. During this time, subjects will make five study visits to [REDACTED]

Participants taking part in this study will **be willing to be audiovideo recorded in five rehearsals for me to look for key moments of interaction between myself (as facilitator) and cello choir participants which relate to my ideas about what’s happening. I will use clips from these rehearsal recordings in focus group and interview settings for suggested recall discussions in interviews and potentially focus groups related to the interactions in each clip.**

The risks of taking part in this research study are **being self-aware during video recordings.**

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

I, **Amy Catron**, am the person in charge of this study. I can be reached at [REDACTED] I will be referred to as the “researcher” throughout this form.

What should I know about a research study?

Participation in research is voluntary, which means that it is something for which you volunteer. It is your choice to participate in the study, or not to participate. If you choose to participate now, you may change your mind and stop participating later. If you decide not to participate, that decision will not result in any penalty or loss of benefits to which you are otherwise entitled.



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 conduct any study procedures. First, I will administer a survey to all members of the [REDACTED]. Next, several rehearsals will be audio and videorecorded. I may contact some of you to participate in individual or small group interviews. If you are interested, I will share the results at the end of the study.

Risks of Completing Tasks

You may get tired during the tasks. You can rest at any time.

Questionnaire/Survey Risks

There might be questions that are confusing or make you feel emotional. Tell the interviewer at any time if you want to take a break or stop the interview.

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 in a password-protected computer. You will be asked to choose a pseudonym for the sake of confidentiality.

Mandated Reporting

Reporting disabled individual/child/elder abuse, if applicable: If, during your participation in this study, we have reasonable cause to believe that **disabled individual/child/elder** abuse is occurring, **I must report this to authorities as required by law.** I will make every reasonable effort to protect the confidentiality of your research information. However, it might be possible that a civil or criminal court might demand the release of identifiable research information.

Reporting Sexual Misconduct, Sexual Harassment and/or Sexual Assault:

If you are a member of the [REDACTED] community and you report sexual misconduct to study personnel, including as part of study procedures, we are mandated to report the misconduct to the [REDACTED] Title IX Coordinator. Members of the [REDACTED] community include students, faculty, staff, affiliates, visitors, applicants for admission or employment, and independent contractors. [Sexual misconduct](#) includes sexual assault, sexual harassment, dating violence, domestic violence, stalking, and sexual exploitation. If you have questions, please review the [BU Title IX policy](#), contact the Title IX Coordinator, the Study Investigator, or the IRB Office.

Are there any benefits from being in this research study?

There are no direct benefits to you from taking part in this research. However, you may find the process of reflecting on your time in the cello choir to be enjoyable. Other community music programs may benefit from learning from this research.

Study Participation and Early Withdrawal

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 to you as a member of the



cello choir. If you decide to withdraw from this study, the information that you have already provided will be kept confidential.

As a student at [REDACTED], you may choose not to be in the study or to stop being in the study before it is over at any time. This will not affect your class standing or your grades at [REDACTED]. You will not be offered or receive any special consideration if you take part in this research study.

If the researcher can withdraw the subject: Also, the researcher may take you out of this study without your permission. This may happen because:

- The researcher thinks it is in your best interest
- You can't make the required study visits
- Other administrative reasons

Audio/Video Recording

We would like to audio/video record you during this study. If you are **audio/video recorded** it **will/will not** be possible to identify you. We will store these recordings on our computer and only approved study staff will have access to 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. State how long recordings will be stored.**

Do you agree to allow us to audio/video record you during this study?

_____YES _____NO _____Participant Initials

How Will You Keep My Study Records Confidential?

We will keep the records of this study confidential by **[state how you will ensure that the subject's records are kept confidential]**. 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 their 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.
- The sponsor or funding agency for this study
- Federal and state agencies that oversee or review research
- Central University Offices

The study data will be stored **state here data will be stored.**



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

Finally, you should understand that the investigator is not prevented from taking steps, including reporting to authorities, to prevent serious harm to yourself or others.

Will I get paid for taking part in this research study?

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

What will it cost me to take part in this research study?

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

What happens if I am injured as a result of participating in this research study?

If you are injured as a result of taking part in this research study, we will assist you in getting medical treatment. However, your insurance company will be responsible for the cost. Boston University does not provide any other form of compensation for injury.

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 Study Participant

Signature of Study Participant

Date

I have explained the research to the research participant and answered all their questions. I will give a copy of the signed consent form to the participant.

Name of Person Obtaining Consent

Signature of Person Obtaining Consent

Date

APPENDIX B

Protocol Title: Reciprocal Relationships and Experiences in an Intergenerational Cello Choir
Principal Investigator: Amy Catron
Description of Subject Population: Intergenerational Community Cello Choir
Version Date: March 2013

Assent Form

What is a Research Study?

I want to tell you about a research study I am doing. Research studies help us to learn new things and test new ideas. People who work on research studies are called researchers. During research studies, the researchers collect a lot of information so that they can learn more about something. We are doing this study because we would like to learn more about **your experiences and interactions in the community music ensemble**. I am asking you to join this study because **it will help me better understand your experience of participating in the community music ensemble impacts your identities and positions both inside and outside the ensemble, and how you map your musical and pedagogical interactions in the field of the community music ensemble.**

There are a few things you should know about this study:

- You get to decide if you want to be in the study
- You can say 'No' or 'Yes'
- Whatever you decide is OK
- If you say 'Yes' now, you can change your mind and say 'No' later
- No one will be upset if you say 'No'
- You can ask us questions at any time
- We will also get permission from your parent/guardian for you to take part in this study

What will I do if I am in this research study?

If you decide to be in this study, we will ask you to: **allow video recording of rehearsals and interviews, confirm transcription of those interviews, and participate in an opening demographic questionnaire.** During this study, we will ask you to come to Boston University to see the researchers [**state number of times**]. This study will last **from October to March 2023.**

Video/Audio Taping

Boston University Charles River Campus (CRC) IRB

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Assent Form Template;
Version date: March 29, 2012

I will video/audio record five rehearsals. I will video/audiotape the interview sessions that are part of this study.

What else could happen to me while I am in this study?

- I will need to ask you some questions and may ask you to reflect upon video recorded portions of our rehearsal.

If I join this study, will it help me?

- Being in this study may help you learn more about your participatory experience.
- This study will help me to learn more about how participation influence identity formation and musical and pedagogical interactions.

Will I be paid to do this study?

- No, I will not pay you to be in this study.

What will happen to my information in this study?

I don't plan to tell anyone or share your name or other information about you if you join this study. However, there is a small chance that other people could find out your information. We will do our best to make sure that doesn't happen

Taking part in this research study

You do not have to take part in this research study. You can say 'Yes' or 'No'. You can say 'Yes' now and change your mind later. All you have to do is tell us you want to stop. No one will be mad if you don't want to take part in the study or if you change your mind about taking part in the study. Your parent or guardian can also decide to have you stop taking part in this study—that is OK too.

Contacts

If you have any questions about this study, you can talk with me at any time.

Amy Catron, 

I will give you a copy of this paper if you want.

APPENDIX C

Demographic Survey Questions

How do you describe your age? _____

- Under 10
- 11-15
- 16-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65 and over
- I prefer not to say

How do you describe your ethnicity? _____

- White / Caucasian
- Asian - Eastern
- Asian - Indian
- Hispanic
- African-American
- Native-American
- Mixed race
- Other-
- I prefer not to say

What is the highest level of education you have achieved? _____

- Master's degree or above
- Bachelor's degree
- High school
- Other-
- I prefer not to say

What is your marital status?

- Married
- Divorced
- Separated
- Single
- I prefer not to say

How would you describe your gender? _____

- Male
- Female
- Other -
- I prefer not to answer

Would you consider yourself to have a disability? _____

- Yes
- No
- I prefer not to say

How do you describe your employment status?

- Full-time
- Part-time
- Contract/ Temporary
- Unemployed
- Unable to work
- Retired
- Student
- Other -
- I prefer not to say

If applicable, please specify your religion _____

- Orthodox Christian
- Catholic
- Christian/Protestant
- Bahai
- Judaism
- Buddhism
- Hinduism
- Other -
- I prefer not to say

How long have you played cello? _____

How many years have you participated in cello choir? _____

What would you like your pseudonym to be in this research project?

APPENDIX D**Interview Questions** (Semi- structured with follow-up questions)

1. What role does music play in your daily life?
2. When and why did you join the Intergenerational Community Cello Ensemble (ICCE)
3. What do you currently do, and what skills and knowledge do you bring to ICCE?
Why do you say this? Can you cite an example?
4. What skills and knowledge have you learned from participation in ICCE? Why do you say this? Can you cite an example?
5. What factors do you think are important to ensure success in a volunteer community music ensemble? Why do you think these factors are important?
6. Do you plan to continue participating in ICCE? What factors influence your decision?
7. If you could change one thing about ICCE what would it be and why?
8. Tell me a story about a particular experience you remember as exceptional.

Interview Round 2 Questions

1. How would you describe listening in a musical sense?
2. How would you describe listening in a social sense?
3. How have your relationships changed within the ensemble?
4. In what ways has participation in ICCE affected relationships outside or beyond the ensemble?
5. How has participation in this ensemble changed how you work with others?

6. Has this affected how you approach other projects? Or collaborations?
7. How has participation in ICCE affected how you perceive yourself? If so, in what ways?

First Focus Group Questions for October 16, 2022

Participant selection by availability (circle and video recorded)

Welcome- this is a focus group for my doctoral research. Thank you for participating.

Engagement questions:

1. What is your favorite piece this semester? Why?
2. What do you notice about differences between in person collaboration and virtual collaboration?

Exploration questions:

1. How do you feel about being a member of the MCCC? Follow-ups about intergenerational idea? Is this within your comfort zone?
2. How do you feel about our repertoire this semester? Performing? What are your reflections on the repertoire selection process?
3. What do you think about the pacing of rehearsals?

Exit question:

1. Is there anything else you would like to share about how things are going as we approach our concerts?

Second Focus Group Questions for February 7, 2023

Participant selection by availability (circle and video recorded)

Thank you for continuing to participate and help me with my doctoral research.

Tonight, I wanted to ask some questions about group and individual experiences.

1. Tell me about how you feel about our repertoire selection process. How do you perceive your place in the decision-making process? Does one person take the lead, or how does it work?
2. Tell me a story about a time when you really liked or really did not like a piece that we programmed.
3. How do you choose where you sit in our ensemble?
4. What is something that you learned from someone else in the group?
5. Tell me about what someone adds or brings to the group.
6. Talk about a connection that is important to you, perhaps a connection that you could not have made with anyone else.
7. Thinking about listening and learning. Is there a difference between musical and social listening?
8. In what ways has your approach to something outside of cello choir changed as a result of this choir experience?

Interview Questions - Round 3

1. Have you made any stronger connections in the choir since the last interviews?
2. How would you describe how you fit in MCCC?
3. In what ways has your participation impacted life out of MCCC?
4. Tell me about a time when you found unexpected connection with someone.

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