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Basic psychological needs and the New Horizons musician: a cross-case analysis of six older adults participating in a New England New Horizons ensemble

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BOSTON UNIVERSITY
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Dissertation

**BASIC PSYCHOLOGICAL NEEDS AND THE NEW HORIZONS MUSICIAN:
A CROSS-CASE ANALYSIS OF SIX OLDER ADULTS PARTICIPATING
IN A NEW ENGLAND NEW HORIZONS MUSIC ENSEMBLE**

by

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ABSTRACT

For 25 years, the New Horizons International Music Association has grown to become a large network of organizations in service of older adults seeking a musical and social experience. According to Self-Determination Theory (SDT: Ryan and Deci, 2002), people seek out social environments that allow for the satisfaction of the three basic psychological needs, that of autonomy, competence, and relatedness. This study examines the choices of six older adults to participate in a New England New Horizons ensemble and the extent to which various facets of participation serve to satisfy or thwart their basic needs for autonomy, competence, and relatedness.

Field observations for this study were analyzed through dramaturgical coding as a means of providing a theatrical structure to the data. Six participants in the ensemble were selected as representative of the gender and experiential distribution of the musicians. Transcriptions of the interviews were adapted to become theatrical monologues as a means of telling the stories of these individuals. The monologues were analyzed with a focus on how participation in the New Horizons ensemble served to fulfill or thwart these musicians' basic psychological needs. Findings indicate that

fulfillment of relatedness through peers, conductors, community members, and family were mentioned most frequently. Fulfillment of the need for autonomy was not only evident in intrinsically motivated behaviors, but in autonomous forms of extrinsic motivation as well. The participants tended to define their sense of competence as New Horizons members and musicians in general, by their experiences of lacking competence. However, they willingly embraced the New Horizons motto of *your best is good enough*. It is hoped that this study will lead to further examination of basic psychological needs satisfaction in New Horizons members.

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CHAPTER ONE: INTRODUCTION

The beginning of the 21st century has become the age of the adult. Data from the U. S. Census Bureau reveals that just 26.9% of the 2010 U. S. population consisted of persons 19 years old and under compared to 38.7% in the 1960 census. The Census Bureau also projects that the population of citizens aged 62 and over will more than double between the years of 2000 and 2030 (U. S. Census Bureau, 2010). Baby boomers, that is, the generation born between 1946 and 1964, “are redefining US conceptions of retirement and old age” (Coffman, 2008, p. 375). This new cohort of seniors is healthier, better educated, and more financially secure than previous generations (Conner, 2000, pp.14–15). Many members of this demographic are active individuals involved in many social activities. Bramlet (2015) reported that “older adults who are surrounded by peers maintain higher cognitive function owing to their higher rates of social interaction” (p. 9).

For some members of this generation, music making is the interaction of choice. Hays and Minichiello (2005) suggested that music has many benefits for older adults: “music provides people with ways of understanding and developing their self-identity; connecting with others; maintaining well being; and experiencing and expressing spirituality” (p. 437). According to Losier, Bourque, and Vallerand (1993), the self-motivated participation of older adults in any leisure activity can “lead to numerous positive outcomes, including better mental health, higher self-esteem, and more satisfaction toward the activity and life in general” (p. 157). Ryan and LaGuardia (2000) noted that “individuals will gravitate toward domains, activities, and relationships in life wherein basic psychological needs can be potentially fulfilled” (p. 151). If adults

gravitate toward the domain of music and the relationships of a formally organized music ensemble, it should be of interest to the music education profession, as well as to researchers interested in development through the lifespan, to know specifically how participation in a music ensemble addresses basic needs.

Conceptual Orientation

One framework through which basic needs can be examined is self-determination theory (SDT: Ryan & Deci, 2002), which is an organismic dialectical approach that “begins by embracing the assumption that all individuals have natural, innate, and constructive tendencies to develop an ever more elaborate and unified sense of self” (p. 5). Ryan and Deci, two originators of SDT, note that an integrated sense of self involves “both autonomy (tending toward inner organization and holistic self-regulation) and homonomy (tending toward integration of self with others)” (p. 5). However, given the dialectical approach of SDT, developmental tendencies cannot be taken for granted:

Social environments can, according to this perspective, either facilitate and enable growth and integration propensities with which the human psyche is endowed, or they can disrupt, forestall, and fragment these processes resulting in behaviors and inner experiences that represent the darker side of humanity (Ryan & Deci, 2002, p. 6).

Therefore, in an investigation of older adults enrolled in a music ensemble, an understanding of how the social environment may both enable growth and constrain such growth are necessary.

SDT comprises six mini-theories, each involving the concept of human

motivation. One of these mini-theories, *Basic Psychological Needs Theory* (BPNT), addresses how the desire to fulfill the needs of *competence, relatedness, and autonomy* connects to motivation and well-being. Ryan and Deci (2002) maintained that human beings have innate and universal needs for competence, relatedness, and autonomy that must be satisfied across the lifespan in order for a person to experience integrity and well-being. Furthermore, the concept of basic psychological needs “provides a basis for describing characteristics of the environment that support versus undermine the organism’s attempts to master or engage each new situation” (Ryan & Deci, 2002, pp. 8–9).

Competence. Ryan and Deci (2002) refer to *competence* as “feeling effective in one’s ongoing interactions with the social environment and experiencing opportunities to exercise and express one’s capacities” (p. 7). Many adults derive a sense of competence from their careers, having developed a set of skills and ability to apply those skills in the arena of the workplace. Music making can be a desirable area in which adults seek competence avocationally or at the conclusion of a career. Some individuals may return to music after being active musicians during their school years, whereas others may start as beginners late in their lives.

One organization catering to adult music learners is the New Horizons International Music Association (NHIMA). New Horizons was founded by Roy Ernst in 1991 as a band program for retired adults in Rochester, NY. Ernst’s original goal for the New Horizons band was to create a program for adults aged 50 and above that would provide an entry or reentry point for music participation (Ernst, 2001). Ernst’s philosophy

was to create an inclusive ensemble where “the style of instruction [was] completely supportive and free of competition and intimidation” (Ernst, 2004, NHIMA website). In that way, anyone could “learn to play music at a level that will bring a sense of accomplishment” (Ernst, 2004, NHIMA website). Clearly competence was an important aspect of the initial conception of NHIMA.

Autonomy. Ryan and Deci (2002) contend that “autonomy refers to being the perceived origin or source of one’s own behavior... when autonomous, individuals experience their behavior as an expression of the self” and feel “both initiative and value” with regards to their actions (p. 8). A formal musical ensemble may not seem to be a setting that is autonomy supportive. The conductor selects the repertoire, determines the artistic choices of the performance, and decides the content of each rehearsal. Evans (2015) noted that music education has not been traditionally associated with autonomy-supportive teaching. Within the conductor-centric ensemble, musicians “have little input, choice, and ownership of their learning” (Evans, 2015, p.70). However, as Ryan and Deci (2002) stated, autonomy and independence are not the same: “One can quite autonomously enact values and behavior that others have requested or forwarded, provided that one congruently endorses them” (p. 8). In the literature on New Horizons ensembles, Knowles’ (1970) principles of andragogy frequently are mentioned in relationship to nurturing adult autonomy (*cf.* Coffman, 2009; Dabback, 2007; Tsugawa, 2009).

Knowles (1970) popularized the term *andragogy* as a companion to *pedagogy*. He theorized that, as the learner ages, the learner becomes more self-directed. As a

theory, andragogy “speaks to the characteristics of the learning transaction, not to the goals and aims of the transaction” (Knowles, Holton, & Swanson, 1998, p. 2). Thus, andragogy can be applied to any adult learning situation. A goal of andragogy is to provide “a climate in which the learners feel more respected, trusted, unthreatened, and cared about” (Knowles, Holton, & Swanson, 1998, p. 70). The theory includes a continuum of pedagogy to andragogy in which the student becomes increasingly self-directed as he or she approaches adulthood. As the child matures, dependency continuously decreases and pedagogy becomes less appropriate. If pedagogy is employed by the educator when andragogy would be appropriate, the learner’s need for self-direction is thwarted, resulting in “tension, resistance, resentment, and often rebellion in the individual” (Knowles, Holton, & Swanson, 1998, p.63).

In regard to andragogy and autonomy in a New Horizons band, Dabback (2007) claimed:

Adults who join New Horizons make an initial choice to pursue instrumental music and enjoy a considerable degree of autonomy thereafter. Members decide when they are ready to advance, choose the path that meets their needs, and explore topics that interest them throughout their time in the program” (p. 88).

Coffman (2009) supported Dabback’s claim, suggesting that an andragogical perspective to working with adult music learners “view[ed] the adult as a mutual partner or the primary designer of his or her learning” (p. 229). The directors in Coffman’s study reported that the adults in their ensembles “ask more questions, have longer attention spans, are more cognizant of improvement and are more patient with the process” (p.

233). This autonomous behavior was reflective of the adult amateur musicians in Tsugawa's (2009) study, in which the participants appreciated skilled, authoritative leadership with clear instruction "while asking questions and challenging confusing instructions and contradictory concepts" (p. 111).

Relatedness. Ryan and Deci (2002) defined relatedness as "feeling connected with others, to caring for and being cared for by those others, to having a sense of belongingness both with other individuals and with one's community" (p. 7). The researchers indicate that this sense of connectedness does not occur with a specific goal in mind, such as finding a partner or producing a concert. Relatedness "concerns the psychological sense of being with others in secure communion or unity" (p. 7).

For many adults, participation in a music ensemble means engagement with a community of like-minded others. The cover page of the *New Horizons Music Planning Guide*, a handbook for those starting new ensembles for older adults, shows a picture of a woman playing clarinet alongside a large bold font proclaiming, "Some folks call them music lessons, I call it social hour" (Ernst, Coffman, and Emmons, 2015). The placement of this proclamation indicates that the New Horizons organization is well aware of the importance socialization plays in their ensembles. Coffman (2008) proposed that adult music learners "want to express themselves musically and with others, not just by themselves" (p. 376).

Studying adult learners of traditional fiddle playing, Peter Cope (2005) noted, "One striking feature of all these musicians was that music was a social activity for them. They had all joined or created a significant social context which acted as a medium for

their music and a stimulus for their continued learning” (pp. 134–135). The individuals in this study learned informally within a social setting rather than in a structured lesson format. Waldron (2009a, 2009b, 2006) studied a group of adults learning Celtic traditional music at a summer program in Goderich, Ontario. The participants in this study all reported that an important part of their music learning “included being a member of a musical community” (Waldron, 2009b, p. 59).

Aging and Needs Fulfillment

Coleman (2000) stated that “the experience of aging can and does place harsh limitations on needs satisfaction” (p. 291), and he suggested that greater integration of psychological motivation research with gerontology research is needed. However, changes of life that come as an individual reaches the senior years do not reduce the need for competence, autonomy, and relatedness. Coleman notes that the balance between the three basic needs may shift as a person ages, and in particular he points toward a gendered character of psychological development in older years, claiming that “greater relatedness” compensates “for men’s loss of competence,” and he highlights women’s greater need for autonomy to safeguard their “late-won independence” (p. 292).

Some of the research on older persons and satisfaction of basic needs has taken place in nursing homes. Vallerand and O’Connor (1989) surveyed nursing home residents to determine the extent to which they felt autonomy support for their self-care, and for religious and recreational activities. Those who experienced greater autonomy support also had lower depression and higher self-esteem. Kasser and Ryan (1999) similarly reported that autonomy support, specifically from family, friends, and nursing home staff,

correlated to lower depression and increased well-being of nursing home residents. They also found that quality of relatedness to friends and relatives was significantly and positively correlated with well-being and life satisfaction, although they noted that “the correlational nature of the findings also leaves open the possibility that the relationship issue is transactional” (p. 949), meaning that older individuals who are not satisfied with life might evoke less caring relationships from friends and family members.

In a more recent survey of older adults, Ferrand, Martinent, and Durmaz (2014) sought a better understanding of the satisfaction of the basic psychological needs of competence, autonomy, and relatedness, and tested “the contribution of each need on the indicators of well-being” (p. 106). Three different questionnaires were used: five items from Standage, Duda, and Ntoumanis (2003) to measure autonomy; five items from the Competence subscale of the Intrinsic Motivation Inventory (IMI; McAuley, Duncan, & Tammen, 1989) to measure competence; and six items from the Need for Relatedness Scale (NRS-10; Richer & Vallerand, 1998) to measure relatedness. To measure psychological well-being, the authors used the Personal Growth Scale and the Purpose of Life Scale from the Psychological Well-Being Scales (Ryff & Essex, 1992). The results of the study revealed two distinct profiles among the older adults surveyed (a) high-satisfaction of all three basic psychological needs; and (b) low satisfaction of all three psychological needs. These two profiles did not differ by demographic characteristics, such as age and gender, or by “health problems, functional limitations and depressive feelings” (p. 109). Furthermore results demonstrated that “participants whose psychological needs [were] satisfied reported a greater level of personal growth and

purpose in life compared to participants who experience[d] less psychological need satisfaction” (p. 109). Providing a more detailed understanding of how satisfaction of each psychological need contributes to well-being, the authors found that autonomy and relatedness were significant predictors of purpose in life and relatedness was a significant predictor of personal growth (p. 109).

Losier, Bourque, and Vallerand (1993) based their model of older adults’ motivation for leisure participation on SDT. Their three propositions were as follows: (a) “leisure opportunities and leisure constraints act as determinants of leisure motivation” (p. 154); (b) “leisure motivation will affect leisure satisfaction” (p. 157); and (c) “leisure satisfaction is a predictor of leisure participation” (p. 158). Results from a survey of 102 elderly Canadians generally confirmed the model. Of note in Losier, Bourque, and Vallerand’s model in relationship to basic needs is the autonomy represented in the concept of “leisure opportunities.” Furthermore, leisure motivation for the elderly often is related to social activities, and “increased leisure participation may act as a buffer and help maintain social involvement” (p. 167). The quality of relatedness to friends, then, is an essential factor in leisure satisfaction and leisure participation. Like those studies of older adults that show a significant relationship between satisfaction of the needs for autonomy and relatedness with basic psychological well-being, Losier, Bourque, and Vallerand linked autonomy and relatedness to leisure satisfaction and leisure participation.

Although Coffman and Adamek (1999) did not utilize concepts from self-determination theory, their findings about the quality of life for senior adult wind band

players were relevant to this argument. The researchers wanted to know how senior citizens broadly perceived quality of life, why they participated in a wind band, and how participation contributed to their quality of life (p. 28). They surveyed 54 wind band players in a volunteer wind band located in the Midwest and found that “social relationships, personal well-being, recreational activities, and availability of community resources” (p. 29) were very important to senior citizens in determining their quality of life. Participants’ reported reasons for participating in a wind band were primarily musical: The respondents desired active music making with a group, and many expressed a desire to return to playing instruments they had previously given up.

The perceived quality of life benefits that accrued from wind band participation also were musical. Respondents reported that participation in a wind band primarily gave them a sense of accomplishment in terms of improved musical skills and understanding. Secondly, the participants reported social benefit in terms of friendships and socializing with others. It might be inferred, in light of SDT, that satisfaction of the respondents’ needs for musical competence and the opportunities for relatedness to others in the wind ensemble were essential to the social relationships, personal well-being, recreational activity, and availability of community resources that defined quality of life. Satisfaction of the need for competence, although inferred for this case, sets this study apart from the general literature on needs fulfillment and aging.

Creech, Hallam, Varvarigou, McQueen, and Gaunt (2013) took a needs satisfaction approach in their study comparing older adults who were participants in community music activities with older adults who were participants in non-musical

activities, such as arts and crafts, yoga, and book groups. Participants completed a measure of control, autonomy, self-realization and pleasure (CASP-12; Wiggins, Netuveli, Hyde, Higgs, and Blane, 2008), the Basic Needs Satisfaction Scale (BNSS; Deci & Ryan, 2000) and a questionnaire with basic demographic information. The CASP-12 responses were summed into the four dimensions, and responses were compared between the music and non-music activity groups. The music activity group had significantly higher scores than the non-music group for the control and pleasure dimensions of the scale, but no significant differences were found between groups for the other two dimensions (p. 39).

Next, the BNSS responses were summed into three dimensions of competence, autonomy, and relatedness, and responses were compared between the music and non-music activity groups. The researchers found no significant differences for the autonomy and competence dimensions, but they found significantly higher scores among the music activity group for the relatedness dimension (p. 39). From a principal components analysis, a three factor solution was suggested to compare the responses on CASP-12 with the responses on BNSS. The factors were labeled: “(a) sense of purpose; (b) autonomy/control; and (c) social affirmation” (p. 40). The researchers used factor scores for each participant to compare the music activity group with the non-music activity group, and they found more positive responses for the music group (p. 40). The authors concluded that their three factors were clearly connected to a subjective sense of well-being, and that those adults in the study who participated actively in music making “exhibit[ed] higher levels of subjective well being” (p. 40). The authors cautioned that

their findings should not be interpreted as causal, and “those who choose to engage with music” may “already have greater capacity in relation to these measures” (p. 40). This study supports the general understanding that, for older adults, active music making and subjective well-being are connected.

Purpose and Guiding Questions

The purpose of this study is to understand how the social environment of a New Horizons ensemble enables and constrains older adults’ psychological development in terms of inner organization and self-regulation as well as integration of self with others. The study was grounded in Basic Psychological Needs Theory, one of the six mini-theories of Ryan and Deci’s Self-Determination Theory (SDT). The overarching question guiding the study was:

To what extent do older adults perceive various facets of participation as satisfying or thwarting their basic psychological needs for competence, autonomy, and relatedness?

Sub-questions included:

1. To what extent do the participants pursue satisfaction of a single need (competence, autonomy, or relatedness) more than the other two?
2. To what extent does needs satisfaction through New Horizons ensemble participation appear gendered?

Need and Context for the Study

In this chapter I have presented evidence that older adults currently comprise a greater proportion of the U.S. population than they did in recent decades. Individuals are

healthier and better educated than older adults were in previous generations, so many seek meaningful social and recreational activities, such as the formally organized ensembles of the New Horizons International Music Association. Ryan and Deci (2002) theorized that all individuals have innate needs for competence, relatedness and autonomy, and these basic psychological needs do not diminish as an individual ages. Nevertheless, the relative prominence of a specific need may shift in older adulthood. Many researchers argue that relatedness emerges as a primary need, and that relatedness has an association with older adults' self-reports of their well-being and personal growth (Creech, Hallam, Varvarigou, McQueen, & Gaunt, 2013; Ferrand, Martinent, & Durmaz, 2014; Kasser & Ryan, 1999). Autonomy, and autonomy support, also were significantly related to well-being (Kasser & Ryan, 1999; Vallerand & O'Connor, 1989), and Coleman reported that satisfying the need for autonomy was especially important to older females. Only one study reflected older adults' need for musical competence as a primary theme (Coffman & Adamek, 1999).

Ryan and LaGuardia (2000) have argued that adults will gravitate toward activities that have potential to fulfill basic psychological needs. Therefore, a study is needed that examines older adults' choices to participate in a music ensemble and the extent to which various facets of participation satisfy or thwart basic needs for competence, autonomy, and relatedness. In light of prior research, such a study should take into consideration the overall balance of basic needs satisfaction to determine the extent to which satisfaction of one need emerges prominently in the context of the New

Horizons ensemble, and the extent to which needs satisfaction might be gendered in that context.

A New England New Horizons Music Organization. The organization selected for this research is a New Horizons affiliated group based in a New England town. The ensemble is sponsored by the public school system through a department offering community programs. Under the terms of the sponsorship, the ensemble uses public school facilities for rehearsals and concerts. The group's founder is a retired music teacher from the host community school system.

This New Horizons organization consists of a Beginner Band, Intermediate Band, Jazz Band, and a String Ensemble. The organization has a staff of six working as conductors, instructors, and administrators. The membership of the organization consists of a combination of professionals and retirees from the host community and surrounding towns. All participants in this New Horizons group are aged 45 and above.

The full membership of this New Horizons group meets every Wednesday evening during the academic year in the community middle school. The cafeteria serves as the central location for instrument storage and socialization. Ensembles make use of the school's music facilities and small group lessons are held in the science classrooms. On Monday afternoons, small groups meet at one of the community elementary schools for rhythm workshops and sectional rehearsals. Each semester concludes with a public performance of all ensembles in the middle school auditorium. Throughout the semester, several smaller, community service performances are held at area senior centers, nursing homes, and extended care facilities.

Significance

Coleman (2000) noted that aging places limitations on the satisfaction of basic psychological needs, yet, regardless of age, all humans have a need for autonomy, competence, and relatedness. Self-determination theory presents a position that these needs are necessary for well-being. Deci and Ryan (2002) stated, “Social environments that allow satisfaction of the three basic needs are predicted to support such healthy functioning” (p. 6). Researchers have suggested a connection between well-being and music making in older adults. Creech et al. (2013) found that active music making by older adults and subjective well-being are connected. Participants in a study by Hays and Minichiello (2005) “felt that music was the key to feeling a sense of well-being and good health” (p. 443). These statements suggest that older adults may benefit by making music in a social environment.

Throughout the past quarter-century, the New Horizons International Music Association has grown to serve an ever-increasing number of older adults. The organization has provided opportunities for older adults to enrich their lives through music-making in a social setting. The New Horizons organization featured in this study is just a small part of a larger movement. The stories of the members of this ensemble are unique to each individual, yet they give us the opportunity to understand how the human experience can be shaped through participation in a New Horizons ensemble. While no two stories are alike, they are connected through each individual’s choice to fulfill basic psychological needs through musical performance.

CHAPTER TWO: REVIEW OF LITERATURE

Introduction

The purpose of this study is to understand how older adults' psychological needs for competence, autonomy, and relatedness are satisfied or thwarted in the musical and social environment of a New Horizons ensemble. Ryan and Deci (2002) considered competence, relatedness, and autonomy as nutrients essential to a healthy human psyche. Each human being "strives for these nutrients and, when possible, gravitates toward situations that provide them" (p. 7). The literature on Self-Determination Theory promotes the concept that basic psychological needs must be fulfilled in an ongoing manner across the life span for a person to experience well-being, integrity, and continued growth" (p. 146) so it is important for researchers to study how these needs are fulfilled and thwarted in various situations and through all life stages.

Because the participants in the New Horizons program in this study are older adults, I begin by reviewing a study that employs self-determination theory to describe older adults' motivation to engage in leisure activities, as well as investigations of the relationships between basic psychological needs and well-being in older adulthood. Next, I review Reeve's chapter in the *Handbook of Research on Student Engagement*, which explores the mini-theories of SDT and their relationship to student engagement. This review sets the stage for other studies on student engagement and motivation. Because one of the keys to students' self-motivation is the autonomy support of their teachers, I also review the links between teachers' autonomy support and a sense of relatedness in an educational setting, as well as the relationship between autonomy support and structure.

Finally, I review specifically the studies in music education that have used SDT as a framework.

Self-Determination Theory, Well-Being, and Older Adulthood

In 1985, Deci and Ryan's first proposal of SDT included a continuum of motivation ranging from amotivation through non-self-determined and self-determined extrinsic motivation to intrinsic motivation. This continuum represented greater degrees of autonomy or self-determination in people's decisions to engage in various activities. Losier, Bourque, and Vallerand (1993) used this model in their study of older adults' motivation for leisure activities. They described leisure motivation as "the energy that initiates, directs, and sustains leisure movement" (p. 154), and they presented a model of leisure participation for the elderly in which perceived opportunities for leisure along with perceived leisure constraints predicted leisure motivation. They presumed that this aligned with Deci and Ryan (1985) in that opportunity provided greater autonomous choice for leisure participation, and constraint undermined motivation. Losier, Bourque, and Vallerand proposed that, in turn, leisure motivation affected leisure satisfaction, which they defined as a degree of contentment during or following the leisure activity. Finally, they proposed that leisure satisfaction was a predictor of leisure participation, or the frequency of engagement in the leisure activity.

The researchers designed a questionnaire that used four items from the leisure subscale of Vallerand and O'Connor's Motivation in the Elderly Scale (MES; 1991), and the four responses to each question were designed to measure motivation on the continuum from amotivation through intrinsic motivation. They derived five items from

the Satisfaction with Life Scale (SLS; Deiner, Emmons, Larson & Griffin, 1989), and the authors developed five items to form the Leisure Participation Scale. The questionnaire concluded with questions about leisure opportunities, leisure constraints, general health, age, education, gender, residence, and marital status. Losier, Bourque, and Vallerand distributed questionnaires to elderly Canadians and received 102 useable responses, mainly from females with a mean age of 73.8.

The authors conducted a Pearson correlation analysis to test the following propositions: (a) opportunities for leisure and leisure constraints were related to leisure motivation, (b) self-determined motivation was positively related to leisure satisfaction and non-self-determined motivation was negatively related to leisure satisfaction, and (c) leisure satisfaction predicted leisure participation. For the first proposition, analysis showed that perceptions of leisure opportunities positively correlated with intrinsic motivation and self-determined extrinsic motivation. Perceptions of leisure constraints were negatively related to self-determined extrinsic motivation. The finding suggested that individuals who perceive more choices for leisure activity will feel more self-determined motivation toward leisure activity. For the second proposition, analysis indicated that leisure satisfaction was positively related to intrinsic motivation and self-determined extrinsic motivation and inversely correlated with non-self-determined extrinsic motivation and amotivation. This finding suggested that the self-determined individuals experienced more leisure satisfaction and non-self-determined individuals experienced less leisure satisfaction. For the third proposition, analysis indicated that leisure satisfaction correlated positively with frequency of leisure participation.

The authors also conducted a path analysis including leisure opportunities, constraints, motivation, satisfaction, participation, perceived health, and demographics. A leisure motivation index was created by weighting the four types of motivation with intrinsic motivation receiving the highest positive weight and amotivation receiving the lowest negative weight. High index scores indicated a high level of self-determined motivation toward leisure and low scores indicated non-self-determined motivation toward leisure.

The best fit model supported the propositions in that leisure opportunities influenced leisure motivation and leisure constraints undermined motivation. Leisure motivation predicted leisure satisfaction, and leisure satisfaction led to greater leisure participation. The analysis also yielded results not anticipated in the initial model in three ways: First, leisure motivation also influenced leisure participation. Second, marital status influenced leisure satisfaction, in that the unmarried elderly experienced greater leisure satisfaction. Third, gender influenced leisure participation, in that women were more active than men. This model explained 16% of the variance in leisure motivation, 35% of the variance in leisure satisfaction, and 32% of the variance in leisure participation.

The authors concluded that motivation was a strong predictor of leisure satisfaction, consistent with other literature, and therefore that motivation was important to consider when working with the elderly. They also concluded that Ryan and Deci's self-determination theory, which was relatively new at the time of the study, was important to leisure studies because it could explain leisure motivation across different

populations.

Kasser and Ryan (1999) were concerned with the well-being of older adults in a nursing home facility. In this study, they expected to confirm the benefits of self-determination or autonomy and autonomy support from staff as well as family and friends. They hypothesized that self-reported autonomy and autonomy support would predict well-being. Additionally, they examined relatedness by asking residents to rate the affection and care they received from each of their social contacts, and they hypothesized that affection and care would be correlated with perceived autonomy support, and also with well-being. Finally, because subjective vitality was presumed to be an indicator of well-being among the elderly, Kasser and Ryan used a brief measure to examine physical and psychological health.

Fifty older adults, aged 70 to 99, participated in the study. They resided in a nursing home in upstate New York and they were judged competent to give informed consent for the study. The average length of stay in the nursing home was 22 months, most participants were female, and most were on state funding. Members of the research team helped administer a 61-item questionnaire to each participant.

The first sections of the questionnaire were about autonomy and relatedness. For the first four questions about autonomy, participants' responses were transcribed and then examined by three independent raters who scored the transcripts on a 5-point scale where 1 represented external regulation and 5 represented integrated self-regulation. Participants also addressed seven items from the Health Care Climate Questionnaire (Williams, Grow, Friedman, Ryan & Deci, 1996), four researcher-constructed items used to measure

autonomy support of friends and family, and subjects were asked to list the number of social contacts they had and the frequency of those contacts per month. Finally, participants addressed a seven items measuring the perceived quality of their relationships with family and friends (Dean, Kolody, Wood, & Ensel, 1989). Outcome measures included sixteen items from the RAND Health Insurance Questionnaire (Brook, Ware, Davis-Avery, et al., 1979), seven items that assessed subjective vitality, and five items that assessed life satisfaction (Diener, Emmons, Larsen, & Griffin, 1985). The participants also responded to the statement “I am in good health compared to others my age.” Thirteen months after the interviews, the researchers contacted the nursing home to find out which of the participants had died and how long they lived since being interviewed, and they created a mortality index for each participant.

Correlational analyses were conducted between independent variables, and researchers found that autonomy support of staff was positively correlated with autonomy support of family and friends and quality of relationships with family and friends. Likewise, autonomy support of family and friends was positively related to quality of relationships with them. Correlations were also calculated between dependent variables. Generally, measures of depression were positively related to one another, as were measures of well-being. Vitality had a significant negative relationship to depression and positive relationships to health, well-being, and life satisfaction. Finally, correlational analyses were conducted between independent and dependent variables. Autonomous regulation was significantly related to vitality and length of stay, and negatively related to mortality. Staff autonomy support was positively associated with well-being and life

satisfaction and negatively associated with depression. Relatedness to family and friends was positively correlated to well-being, and number of social contacts was positively correlated with health, vitality, and life satisfaction.

Regression analyses also were conducted, and autonomous regulation accounted for about one third of the variance in mortality status. Total perceived autonomy support (staff plus family and friends) accounted for about 17% of the variance in depression and also in well-being, 23% of the variance in vitality, and about 33% of the variance in life satisfaction.

Kasser and Ryan found that autonomy support from family, friends, and staff were associated with lower depression and increased well-being, as well as vitality and life satisfaction. The researchers saw the most dramatic finding with the relationship between autonomous regulation individuals and mortality status: Those who were externally regulated were less likely to be alive at the 13-month follow-up interval. Relatedness also was associated with health and well-being; however, frequency of outside contacts was not a predictor. The researchers suggested that these findings may be cyclical, in that those who are less satisfied with their lives attract less care and affection, subsequently leading to even less satisfaction. Finally, the authors noted that their study was limited to higher functioning older adults, the sample was small, and most measures were self-reported. Thus, they recommended caution in interpretation of the findings.

Ferrand, Martinent, and Durmaz (2014) also were interested in older adults' well-being. Like Kasser and Ryan (1999), they were interested in older adults' perceived

autonomy and relatedness, but they also were interested in older adults' perceived competence as it connected to indicators of well-being. First, the researchers used cluster analysis to categorize the participants by similar psychological needs profiles. Second, working from a hypothesis that the group with a high degree of needs satisfaction would have higher levels of purpose in life and personal growth and lower levels of depression than the group with a lower level of needs satisfaction, they compared perceptions of needs satisfaction to well-being. Finally, because each psychological need was assumed to uniquely predict well-being, the authors "hypothesized that autonomy and relatedness would have an independent positive effect on purpose in life and personal growth" (p. 106).

The research team used three questionnaires to assess perceptions of psychological needs fulfillment. To assess perceptions of autonomy satisfaction, five items from Standage, Duda, and Ntoumanis (2013) were used. Competence satisfaction was assessed via five items from a subscale of the Intrinsic Motivation Inventory (IMI; McAuley, Duncan, & Tammen, 1989). Relatedness satisfaction was assessed using six items from the Need for Relatedness Scale (NRS-10; Richer & Valerand, 1998). To measure psychological well-being, Ferrand, Martinent, and Durmaz used a personal growth scale and a purpose of life scale (Ryff & Essex, 1992). The former was about continuous development and openness to new experiences, while the latter referred to goals and an orientation toward the future. A four-item geriatric depression scale was used as a self-report of depression. The researchers also collected demographic data including age, gender, education level, marital status, occupation, area of residence,

length of stay in the residential complex, illnesses, and physical limitations.

First, the researchers performed a preliminary analysis, finding that the three measures of needs satisfaction were moderately correlated, and participants' needs were moderately satisfied. The three measures also were moderately and positively correlated to purpose in life and personal growth. Furthermore, there was a moderate and positive correlation between purpose in life and personal growth, and participants reported high levels of each. Participants reported very low levels of depression, and depression scores were negatively correlated with other variables.

To determine the most statistically stable number of groups to use in the study, the researchers performed both hierarchical and non-hierarchical cluster analyses and found that a two-cluster solution was the most stable. The "high satisfaction" cluster perceived high degrees of satisfaction with autonomy, competence, and relatedness, and reflected about 55% of the sample. The "low satisfaction" cluster perceived lower degrees of satisfaction with autonomy, competence, and relatedness and reflected about 45% of the sample. The researchers found a significant effect of group membership on psychological needs satisfaction (Wilks' Lambda = .37, $F_{(3, 96)} = 54.41$ $p < .001$ $\eta^2 = .63$), and needs satisfaction differed in relationship to group membership. Therefore, the researchers presumed that the two groups were distinct.

Next, the researchers used a MANOVA to compare the two groups by demographic variables such as age, gender, and level of education. They found no significant effect of group membership or significant differences between the two groups on demographic variables of interest.

Third, the researchers conducted a MANOVA and revealed a significant effect of cluster membership on indicators of well-being (Wilks' Lambda = .89, $F_{(4, 95)} = 2.88$ $p < .03$ $\eta^2 = .11$). Follow-up ANOVAs revealed a significant effect of cluster membership were found on personal growth, and purpose in life scores, but no effect on depressive feelings score. The researchers then conducted multiple linear regression analyses to discover how satisfaction of each psychological need predicted purpose in life and personal growth. They found that relatedness was significantly and positively related to both personal growth and purpose in life, and satisfaction of both autonomy and relatedness was significantly and positively related to purpose in life.

Researchers concluded that, although they may have found two basic needs satisfaction profiles among older adults, the population was not homogenous on other variables. Second, the researchers concluded that their findings about the relationship between needs satisfaction and well-being were consistent with previous SDT research. Finally, the researchers suggested that their findings provided a more nuanced understanding of older adults and relatedness: Autonomy support led to more secure relationships with those who provided the support; relatedness was not just about individual relationships, but also about belonging to a larger social organization; and relatedness satisfaction was essential to optimal functioning.

Summary. The studies above illustrate how self-determination theory has been utilized as a means to better understand the lives of older adults. In each of these studies, researchers were interested in the well-being of older adults, although Losier, Bourque, and Vallerand's study of leisure participation and leisure satisfaction (1993) considers

well-being less directly than Kasser and Ryan (1999) or Ferrand, Martinent, and Durmaz (2014). Losier, Bourque, and Vallerand found that self-determined types of motivation led to positive leisure satisfaction and leisure satisfaction was positively associated with leisure participation; therefore, self-determined motivation was a key determinant of the quality of the leisure experience for older adults.

Kasser and Ryan (1999) and Ferrand, Martinent, and Durmaz (2014) were similar studies, in that both examined satisfaction of basic psychological needs. Kasser and Ryan found a connection between autonomy support and relatedness. Autonomy support (i.e., the quality of relatedness with family, friends, and nursing home staff) led to less depression and increased feelings of well-being, vitality, and life satisfaction. In contrast, the nursing home residents who did not perceive such support were less likely to be alive at the 13-month follow-up interval. Similarly, Ferrand, Martinent, and Durmaz found that satisfaction of the needs for autonomy and relatedness were found to make a significant contribution to the sense of purpose in life, and satisfaction of the need for relatedness was linked to personal growth.

Self-Determination, Engagement, and Autonomy Support in Educational Settings

In the *Handbook of Research on Student Engagement*, Reeve (2012) interrogated the relationship between motivation and engagement. While motivation and engagement are linked, the concepts are distinct: Motivation may direct the behavior of the individual, yet it is not an observable phenomenon. Engagement is an observable representation of an individual's involvement in an activity. The key to understanding the relationship between motivation and engagement in an educational setting, according to Reeve, is the

student-teacher dialectical framework: In the educational environment, students draw on their internal resources for motivation, including the extent to which their psychological needs are met, in order to engage. The quality of the learning environment, including the climate and relationships with peers especially the teacher's motivating style, then promotes or discourages students continuing self-motivation. The most important factor in the quality of the learning environment, according to Reeve, is the teacher's motivating style toward the student. Autonomy-supportive teachers tend to promote greater resources for continuing self-motivation (p. 159).

Reeve asserted that much of the extant research literature characterized engagement as a three-component construct consisting of behavioral engagement, emotional engagement, and cognitive engagement. He suggested, however, that a three-dimensional construct leads to an incomplete understanding of engagement in an educational context. Behavioral, emotional, and cognitive engagement are unidirectional expressions of engagement in which the student is responding to the teacher. Reeve recommended inclusion of a fourth dimension, agentic engagement, in which the student aspires to personalize their learning conditions through making suggestions, asking questions, and participating in such a way that they become an agent of their own learning.

When conceived as a four-dimensional construct, high-quality student engagement:

1. Causes gains in student outcomes.
2. Contributes constructively to the flow of instruction and to the responsiveness

of the learning environment.

3. Causes gains in psychological need satisfaction (p. 163).

Reeve asserted that student engagement fully mediates the relationship of motivation to achievement. He recommended that teachers adopt an autonomy-supportive style to facilitate student perceptions of autonomy and psychological need satisfaction. Reeve also recommended that teachers should strive to monitor and enhance students' engagement within the classroom. As engagement is an observable event, teachers would have the ability to determine when students' engagement was of high quality.

Reeve's research agenda linking the constructs of motivation and engagement has prompted other research on student engagement at all levels of education. For example, Beachboard, Beachboard, Li, and Adkison (2011) were interested in the educational cohorts, or formal learning communities, established in the business department at their university as a means to improve students' critical thinking skills, overall learning, and ability to work in teams. Noting some inconsistencies in recent research on learning communities, the authors proposed that a sense of relatedness improved student motivation, and consequently improved educational outcomes such as critical thinking and communication. They sought to test this proposition with the following research questions:

1. Does student participation in formal learning communities (cohorts) lead to higher levels of academic development and job preparation?
2. Do higher degrees of relatedness to faculty and peers predict higher levels of student academic development and job preparation?

3. Does relatedness mediate the effect of learning community (cohort) participation on student academic development and job preparation? (p. 857).

The authors conducted a secondary analysis of existing data from the 2005 National Survey of Student Engagement (2005 NSSE) as the data source for the study. The sample was stratified by gender as well as cohort participants and non-cohort participants, and it initially consisted of 2,000 records drawn from senior, full-time, non-international students who attended masters degree granting or doctoral research-intensive, public institutions. After elimination of age outliers and reducing the number of ethnic categories, the sample was reduced to 1,852 student records.

The authors proceed from an initial model that included a direct path from participation in learning communities to educational outcomes, as well as a path mediated by relatedness. The model controlled for exogenous variables that other researchers had found to affect educational outcomes. These included higher-order thinking assignments, other enrichment activities, SAT scores, and demographic variables of age, gender, and race/ethnicity.

The researchers performed a substantive analysis running block-entry regression models for both academic development and job preparation. Control variables of gender, SAT, age, ethnicity, enrichment activities, and higher order thinking were entered into the first block; these accounted for 23% of variance in academic development and 18.5% of variance in job preparation. However, when cohort participation was entered in block 2, the results were not significant for academic development and added just 3% to the variance for job preparation.

Adding the relatedness variable to the regression model in block 3, the authors found that cohort participation was no longer significant on either academic development or job preparation; therefore, they could assume that relatedness had a mediating effect. They tested this assumption with a procedure recommended by Baron and Kenny (1986) and showed that participation in an academic cohort increased feelings of relatedness, which in turn were associated with improved academic development and job preparation. The authors suggested that the practice of participation in learning communities, by itself, is not called for in undergraduate education; however, with the finding that relatedness “proved to be the single most influential variable prediction student perceptions of their institutions’ contributions to their educational development” (p. 867); the practice became justified.

Sulea, van Beek, Sarbescu, Virga, and Schaufeli (2015) were interested in three types of well-being: engagement, boredom, and burnout. These types of engagement were psychometrically distinct, so the researchers could compare the effects of personality—using the common five-factor model—as well as psychological needs satisfaction on engagement. The researchers proceeded from six hypotheses:

1. Engagement would be positively associated with conscientiousness, agreeableness, extraversion, and openness to experience, and negatively associated with neuroticism.
2. Boredom would be positively associated with neuroticism and negatively associated with conscientiousness, agreeableness, extraversion, and openness to experience.

3. Burnout would be positively associated with neuroticism and negatively associated with conscientiousness, agreeableness, extraversion, and openness to experience.
4. Needs satisfaction would be positively associated with engagement and would show unique, incremental validity over personality traits in the prediction of engagement.
5. Needs satisfaction would be negatively associated with boredom and would show incremental validity over personality traits in the prediction of boredom.
6. Needs satisfaction would be negatively associated with burnout and would show incremental validity over personality traits in the prediction of burnout.

The research sample consisted of 255 Romanian college students ranging from 20 to 46 years of age. There were 212 women and 43 men. Students were given a questionnaire prior to the beginning of a class and their participation was voluntary. The researchers used the student version of the Utrecht Work Engagement Scale (UWES-S; Schaufeli et al., 2002) to measure engagement. Boredom was measured using a modified version of the Utrecht Boredom Scale (UBORS; Reijseger et al., 2013). Two scales from the Maslach Burnout Inventory for Students (MDI-SS; Schaufeli et al., 2002) were used to measure burnout. Personality traits were measured using Mowen's Personality Scale (2000). Basic psychological need satisfaction was measured using the Need Satisfaction at Work Scale (NSWS; Van den Broeck, Vansteenkiste, De Witte, Soenens, & Lens, 2010), measuring the satisfaction of autonomy, competence, and relatedness.

Using three hierarchical multiple regression analyses with engagement, boredom,

and burnout as criterion variables and personality traits and needs satisfaction as predictor variables, the authors were able to confirm or partially confirm their six hypotheses. Engagement was positively and significantly associated with conscientiousness and agreeableness, and negatively associated with neuroticism. In contrast, boredom was positively and significantly related to neuroticism and negatively related to conscientiousness and agreeableness. Burnout likewise was positively related to neuroticism, but negatively related to extroversion and agreeableness.

Basic psychological needs were added to the third regression. The satisfaction of the need for competence had the strongest relation to engagement, followed by autonomy and relatedness. Students who showed fulfillment of all three psychological needs reported higher levels of engagement. Looking further into the influence of basic psychological needs satisfaction, the authors discovered an association between lack of autonomy and competence satisfaction with higher levels of boredom. Lack of autonomy, competence, and relatedness satisfaction was associated with higher levels of burnout among the surveyed students. As hypothesized, satisfaction of basic psychological needs was an incrementally better predictor of engagement, boredom, and burnout than were personality traits.

Autonomy-supportive teachers. Reeve and Jang (2006) noted that according to SDT, the motivating styles of teachers can be expressed as a continuum ranging from highly controlling to highly autonomy-supportive. Controlling teachers direct students to ignore their internal motivation and offer extrinsic incentives such as grades and attention, while autonomy-supportive teachers help students identify their inner resources

for action in the classroom.

Through a review of relevant literature Reeve and Jang identified eleven autonomy-supportive behaviors, including listening to a student, asking what a student wants, allowing a student to work in his or her own way, allowing the student to talk, arranging seating so the student could be nearer to learning materials, providing a rationale for a particular course of action, offering praise as informational feedback, offering encouragement, offering hints about how to make progress, being responsive to student-generated questions, and communicating in ways that take the student's perspective.

The authors also identified ten controlling behaviors: teacher talking, teacher monopolizing learning materials, demonstrating a solution before the student has time to work through the problem, uttering a solution before the student has time to work through the problem, uttering directives or commands, making should and ought statements, making directives in the form of questions (e.g. can you do it like I showed you?), making deadline statements, offering praise for compliance, and criticizing the student. The purpose of Reeve and Jang's study was to identify which of the eleven autonomy supportive behaviors correlated positively with students' perceptions of autonomy and which of the ten controlling behaviors correlated negatively with student perception of autonomy.

In each of 72 same-sex pairs, one participant was randomly assigned the role of teacher and the other was assigned the role of student. The experiment involved a 10-minute educational task with a puzzle that was video-recorded. Two trained raters

analyzed the teachers' instructional behaviors by watching a videotape of the 10-minute sessions. Five of the behaviors (listening, allowing students to work in their own way, student talking, teacher talking, and monopolizing the learning materials) were scored by duration of time. Because the teaching task was ten minutes in duration, the behaviors were scored on a range from zero to 600 seconds. Seating arrangements was scored as a 'yes' or 'no' depending upon whether the teacher offered a seat or not. Since the puzzle used had seven possible solutions, the behavior of exhibiting solutions/answers was scored in a range from zero to seven. The remaining thirteen instructional behaviors were scored similarly by frequency of occurrence.

After the teaching session, the participants assigned to the role of student were given a questionnaire. Students' perceived autonomy was measured with a 9-item Perceived Self-Determination Scale (PSD: Reeve, 2002; Reeve et al, 2003). Furthermore, their interest-enjoyment was measured using a self-report intrinsic motivation scale (Williams, Wiener, Markakis, Reeve, & Deci, 1994). The raters viewing the videotape rated the students' engagement and performance. To measure engagement, raters used an engagement rating scale that assessed five aspects of engagement: attention, effort, persistence, verbal participation, and positive emotion (Reeve, Jang, Carrell, Jeon, & Barch, 2004). To measure performance, the raters scored the number of puzzles the student solved correctly without teacher intervention. Times in which the teacher verbally or physically assisted were not scored. If the teacher solved the puzzle as a model of success, it was noted as the instructional behavior of exhibiting solutions/answers.

The researchers hypothesized that autonomy-supportive instructional behaviors

would be associated with a high level of perceived student autonomy and controlling teacher behaviors would be associated with a low level of perceived student autonomy. The initial results indicated that all 11 instructional behaviors associated with autonomy support correlated positively with students' perceived autonomy. Following a more stringent analysis, eight of the autonomy supportive behaviors were significantly and positively correlated to students' perceived autonomy: allowing student to work in own way, student talking, praise offered as informational feedback, offering encouragement, offering hints, being responsive to student-generated questions, and making perspective-acknowledging statements. Six of the controlling behaviors correlated negatively with students' perceptions of autonomy: monopolizing learning materials, exhibiting solutions/answers, uttering solutions/answers, uttering directives/commands, making should/ought statements, and asking controlling questions. After conducting a multiple regression analysis, three autonomy supportive behaviors were found to uniquely explain variance in student autonomy: offering encouragements, allowing students to work in their own way, and student talking. Two controlling behaviors uniquely explained variance in student autonomy: asking controlling questions, and making should/ought statements. The researchers recommended that more naturalistic investigations should be conducted in future studies.

Vansteenkiste et al. (2012) similarly noted that several studies have demonstrated the benefits of teachers' autonomy support over controlling behavior. They pointed out, however, that less attention has been paid to the role of teacher structure and teacher involvement. Teacher structure of the educational environment has been shown to be

supportive of competence and teacher involvement has been shown to foster relatedness. The authors stated that, “autonomy support does not imply a lack of structure” (p. 432). Although structure has been misinterpreted to imply controlling behavior, the authors contended that structure and autonomy support could coexist as separate and compatible dimensions of teaching. The authors defined structure as a means of competence support provided by the teacher before, during, and after learning activities: clear goals and expectations are presented before the learning activity begin; help, guidance, and supervision are provided during a learning activity; and positive, constructive feedback is provided after the learning activity.

The first purpose of the Vansteenkiste et al. (2012) study, therefore, was to advance an understanding of the relationship between autonomy support and structure. The authors hypothesized that, in factor analysis, autonomy support and structure would emerge as separate but correlated dimensions, and cluster analysis would show teachers with clear expectations who were autonomy supportive and teachers with clear expectations who were controlling. Likewise, teachers who lacked clear expectations could be either autonomy supportive or controlling. Secondly, the researchers investigated the external validity of the teaching configurations, expecting students each of the four types of teachers to demonstrate different learning outcomes. The authors hypothesized that students of teachers in the clear expectations and high autonomy support category would have better outcomes because their needs for autonomy and competence were satisfied. In contrast, students of teachers who had unclear expectations and low autonomy support would have the lowest learning outcomes because their needs

for autonomy and competence were thwarted.

The participants in the study were 1,036 students in seventh through twelfth grade, evenly divided by gender, with a mean age of 15.52 years. The students were administered a survey with several elements on a 5-point Likert scale. Eight items measuring perception of autonomy support were derived from the Teacher as Social Context Questionnaire – Student Report (TASC; Belmont, Skinner, Wellborn, & Connell, 1988). Ten items from the TASC were also incorporated as a measurement of perceived clear expectations. Academic self-regulation was measured through the Self-Regulation Questionnaire – Academic (SRQ-A; Ryan & Connell, 1989; Vansteenkiste et al., 2009). Learning outcomes were measured through five items of the Learning and Study Strategies Inventory (LASSI; Weinstein & Palmer, 2002). The category of externalizing problem behavior and skipping classes was measured through the Deviant Behavior Scale (DBS; Weinmann, 1992).

The researchers performed a MANOVA to determine if there were associations between gender, grade level and students' learning outcomes. They found significant multivariate effects of gender and grade level, but no interaction effect between gender and grade level. Researchers controlled for these variables in further analysis. A confirmatory factor analysis was conducted to examine the validity of the teaching styles scales, arriving at a two-factor solution. As anticipated, autonomy support and clear expectations were positively associated. A cluster analysis was then performed, and both three-cluster and four-cluster solutions were considered. The final four-cluster solution accounted for 69% of the variance in autonomy support and 71% of the variance in clear

expectations. The four clusters were: Clear Expectations (average autonomy support and clear expectations) Autonomy Support (average autonomy support and moderately clear expectations], Low Autonomy Support-Vague expectations, and High Autonomy Support-Clear Expectations. As anticipated, students in the High Autonomy Support – Clear Expectations cluster reported the highest autonomous motivation, and the Low Autonomy Support-Vague expectations group reported the lowest autonomous motivation. Students in the High Autonomy Support – Clear Expectations group also reported more time management, concentration, deep-level learning and persistence. This group also scored lower in test anxiety and problem behaviors than the other groups. Students in the Low Autonomy Support – Vague expectations group were associated with the most problem behaviors.

The factor and cluster analyses allowed the authors to advance the knowledge about the relationship between autonomy support and clear expectations to motivation, learning, and problem behavior. The analysis confirmed the authors' assertion that autonomy support does not imply a lack of structure. The authors suggest that teachers would benefit from providing clear instructions along with the adoption of autonomy-supportive actions such as building in choices, providing meaningful rationale, and soliciting student opinions.

Following Vansteenkiste et al. (2012) in conceptualizing autonomy support and structure as distinct but complementary dimensions, Hospel and Galand (2016) examined relationships among the contributions of autonomy support and structure to student engagement. The authors noted that engagement was multi-dimensional, comprising at

least behavioral, cognitive, and emotional engagement. The purpose of their study was to determine the magnitude of the classroom effect of autonomy support and structure on student engagement and to examine relationships between autonomy support and structure at both the classroom level and the student level. Hospel and Garland began with several hypotheses, based on other researchers' findings:

1. They anticipated a positive association between structure and behavioral engagement;
2. They anticipated a positive association between structure and cognitive engagement as well as a combined effect of autonomy support and structure on cognitive engagement;
3. They anticipated a positive association between autonomy support and positive emotions, as well as an interaction effect of autonomy support and structure on negative emotions;

The participants in the study were 744 students from 51 ninth grade French classes from ten schools in Belgium, 45% of the sample was female, and 55% was male. The students were given a questionnaire asking about their perceptions of teacher autonomy support and structure as well as their engagement in their French classes. Three components of engagement were measured. Behavioral engagement, such as positive actions toward learning, participation, and attendance, were measured using a scale previously developed by the authors. Emotional engagement, such as the students' positive and negative reactions toward school and their teachers, was measured through a version of the Differential Emotion Scale (Izard, Dougherty, Bloxom, & Kotsh, 1974). A

cognitive engagement scale developed by Galand, Raucant, and Frenway (2010) measured students' self-regulated learning and use of deep processing. The questionnaire also included items on perceived autonomy support and structure derived from scales by Belmont, Skinner, Wellborn, & Connell, 1988 and Reeve & Halusic, 2009.

The authors found a significant variance between classes. Student engagement differed depending on which French class was attended. Girls were found to have more behavioral and cognitive engagement than the boys. Classes that had a higher percentage of girls reported more behavioral and cognitive engagement, so the authors controlled for gender in further analyses. As predicted, structure at the class level was positively related to individual students' behavioral engagement. There were two strategies used to investigate cognitive engagement. No significant results were found between autonomy support nor structure with deep processing strategies, but the authors found a significant association between structure at the class level and individual students' use of self-regulation strategies. Autonomy support and structure were both positively associated with positive emotions and an interaction effect of autonomy support and structure on positive emotions also was found. Furthermore, autonomy support was significantly and negatively associated with negative emotions. An interaction effect between autonomy support and structure also was found for negative emotions.

In sum, structure was found to be positively associated with behavioral, cognitive, and emotional engagement, and autonomy support was associated only with emotional engagement. Furthermore, the combined effect of structure and autonomy support was positively related to positive emotions and negatively related to negative emotions. The

authors concluded that structure had a “ more pivotal role” (p. 9) than autonomy support on student engagement, and that further SDT studies should not be limited to autonomy support alone.

Summary. Reeve (2012) suggested that high-quality behavioral, emotional, cognitive, and agentic engagement causes gains in student outcomes and psychological needs satisfaction, and contributes to the effectiveness and responsiveness of the learning environment. Reeve also expressed a belief that the learning environment created by the instructor is the greatest determinant of student engagement. Through autonomy support, teachers have the ability to promote continuing self-motivation. Utilizing data from the 2005 National Survey of Student Engagement, Beachboard et al. (2011) discovered that, through participation in an educational cohort, the satisfaction of the need for relatedness was associated with improved academic development and job preparation. Additionally, when considering all other variables within the research, relatedness was the single most influential variable for prediction of student success. Sulea et al. (2015) found the satisfaction of autonomy, competence, and relatedness to be the best predictors of student engagement, boredom, or burnout. Similarly to Beachboard et al. (2011), Sulea et al. (2015) compared additional variable including age, gender, and personality traits. While the other variables contributed to student engagement, basic psychological need satisfaction was the strongest contributory variable of those studied.

Three of the studies above (Reeve and Jang, 2006; Vansteenkiste et al., 2012; Hospel and Galland, 2016) shared the concept that autonomy support is a beneficial educational practice. Reeve and Jang (2006) identified 21 autonomy supportive and

controlling instructional behaviors and identified which of those behaviors best served to support or thwart students' perception of autonomy. Vansteenkiste et al. (2012) found that autonomy support practiced in combination with structure provided students with more autonomous motivation and more effective learning behaviors. Hospel and Galland (2016) also found the combination of autonomy support and structure to be beneficial as it was positively associated with students' emotional engagement. The actions of autonomy support and structure serve to bolster students' fulfillment of the basic psychological needs of autonomy and competence.

Self-Determination Theory and Music Education

Self-Determination Theory has been used in various ways to explain motivation in music education. McAllister (1995) was interested in inconsistent motivation among college music majors, and he sought to determine whether the type of environment created by the music educator contributed to their motivation. McAllister drew on a mini-theory of SDT, Cognitive Evaluation Theory (CET), to "examine differential effects of a controlling situation versus an informational situation on intrinsic motivation for music performance" (p. 8). In addition to the contexts of controlling or informational situations, McAllister sought to determine if motivation in these two contexts differed by gender.

The population for the study was undergraduate music majors at four midsized Ohio and Pennsylvania universities. From a list of 608 music majors, 45 males and 45 females were randomly selected to participate. The students were then randomly assigned into controlling, informational, and non-treatment groups. According to CET, "when an event prompts a change in perceptions toward a more external locus, intrinsic motivation

will be undermined; whereas, when an event prompts a change toward a more internal perceived locus, intrinsic motivation will be enhanced” (Deci & Ryan, 2002, p. 11). This suggested to McAllister that the students in the controlling situation (receiving pressure toward a specific outcome) would have their intrinsic motivation undermined and those in the informational situation (receiving information) would have their intrinsic motivation enhanced.

Before they entered the testing room, participants were given the Academic Motivation Scale (AMS; (Vallerand, Pelletier, Blais, Briere, Senegal & Vallieres, 1992), which consisted of seven subscales, each with four questions, and was designed to measure three aspects of intrinsic motivation, three aspects of extrinsic motivation, and amotivation. The Relative Autonomy Index (RAI; Grolnick & Ryan, 1987) was calculated through weighting of each of the AMS subscale scores, with amotivation given the least weight.

Once in the testing room, students were given music of standardized difficulty to perform on their instrument. Students in the controlling group were given very specific instructions regarding technique, tempo, and expression and were told that they were expected to play the piece without errors. The students in the informational group received instructions with sight-reading advice, allowed to repeat sections, and could perform at any tempo they wished. The no-treatment group received no additional instruction. After a five-minute session with the researcher, the piece of music was removed and the participants were left alone for eight minutes. During this eight-minute span, the amount of time the participants continued to perform music activities was

observed. The time spent on-task versus off-task in musical behaviors was used to calculate the Intrinsic Motivation Measure (IMM).

Using a two-way ANOVA, McAllister found no significant difference among informational, controlling, and non-treatment groups for intrinsic motivation. Likewise, no significant difference between genders was found for intrinsic motivation, and no significant interaction effect was found between group assignment and gender. To address ancillary questions, McAllister used a two-way MANOVA and found no significant differences among treatment groups for motivational levels on the AMS; however, significant differences between females and males were found for two of the AMS subscales. Those subscales were Intrinsic Motivation: Toward Accomplishment, and Extrinsic Motivation: Introjected. McAllister found no significant interaction effect between group assignment and gender.

About his ancillary findings, McAllister suggested that it was “more important for females to focus on the process of achieving rather than the outcome” (p. 84). Comparing females in this study to those in previous studies where the AMS was used, McAllister suggested that female musicians in his study were more likely than males to go beyond minimum expectations. According to McAllister, the lower score of the men in the study on the Intrinsic Motivation: Toward Accomplishment subscale suggested that they experienced less satisfaction when performing academic tasks. McAllister interpreted the higher scores of females on the Extrinsic Motivation: Introjected subscale to mean that they were more likely to practice their instrument because it was the expectation for a music major to do so. The lower score of the men in the study, in contrast, suggested that

males feel less guilt about not meeting expectations.

Like McAllister, Legutki (2010) was interested in the variations in motivation for those who participated in music; however, he was not only interested in the level of motivation, but also the qualities of motivation. Therefore, he created motivation profiles for high school band students, connecting conditions such as basic psychological needs satisfaction, self-regulation, and learning climate to band students' motivation. He also examined the relationship of motivation to personal characteristics and enhancements such as gender, year in school, school size, and whether students were enrolled in private lessons.

For the first phase of his study, Legutki constructed a five-part questionnaire using an adaptation of Deci and Ryan's (2000) Basic Psychological Needs Scale (BPNS), an adaptation of Ryan's (1982) Intrinsic Motivation Inventory (IMI), an adaptation of Ryan and Connell's (1989) Learning Self-Regulation Questionnaire (LSRQ), which resulted in a composite score known as the Relative Autonomy Index (RAI), and an adaptation of the Learning Climate Questionnaire (LCQ; selfdeterminationtheory.org, n.d.). Legutki used a 7-point Likert-type response for items on each of the subscales, in keeping with the original instruments. He conducted a full pilot study, including factor and reliability analyses, and items were modified accordingly. A fifth part of the questionnaire consisted of three open ended questions designed to help with the interpretation of the survey scores and to serve as a guide for interview questions. For the main study, Legutki invited 280 students from five high schools in a Midwestern city to participate in the survey, and he received a 97.9% response rate ($N = 274$).

Legutki's reliability analysis showed high reliability for each of the questionnaire subscales. Confirmatory factor analysis of the Learning Climate Questionnaire "demonstrated that all 15 items loaded onto a single factor, which represented Perceptions of Teacher Autonomy Support (POTAS)" (p. 102). From analysis of the third open-ended question, Legutki was able to add an exploratory variable, Anticipated Future Participation in music activities (AFP). In his correlation and multiple regression analyses, then, Legutki considered the following variables: Autonomy, Competence, and Relatedness (from BPNS); Interest-Enjoyment, Effort-Importance, Pressure-Tension, and Value-Usefulness (from IMI), RAI, POTAS, and AFP. Multiple regression analyses also took into consideration eight characteristics and enhancement variables, including participation in private lessons, in-school ensembles, and out-of-school ensembles, school size, years of experience in band, and number of secondary instruments played.

Legutki presented a model to account for all of the key relationships found among motivation, characteristics, and enhancement variables (2010, p. 179). Notably, Autonomy and Relatedness were negatively related to Pressure-Tension, and Competence and Relatedness were positively related to Interest-Enjoyment. IMI scores predicted basic psychological needs satisfaction, and Value-usefulness was an important predictor of AFP. POTAS was not only related to satisfaction of the need for Competence, but also to Interest-Enjoyment. RAI was positively related to AFP, and AFP, in turn was positively related to private lesson participation, as well as participation in out-of-school ensembles.

Considering the characteristics and enhancement variables, Legutki found that older students were more likely to take private lessons than were younger students. Years

of experience was not the same as grade level in this study, although students with more years of experience were more likely to participate in private lessons and play a greater number of secondary instruments. Years of experience had a negative relationship to prediction of RAI, which suggested that students who had been engaged in music for a longer period of time were regulated more externally. School size was positively related to Pressure-Tension and the number of ensembles in which students performed. Private lessons were a significant predictor of AFP.

These key relationships informed a second phase of Legutki's study, in which he interviewed nine students. Findings from these interviews reinforced survey results that students who were intrinsically motivated also had basic psychological needs met through participation in band. Their conversation was about enjoyment of music and social relationships with other band members. They saw feedback from adjudicators as informational and an opportunity to improve. In contrast, externally controlled students spoke about participating in band to win prizes, and they viewed adjudicators' feedback as controlling. Notably, the interviews turned up some evidence that students who are externally regulated in school music may be less externally regulated in their out-of-school music experiences.

In contrast to both McAllister and Legutki, Evans (2009) was interested in level and quality of motivation that might result in lifelong music engagement. The purpose of his dissertation study was to further "understanding of why individuals persist or cease engagement in music activities" (p. 8), and it continued a longitudinal study of 157 Australian students who had begun their musical studies in 1997. Evans wanted to

maintain consistency with the original study but also to reflect new issues in the lives of the participants.

For the first phase of the study, Evans developed a questionnaire consisting of several components, including the Basic Psychological Needs Scale (Deci & Ryan, 2000) adapted for music learning. The questionnaire also included questions adapted from McPherson's (1993) study of music performance skills that were designed to get the participant's perceptions of their abilities in sight-reading, performing, playing from memory, playing by ear, and improvising. Other questions were about music involvement in high school, including whether respondents completed graded exams in music and when and why they ceased playing an instrument. Finally, the questionnaire included a visual-aural ability test that had been used during the first years of the longitudinal study. The questionnaire was administered electronically, so the sequence of questions varied based on each participant's personal experience of music participation after primary school.

Out of all respondents, 84 had continued playing music in high school, 43 took private lessons during high school, and 26 respondents completed music examinations. Evans found that there were two major periods when respondents ceased playing their instrument; one occurred just before grade seven and the other occurred just before grade eleven.

A factor analysis on the basic psychological needs variables yielded five factors (rather than the anticipated three), which explained 62% of the variance in the data. Instead of expressing both the positive and negative values of the factors of competence

and autonomy, Evans found that the “positive and negative factors were statistically distinguishable” (p. 100). This justified adding the distinct factors of incompetence and heteronomy to the theoretical model of competence, autonomy, and relatedness. Evans generated a psychological needs factor score for each of three contexts: participant in primary school, participation in high school, and at the time of attrition from music. A repeated measures ANOVA revealed a significant effect of context on each of the psychological needs. Post-hoc tests for each psychological need revealed significant differences for competence, heteronomy, and relatedness between the high school context and the context of attrition.

Two correlation analyses were conducted for beliefs about music (subjective task-values) and basic psychological needs; one for the primary school context, and one for the high school context. Competence, incompetence, heteronomy, and relatedness were significantly correlated with beliefs about the value of music in the primary school context, specifically the extent to which respondents found music important, useful, interesting, and enjoyable. Similarly, two correlation analyses were conducted for beliefs about music and basic psychological needs in the contexts of primary school and high school, but few significant correlations were found.

To clarify and expand upon these findings, Evans conducted semi-structured interviews with four questionnaire participants. Evans included participants whose responses were typical as well as participants whose responses were atypical. Because Evans had longitudinal data on all interview participants, information was available about their early musical experiences, allowing the researcher to develop targeted questions for

each participant's interview.

In his discussion of results, Evans indicated that the participants experienced more psychological needs satisfaction when they were more engaged. When individuals were more engaged, they had positive feelings of competence and negative feelings of incompetence. The opposite was true in the weeks leading up to ceasing music participation. Competence, in the primary school context was significantly related to the beliefs that band was important, useful, interesting, and relatively easy. In the high school context, competence was significantly related to beliefs that band was important and useful. These beliefs were confirmed in the interview portion of the study. Similarly, the participants expressed a greater sense of relatedness when they were most engaged, and a lesser sense of relatedness in the weeks leading up to ceasing music participation. In the primary school context, relatedness with significantly correlated with beliefs that band was important, useful, interesting, and enjoyable, and in the high school context, relatedness was significantly correlated with beliefs that band was important, useful, interesting, easy, and enjoyable. This consistency across contexts suggested that relatedness, especially to friends, was important for continuing participation in music.

Data analysis showed that the results of the relationships for autonomy were not similar to competence and relatedness; there were no significant differences between the time the participants were most engaged and the time they ceased playing. Evans posed three interpretations: First, autonomy may not be a factor in continuing participation in music because there is some unique factor of music that precludes it. Evans judged this interpretation to be unlikely in light of previous research. Second, level of needs may

change over the lifespan and needs for autonomy may not be as great during childhood. Third, autonomy may need to be studied at a less fine-grained level. When viewed more broadly, ceasing music studies is an autonomous act.

Evans, McPherson, and Davidson (2013) used the data set from Evans's dissertation to focus on the 84 respondents who reported that they had ceased playing a musical instrument. From Evans's dissertation data, the authors used the Basic Psychological Needs Scale in two contexts: when the instrumentalist was *highly engaged* as an adolescent, and at the time the participant *ceased playing*. In order to determine the degree to which the participants perceived their needs for competence, relatedness, and autonomy to be fulfilled or thwarted, the authors extended the basic needs model to also include the factors of incompetence, unrelatedness, and heteronomy. The authors also included responses to the open ended prompt, "briefly describe the reasons why you quit playing your instrument" (p. 607). 75 of the respondents who had reported ceasing to play their instrument responded to this prompt.

This article added to Evans's dissertation a focused analysis of the responses describing reasons for ceasing playing a musical instrument. The responses were categorized as they related to the three basic psychological needs of competence, relatedness, and autonomy. For competence, the authors noted that some participants assigned a trait-like nature to their ability. They dropped out because they perceived themselves as less able than their peers or more able than their peers. In the category of relatedness, it was noted that at a certain point, membership in band became disassociated with the preferred peer group, so students dropped out. Some of the respondents indicated

that it was a poor relationship with the teacher that was the impetus to leave the band program. As for autonomy, respondents ceased playing because they recognized that their parents had wanted them to join and remain enrolled in band. In some schools, the band program was mandatory, which left the students with a perception that they had no choice. Some viewed music as an agent that could “take time away” from other enjoyable activities.

The authors described examples of students’ ceasing participation for multiple reasons, attributable to thwarting of all three psychological needs. For example, a trombone player quit band because he perceived that the music was not challenging enough (competence), few friends were participating in band (relatedness), and the instrument itself was not used in the participant’s preferred musical style (autonomy). In addition, the authors noted that some reasons for cessation of musical studies were not linked to basic psychological needs at all. More practical reasons included switching to home schooling and transferring to a different school without a music program.

Summary. Common to these studies is a shift away from a behavioral model of motivation. Each of the studies employs Self-Determination Theory (SDT) as a means to seek a more comprehensive explanation of musical development and why people are motivated to participate in musical activities. With SDT, context and conditions for motivations are important, and each study examines conditions surrounding the motivation for participation. McAllister (1995) was interested in Cognitive Evaluation Theory, the principles of which suggest that controlling conditions would affect intrinsic motivation negatively and informational conditions would affect intrinsic motivation

positively; however, McAllister's experiment did not show a significant difference in motivation based on instructional conditions.

Legutki (2010) took a broader look at the motivation of high school band students. He was interested in the following conditions and their relationship to motivation: perceived fulfillment of the psychological needs for competence, relatedness, and autonomy; perceived learning climate, including the teacher's autonomy support; and environmental and instructional variables such as gender, year in school, types of ensembles participated in, participation in private lessons, reasons for being in band, and participation in music outside of school. Legutki was also interested in how the conditions themselves might be related. He concluded that, in spite of the common experience of making music together, high school band students had widely ranging motivational profiles.

Evans (2009), in contrast to McAllister (1995) and Legutki (2010), was interested in comparing the conditions at the students' greatest point of engagement in instrumental music (their greatest motivation) with the conditions that existed just prior to the student dropping out of instrumental music. Evans was interested in the satisfaction of basic needs, as well as absence of such satisfaction. He was also interested in students' beliefs about the value of music, specifically the extent to which they found music important, useful, interesting, and enjoyable. Findings suggested that students' psychological needs were better met when they were most engaged as compared to the period just prior to attrition. Findings also suggested that when students formed beliefs during elementary school that music was important, useful, interesting, and enjoyable, those beliefs tended

to be resilient.

In addition to their common focus on Basic Psychological Needs, Legutki and Evans utilized interviews with a few selected students. In Legutki's study, interviews were informed by the statistical data and helped distinguish between those band students who were externally regulated and those who were internally regulated. Evans interviewed four students, two males and two females. He chose them because of particular attributes exhibited through questionnaire responses, and he used the unstructured interviews to clarify and further elaborate on findings.

Summary of the Review of Literature

The literature above offers some perspective into understanding the New Horizons musician. As the New Horizons program is a musical leisure activity for older adults, the study by Losier, Bourque, and Vallerand (1993) offered insight into the connections of motivation, leisure participation, and leisure satisfaction. Kasser and Ryan (1999) as well as Ferrand, Martinent, and Durmaz (2014) concluded that self-determined motivation was a key factor in the determination of positive leisure experiences for older adults. Additionally, these researchers found a link between the satisfaction of basic psychological needs and the well-being of elders. Positive perceptions of relatedness with family, friends, and caregivers were found to make a significant contribution to well-being, purpose in life, and personal growth.

New Horizons musicians are participants in an educational process, learning or re-learning how to play their instruments and collaborating under the guidance of a conductor to learn repertoire for performance. Literature from the field of education

revealed that basic psychological needs fulfillment, autonomy support, and engagement interrelates in their contribution to an effective learning environment. Reeve (2012), focusing on engagement, found that high-quality engagement among students led to a more effective learning environment, better student outcomes, and gains in psychological needs satisfaction. Sulea et al. (2015) found the satisfaction of basic psychological needs to be the best predictor of positive engagement. Beachboard et al. (2011) discovered that satisfaction of the basic psychological need for relatedness contributed most to student success. These studies suggest that within the context of a New Horizons organization, a relationship could exist between the basic psychological needs satisfaction and positive engagement of the participants.

From the perspective of the delivery of instruction, three studies from the realm of education (Reeve and Jang, 2006; Vansteenkiste et al., 2012; Hospel and Galland, 2016) found benefit in the practice of autonomy support. Reeve and Jang (2006) found that autonomy supportive teacher behaviors had a positive correlation to students' perception of autonomy. Vansteenkiste et al. (2012) noted a relationship between autonomy support and structure, making certain to differentiate between structure and controlling behavior. Students receiving autonomy support along with the structure of clear expectations were reported to be the most self-motivated of those in the study. Hospel and Galland (2016) found the combination of autonomy support and structure to be positively associated with student engagement and satisfaction of the needs of autonomy and competence. Within the New Horizons experience, autonomy support is likely to be a factor contributing to motivation, engagement, and the satisfaction of basic psychological needs.

The literature reviewed on the topic of music education was focused on understanding the motivation of people participating in musical activities. McAllister (1995), studying undergraduate music majors, sought to determine if controlling versus informational instruction would have an impact on the students' intrinsic motivation. While initial analysis showed no significant difference in intrinsic motivation among the subjects, a more detailed analysis revealed some nuances in motivation between men and women on intrinsic motivation toward accomplishment and introjected extrinsic motivation. Legutki (2010) discovered a range of motivational profiles in a study of high school band students. Findings from a survey and interview revealed that students who were intrinsically motivated to participate in band perceived band to be a source of satisfaction of their basic psychological needs.

In his longitudinal study, Evans (2009) compared students at their greatest point of engagement in an instrumental program with the point at which they discontinued participation. He found that the students experienced more needs satisfaction at the points of greatest engagement. This study also expanded the elements of basic psychological needs to include negative components of autonomy, competence, and relatedness. Parallels to these findings in the music education studies are likely to be found among participants in the New Horizons program. While, as autonomous adults, the motivation to participate in New Horizons is likely to be largely intrinsic, there may be nuances of motivation expressed by different individuals. In this study, I look to the basic psychological needs of autonomy, competence, and relatedness as they relate to the participation of older adults in a New England New Horizons ensemble.

CHAPTER 3: METHODOLOGY

The purpose of this study was to understand how the social environment of a New Horizons ensemble enables and constrains older adults' psychological development in terms of inner organization and self-regulation as well as integration of self with others. The study was grounded in Basic Psychological Needs Theory, one of the six mini-theories of Ryan and Deci's Self-Determination Theory (SDT). The overarching question guiding the study was:

To what extent do older adults perceive various facets of participation as satisfying or thwarting their basic psychological needs for competence, autonomy, and relatedness?

Sub-questions included:

1. To what extent do the participants pursue satisfaction of a single need (competence, autonomy, or relatedness) more than the other two?
2. To what extent does needs satisfaction through New Horizons ensemble participation appear gendered?

Research Design

This research was an ethnographic comparative case study of participants in a New England organization affiliated with the New Horizons International Music Association. Compton-Lilly (2013) noted that comparative case studies were "compelling to researchers and scholars who are interested in understanding how different people experience particular situations" (p. 56). Compton-Lilly went on to recommend that exemplary studies should ensure that the phenomenon of interest is

similar across cases, but also that the uniqueness of each case is brought out. The six participants in this study were selected because of their membership in a New Horizons program located in New England. According to the publicly available materials for this program, the group consists of adults aged from their thirties through their eighties, some who are beginners on their instruments, and some who have returned to instruments they played in their youth. The program provides the adults with a new entry point into learning and making music, an inclusive environment, and a relaxed place to play. Whereas the New Horizons program ensured similarity across cases, the unique characteristics and contexts were brought out due to the selection process. I selected four women and two men to represent the approximately two to one gender ratio of the membership of this New Horizons group. Two of the participants joined the ensemble to play the same instrument they played as children. Two of the participants joined to play new instruments, different from the instruments of their childhood. The final two participants chosen were beginners who had not played a music instrument prior to joining New Horizons. I also selected participants to represent the age range of the program, from one of the youngest members, in her late forties, to one of the oldest members, in his mid-eighties.

The Setting

Wednesday evening rehearsals of the band took place on the stage of the middle school cafetorium. The stage was repurposed as the school band room. Down stage center was the conductor's podium, which marked the center of several semi-circles of blue plastic chairs assembled on the recently refinished hardwood floor. Space was tight as

the chairs and percussion instruments took up almost every square foot of space. Were the conductor to step too far backward, he or she would fall into the open space of the cafeteria. Two sets of wooden staircases, each about four feet wide and painted black, were set side by side on the cafeteria floor abutting the stage. The sturdily constructed steps were clearly not original equipment and appeared to have been built specifically to allow the conductor to enter and exit from the cafeteria floor directly to the podium. Within the cafeteria, tables became home to the instrument cases and other personal belongings of the band members. Different sections of the cafeteria were populated with like groupings of instruments: trombones in the northeast corner, clarinets in the southeast, and saxophones in the center west corner. The string players rehearsed across the hall in the music classroom, which was smaller and quieter due to carpeting and acoustic tiles. When the strings were split by experience level, the beginners took up residence in the adjacent chorus room, another carpeted space.

A typical Wednesday evening New Horizons rehearsal was scheduled to run from 6:30 PM to 8:30 PM; however, the arrivals and departures of the players and staff were always somewhat fluid. Often the first to arrive was Lucy, a violin player. She arrived around 5:15, went to the middle school music room and closed the door behind her. Lucy practiced alone until other string players arrived. As other string players arrived, they also closed the door behind them, keeping the string rehearsal area isolated from the winds and percussion.

Each week, the scene got busier about 6:00 pm. Laura, the founder of the group, brought Blake, the Band Dog, a well-mannered Lakeland Terrier who laid dutifully

beside the podium when Laura conducted. A table in the cafeteria was set up with pre-printed nametags, a clipboard with a sign-in sheet, and several pens. Band members entered and assembled their instruments at cafeteria tables. The musicians tended to congregate at tables by instrument. Clarinet cases dominated the tables in the southeast corner, brass cases the north side, and saxophone cases in the center. Three band members set up a refreshment table up in the southwest corner of the cafeteria. On stage, several band members carefully arranged chairs and stands in concentric semicircles facing out toward the cafeteria. Ron and Sean, the two other band directors, usually entered after Laura, but they met with her immediately to discuss the rotation of conductors and sectionals.

Ben, the percussion instructor, read from a spreadsheet to organize the set up of percussion instruments for the rehearsal. Under his guidance, the percussionists pulled needed instruments from a large, caged in storage area to set up behind the seats. A woman carrying a flute case entered the cafeteria humming a tune. A tuba player warmed up near the refreshment table. Clarinet players assembled their instruments while discussing difficult traffic conditions. Wendy arrived to direct the strings, but the group remained isolated from the rest of the musicians as they worked behind the closed door of the music room.

At 6:30 pm, most of the band members were in place as Sean stepped to the podium to begin tuning and warm-ups. As Sean began rehearsing *Amazing Grace*, most of the band was focused, but the percussionists continued to retrieve and set up their equipment, and some stragglers started to arrive. At 6:40 pm, a second tuba player

arrived and quickly got set up with the ensemble. At 6:45 pm, a saxophone player scurried in, signed in at the check-in table, and then dashed up to the stage to take his place with the band. The percussionists confidently settled in as soon as every instrument was in place. At 7:00 pm, a flute player and trumpet player arrived together, silently and slowly prepared their instruments, then attempted to take their seats unnoticed.

Shortly after 7:00 pm, Sean finished the evening's work on *Amazing Grace* and turned over the podium to Laura. Blake, the Band Dog, followed his human companion to the stage and took his position to her left. Laura focused on the medley from *Guys and Dolls* for her part of the rehearsal, and after about 30 minutes, she announced the start of break. A large group of musicians headed for the refreshment table filled with bottled soft drinks, crackers, fruit, and vegetables. Abundant conversations began in the cafeteria area. Other band members remained in their seats and rehearsed a bit; challenging phrases from *Guys and Dolls* were heard repeatedly at various levels of success. A group of clarinet players stayed in their section to socialize. The door to the strings rehearsal area opened, but a majority of the string players remained in the room and continued to rehearse independently.

As the break drew to a close, the clarinet section assembled in several rows to the left of the podium. The trumpets and cornets entered from the back with the percussionists and sat in the back row, directly in front of the snare drums. A dozen flute players set up to the right of the podium with a pair of oboists tucked in. The saxophones, bass clarinet, bassoons and low brass set up behind the flutes. The mallet players were as far to the back right as they could be without having their backs against the wall. The

percussionists consulted with each other as they took their places for the next part of rehearsal. Ron stepped up to the podium and rehearsed Holst's *First Suite in E flat for Military Band*. On this particular day, a teenage girl sneaked into the band rehearsal through the back entrance to get money from her father in the trumpet section. As Ron rehearsed the band, Laura stepped into the percussion section to assist a new player while Sean lingered near the low brass players. As the rehearsal drew to a close, some members quickly packed up and scurried out the door. Others slowly gathered their things as they conversed with each other. A group of about 20 band members rearranged the on-stage set up for the Swing Band. In the music room across the hall, string players assisted with stacking of chairs and music stands before they left for the night.

Role of the Researcher

The foregoing description is intended to give the reader some insight into typical rehearsal patterns of the New England New Horizons ensemble that I observed for the present study. As a music educator in New England, I was acquainted with the director of the New Horizons ensemble prior to the study. Although I was generally aware of the program and its success, I was not acquainted with the membership of New Horizons. Therefore, I entered the setting as an observer. Participants in this New Horizons group were issued nametags with their first name and the name of their instrument underneath. I was issued a nametag that read, "Steve" and in the space where my instrument would have been identified, it read "research." My goal in the observations was to "get close to those studied as a way of understanding what their experiences and activities *mean to them*" (Emerson, Fretz, & Shaw, 1995, p. 12, italics in original). The participants quickly

became accustomed to my presence and engaged me in informal conversation during rehearsal breaks. After I had established myself in the role of observer, I conducted participant interviews. At the conclusion of the semester, my final role was as an audience member, sitting among the family and friends of the participants as they performed in concert.

Data Generation

Prior to observations, I sent ensemble members a letter explaining the nature of my observations, and assured participants that, if they decided to participate in interviews, their identities would be protected. Scheduling information available on the ensemble's web site led me to establish the following observation goals:

- One (1) Rhythm Workshop, 45 minute duration.
- Two (2) or Three (3) Intermediate, Small Group, Band Rehearsals. Each observation was 120 minutes in duration.
- Eight (8) to Ten (10) evening rehearsals including arrival, band rehearsals, string rehearsals, and sectional rehearsals. Each evening observation was 150 minutes in duration.
- One (1) afternoon concert on December 7, 90 minute duration.
- One (1) evening post-concert listening party, 120 minute duration.

Field Notes

During my observations, I situated myself in locations that gave me a good view of the conductors and participants without distracting from the action. At the large rehearsal site, I sat at the school band director's desk. At the site of the sectional

rehearsals, I sat to the far left of the conductor. I paid particular attention to interactions among ensemble members and between the conductors and the ensemble members, and I attempted to interpret non-verbal communication. I used a laptop computer and word processing program to create jottings, and I composed an abbreviation system. The combination of typing and abbreviations allowed me to transcribe pieces of dialogue as they occurred during rehearsals. During rehearsal breaks, there were many personal conversations unrelated to the New Horizons group, which I did not enter in my field notes. Instead, I noted the general activity in the room of those conversing casually, those discussing the music, and the members that remained in their seats rehearsing individually.

After each observation, I would examine the word processing file generated at the rehearsal. I would fill out abbreviated sections, clarify muddled jottings, and correct typographical errors. Once the document was in a readable condition, I printed the observation transcript and placed it in a three-ring binder. All observation transcripts were filed in the binder chronologically. Each transcript was examined for interesting and relevant information. I made notes in the margins, underlined, and highlighted relevant content. Sections of interest included moments of struggle, moments of success, episodes of humor, and dialogue illustrating the learning process of the members of the ensemble.

Upon completion of fieldwork, my objective was to create theatrical scenes based on my observations of the rehearsals. Emerson, Fretz, and Shaw (1995) stated, “ethnographers create scenes on a page through highly selective and partial descriptions

of observed and revoked details” (p. 67). To give the scenes a dramatic construction, I categorized moments from the field notes using dramaturgical codes as presented by Saldaña (2013):

1. Participant-actor objectives, motives in the form of action verbs: OBJ;
2. Conflicts or obstacles confronted by the participant-actor which prevent him or her from achieving his or her objectives: CON;
3. Participant-actor tactics or strategies to deal with conflicts or obstacles and to achieve his or her objectives: TAC;
4. Participant-actor attitudes toward the setting, others, and the conflict: ATT;
5. Emotions experienced by the participant-actor: EMO;
6. Subtexts, the participant-actor’s unspoken thoughts or impression management: SUB (p. 123).

As I re-read my fieldnotes and analytical memos, I identified examples of moments that best illustrated the interactions of a New Horizons rehearsal and I matched those moments with theatrical categories.

I also began separating events according to which conductor was working with the group. For example, Laura was the conductor responsible for the *Guys and Dolls* medley, and I identified moments in my notes, across a period of weeks, where Laura was working on that specific piece with the New Horizons members. Next, I reassembled those moments as if they had occurred as one scene. Once a scene was compiled, I applied the theatrical codes (objectives, conflicts, tactics, attitudes, emotions, and subtexts). The scene then became a traditional theatrical script with a heading for the

character speaking followed by a verbatim quotation of words spoken. Action was described in italicized text situated between moments of spoken dialogue. An example of the scripted scene is shown in Figure 3.1.

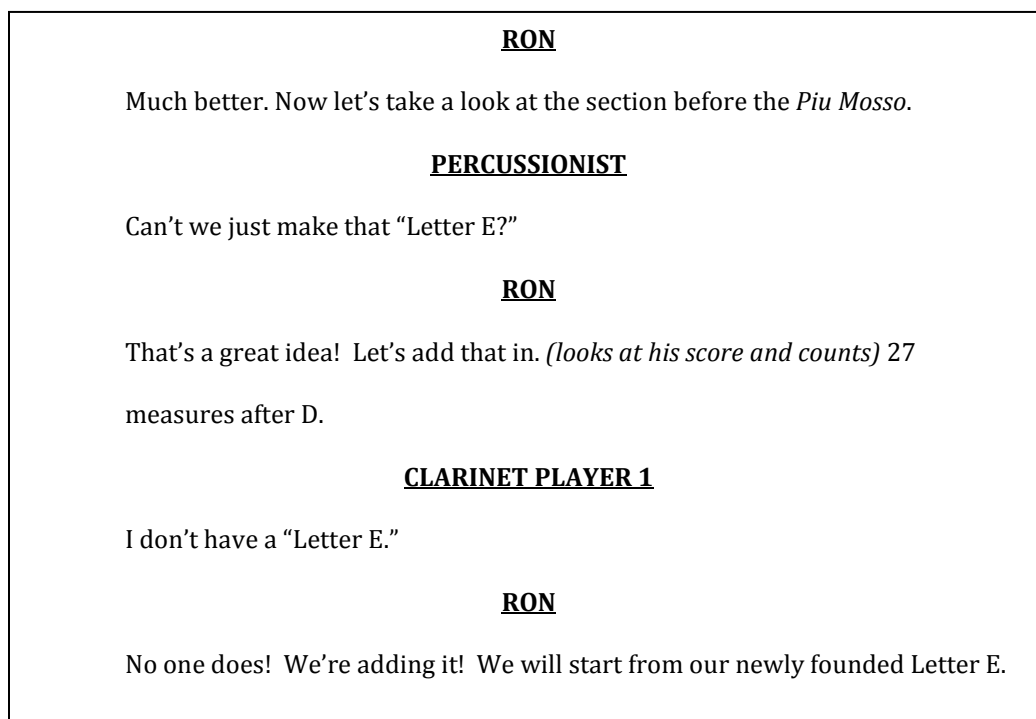


Figure 3.1. Example of a scene generated from field notes

Interviews

In ethnography, decisions about interviews typically are informed by field notes; however, in this study, I extended an invitation to all 90 members of the New Horizons group to participate in interviews. During the third week of observations, the ensemble director sent an email on my behalf to the 90 members of this New Horizons group. Prospective participants were instructed to respond by contacting me directly via email, and 14 members volunteered for interviews.

Interviews were approximately one hour in length and conducted face-to-face in a

school classroom. I recorded audio files of each interview on a Yamaha Pocketrak PR7.

Each individual interview began with the following core questions:

1. What are some of the reasons you decided to join this group?
2. How is this group important to you?
3. What challenges do you experience as you learn new music?
4. What were your musical experiences as a child? How is your experience different now?

The intent of these questions was to encourage an open conversation about the experience of playing with the New Horizons group. Based on each participant's response to the core questions, I generated additional questions and probes extemporaneously. This interview format allowed me to gather information that would not otherwise have been apparent. For example, many of the interviewed participants shared stories about the community service performances at area assisted-living centers. While my questions were largely concerned with their personal experiences, they often shared how their performances affected the lives of others.

I transcribed each interview myself using two laptop computers, one for audio playback and one for word processing. This setup allowed me to pause the audio and repeat sections if necessary. I started the transcription process within 48 hours of each interview, but the process itself typically took several days per interview. Listening to the audio files repeatedly allowed me to recall each interview in detail; furthermore, making the transcriptions myself, rather than relying on an outside service, allowed me to hear vocal emphasis and emotional content not discernible through written text.

I sent each interview participant a transcript of our conversation via email. Each participant was given an opportunity to correct errors in the transcription, and to edit any portion of the transcript that did not adequately reflect their perspective. Any amendments provided by the participants became part of the data corpus. Using these interview transcriptions, I constructed 14 short monologues, one for each of the interviewed New Horizons members. Through this process, I was able to turn conversation from dialogue to monologue, and I developed a sense of the voice of each character. This process became an extension of the process of character sketches I had begun in my field notes.

Data Analysis

Merriam (1998) noted, “The right way to analyze data in a qualitative study is to do it simultaneously with data collection” (p. 162). In this research, as in the case of most qualitative research, data generation and data analysis were simultaneous. Some analysis took place as I rewrote field notes into scenes, and similarly, I began to notice patterns during the transcription of interviews. After a transcript was completed and reviewed by the participant, I re-read the transcript with the intent of transforming it into a monologue. First, I removed irrelevant information such as greetings and pleasantries, discussion of traffic arriving to the interview, and distracting moments occurring during the interview that had no bearing on the interview content. Next, I examined the document for sections of text that were reflections of the participant, or phrases that characterized the person. The interview transcript was reduced to concentrated pieces of speech that illustrated the participant’s identity, thoughts, and feelings. By gaining a

sense of each participant's manner of speech, I was able to assemble a monologue for each that reflected my interpretation of the individual's identity and his or her feelings about participation in the New Horizons ensemble.

First Cycle Coding

Once all 14 monologues were constructed, I re-read each and applied Saldaña's (2013) dramaturgical codes. I also applied codes of *family (FAM)* and *community (COM)* to those monologues that reflected a strong connection to the family members and the community. Similarly, I used *past musical experience (MUS)* to acknowledge any past musical training a participant discussed. An example of this coding is shown in Figure 3.2.

The dramaturgical codes allowed me to compare the objectives, conflicts, tactics, attitudes, emotions, and subtext of the participants as well examine the frequency of additional codes including family, community, and past musical experience. Because I used the dramaturgical coding on the scenes generated by analysis of the field notes, I was able to compare the coding across data types.

As I further examined these data, I merged some codes to create categories. For instance, the category of *influences* emerged from codes of attitudes, emotions, subtext, family, community, and past musical experience. The category of *choices* emerged from the codes of objectives and tactics. The code of *conflict* stood alone as its own category as so many different elements emerged as contributors to this code. Elements contributing to this category included physical limitations, speed of learning, performance anxiety, and socialization.

With these categories in mind, I compared the monologues and I recognized that I could reduce the data in order to more effectively reflect participation in this New Horizons ensemble. I selected six participants—two male and four female—to represent the approximate gender ratio in the New Horizons program, and I endeavored to represent the age range, and to reflect the diversity of prior musical experience within the organization. The participants selected for a second stage of data coding are shown in Figure 3.3.

When I first played the clarinet I wanted to play like Benny Goodman. **OBJ: Musical Role Model** but no one told me that Benny Goodman practiced all the time! **CON: Practice is difficult** I didn't think much of practice, but I played for awhile. **ATT: I tried, but did not enjoy practice**
MUS: played as child
 When I was a little kid, if I didn't practice, it was a good day. **ATT: as a child I didn't like practice**
MUS: played as child
 Now if I don't practice, it's a bad day. **ATT: practice brings enjoyment to my life now**
 I gave up the clarinet and didn't pick it up again for 63 years. **ATT: Clarinet was no longer in my life** **CON: I hadn't played in six decades**
 It was my son who dragged me into it. **FAM: My son influenced me.**
 My son started playing trombone with this band, he's since passed on to two other bands, **FAM: I encouraged him to play as a kid, he has become quite good.**
 but I had made a comment that I had played the clarinet when I was very young and kind of wished I had went back. **OBJ: I wish I hadn't stopped. SUB: I wish I could play as well as my son**
 The next thing I knew, he had rented me a clarinet and signed the thing as if he were the parent of a kid promising that I would practice and all that. **CON: I was put into a situation when I had to play**
 I thought I could play. I knew two scales. **ATT: I was confident it would all come back to me**
 But I didn't know how much I didn't know about music. **CON: This was harder than I thought**
 Every day I find out more that I don't know. It's an amazing field. **ATT: I'm fascinated by how much I can learn**
 When I retired, my wife told me I either had to get out of the house or we were going to divorce. **FAM CON: My wife wants me to be busy. If I'm not we will have a conflict.**
 I found volunteering very quickly, but this was something that filled out what I needed in my life. **OBJ: This group gave me something important**
 It's kind of a social thing. **ATT: I have friends here**
 There are four of us who play clarinet together and meet outside of rehearsals. **ATT: Close friends**
 We get along well and we have a good time. **ATT: Close friends**
 We celebrate each other's birthdays and things like that. **ATT: Close friends**

Figure 3.2. Ken's monologue, coded

Name	Age	Gender	Instrument	Experience Level
Alice	66	Female	Percussion	Playing new instrument
Bob	77	Male	Trombone	Adult beginner
Donna	61	Female	Trumpet	Playing new instrument
Gilla	47	Female	Clarinet	Adult beginner
Irene	62	Female	Flute	Returning to childhood instrument
Ken	83	Male	Clarinet	Returning to childhood instrument

Figure 3.3. Participants selected for second stage of data coding

Second Cycle Coding

With the six participants selected, I revisited the conceptual framework of this research, basic psychological needs theory. I derived a basic set of codes from this framework based on the basic psychological needs of competence, autonomy, and relatedness. I also retained the categories from the first cycle of analysis. Although theoretical coding is often associated with generating grounded theory, Saldaña (2013) suggested that use of existing theory, or elaboration on existing theory, “can be just as substantive” (p. 224). An example of this this second phase of coding is shown in Appendix A.

I applied these codes to the full interview transcript for each participant, and then I used the coded interview transcripts of the six participants to craft more extensive monologues. Emerson, Fretz, and Shaw (1995) noted, “Members’ own descriptions and ‘stories’ of their experiences are invaluable indexes to their views and perceptions of the world” (p. 75). To represent participants’ stories as closely as possible, I derived the text for each long monologue directly from interview transcripts. To facilitate understanding and to create a smoother flow to each story, I often referred to the scenes that had been constructed from coded field notes. My aim in the creation of these longer monologues

was to present a coherent story for each participant, in which he or she described background in music, circumstances that led to joining New Horizons, and interactions and feelings of participation in New Horizons.

This second cycle of coding led to the development of the themes used for the cross-case analysis. The themes mirrored the elements of basic psychological needs theory: autonomy, competence, and relatedness. Within the theme of *autonomy*, participants' perceptions of and interactions with the New Horizons staff revealed a sub-theme of *autonomy support*. Under the theme, *lack of competence*, were sub-themes of *challenges*, both physical and intellectual, and *acceptance*, reflecting how participants embraced the New Horizons motto, "your best is good enough." The third theme, relatedness, had three sub themes: relatedness with the *conductors*, relatedness through a summer *band camp*, and relatedness with *friends and community*. An illustration of the codes, categories, and themes developed for this research can be found in Appendix B.

Validity

Merriam (1998) stated that, for research studies to have an impact on practice or the continuing development of theory, "they need to present insights and conclusions that ring true to readers, educators, and other researchers" (p. 199). Acknowledging that the term *validity* was contested in qualitative research, Merriam nonetheless defined *internal validity* and *external validity* for application in qualitative research and case studies.

"Internal validity deals with the question of how research findings match reality" (Merriam, 1998, p. 201). Merriam suggested that internal validity was a strength of case study research, due to the researcher's close proximity to the "phenomenon of interest"

(p. 203), yet the author advised that internal validity could be enhanced through triangulation, member checks, long-term observation, and clarification of the researchers' biases (pp. 204–205). In the present study, sources were triangulated through use of similar dramaturgical coding in both field notes and interviews. Member checks were conducted through the participants' review and editing of interview transcripts. Field observation and interviews in the field took place over a four-month span of time, and the researcher's biases, wherein the theoretical assumptions of the study are explained, were described extensively in Chapter 1 and Chapter 2.

External validity, according to Merriam (1998) "is concerned with the extent to which the findings of one study can be applied to other situations." Merriam goes on to suggest that, in case study research, the concept of generalization cannot be used in a similar way to its use in experimental or correlational research. Instead, generalizability must be reconceived in terms of naturalistic generalization (Stake, 1995) or reader generalizability (Wilson, 1979). This means that the responsibility for generalization lies with the reader, and not with the researcher; however, the researcher can enhance generalizability through rich, thick description and maximizing variation in the phenomenon of interest (Merriam, 1998, p. 211). In the present study, I sought maximum variation among the participants I interviewed, and I related their stories through thick description, in the participants' own words in Chapter 4, and through a comparison of cases in Chapter 5.

Summary

The data for this ethnographic multi-case study were generated through observation of rehearsals of the New Horizons organization and through interviews with 14 participants. I analyzed the field notes using dramaturgical coding and then developed theatrical scenes from them. After transcribing interviews, I applied similar dramaturgical codes in a first cycle of coding. This first cycle yielded 14 short monologues generated to aid in the understanding of the experience of the participants in this New Horizons program. Recognizing similar themes running through the 14 interviews, I selected six as representative of the age, gender, and experience of the New Horizons membership. I then returned to the full interview transcripts and generated theoretical codes based on Ryan and Deci's Basic Psychological Needs Theory. The second cycle of coding also retained categories from the first cycle of coding. Following this analysis, I created six extended monologues, presented in Chapter 4. I utilized themes generated in the second coding cycle to conduct a cross-case analysis of these monologues, which is presented in Chapter 5.

CHAPTER FOUR – SCENES AND MONOLOGUES

Introduction

This chapter will present evidence of research findings in the form of narrative descriptions and theatrical monologues. To give the reader a sense of a theatrical recreation of the moment, narrative descriptions are set in present tense. The six participants selected for the monologues were representative of recurring themes observed in all interviews. The six selected participants are also representative of the age, gender, and experience population of the studied New Horizons ensemble. The emergent codes and themes provided information about the research participants that allowed them to develop much like dramatic characters. The setting and monologues will serve as data for the cross-case analysis to be presented in Chapter Five.

Scene One: October Rehearsal

It is the first Wednesday of October, and the New Horizons band is rehearsing in its usual location. Laura and Sean are sharing conducting duties because Ron is away. Sean opens the rehearsal by working on the introduction to *Amazing Grace*, one instrumental section at a time. As he rehearses, the percussion section becomes restless. Ben, the percussion instructor, hurries to a filing cabinet searching for a missing part. As Sean works with the saxophones, the volume of the percussionists' conversation rises. Ben discovers the missing percussion part and the mini crisis is resolved.

Sean asks the full band to play the piece from the beginning. The group plays the introduction confidently, but at the transition from 3/4 time to 4/4 time, the band stumbles and the instrumental sound dissolves into uncomfortable laughter and mumbling. Sean

signals that the group should stop, and a loud voice emerges from the clarinet section: “We did it wrong.” Sean smiles and returns to business, isolating sections and working on phrasing.

Approximately 30 minutes into the rehearsal, Laura takes the podium. This section of the rehearsal is devoted to a medley from *Guys and Dolls*, and Laura takes a moment to announce that a movie night is planned so band members can watch the 1955 film version of the musical together. Laura then moves to a sound system at the back of the band room and plays a recording of the song, *Sit Down, You’re Rockin’ the Boat*. Laura returns to the podium and rehearses the *Rockin’ the Boat* section at a much slower tempo than the recording. She notes a challenging transitional section where eighth notes switch from swing to straight and back again: “This is one time when it makes sense to play it by feel. Think *du dit, du dit, du dit*. Remember when we talked about how a lot of music is grouped in 4 measures or 8 measures and when it’s not it feels strange? This is one of those places.”

After several minutes isolating different instrument groups, Laura directs the full band to play a section of the medley. The section is played under tempo and several wrong notes are heard. Upon conclusion of the section she says, “All right. Pretty good. Make some notes to yourself about key changes. We had a few rather...uncomfortable notes. Don’t just circle them, put the sharp or flat there. We’re going to take a break now. When we come back, brass, you’re going out to the first door on the right, woodwinds and percussion are staying here.”

As break begins, some band members stay at their seats and continue to rehearse

their music while others walk to the cafeteria for refreshments. As they make their way to the cafeteria, a trumpet player new to the group talks to a veteran member of the section. He says, “Last time I really played was 15 years ago in a band. I know what I used to be able to do. What I can do now...?” His colleague replies, “We all know what we used to be able to do.” The men share a laugh and head to the refreshment table.

Monologues

Alice

Alice is a 66-year-old percussionist in the New Horizons band. She is not yet retired, working full time as an administrator in a school for children with special needs.

Alice was not a percussionist during her school years, however; she played flute for one year in her school music program and studied piano for nine years. As a pianist, Alice participated in her school’s instrumental ensembles. Alice’s children, now grown, participated in their school’s band program, which is where Alice first met Laura, who was the children’s band director. Alice’s previous adult music activity included participating in the hand bell choir at her church.

Alice’s Monologue. Five years ago, the mother of one of my son’s good friends invited me to see her New Horizons concert. She plays French Horn and I thought it would be nice to hear her play. I walked in and I must have known a third of the band! And they all said, “It’s fun, you should join! It’s fun! It’s so much fun!” And so I thought, well, you know I’d like more music in my life. After I became an empty nester, I joined the hand bell choir at church, but I thought, well, this could be fun. I live so close, I can walk there I live so close, and I know so many people.

That's why I joined. I've been here almost five years now. I still work full time, I work in special education and sometimes I come home with stress, as you can imagine. But I really love Wednesday nights because during those two hours on Wednesday nights playing percussion I have to be in the moment, I have to pay attention, I have to be counting. It's very cleansing. By 8:15 on a Wednesday night, whatever was bothering me at 5:30 is gone.

When I was a child I played piano for nine years. I played piano in the junior high orchestra. Maybe it was a band, but they had a piano. There were three of us and we pounded away at it. We had a great band teacher; I liked him a lot. He was disciplined, but he had a gift for working with kids. I don't remember feeling stressed by it. I remember liking it. I always liked music; it was a part of my identity. You know, like the solo at the Christmas concert and the talent show where someone would get up and sing show tunes. I was the accompanist for the girl that sang show tunes. When I went to college, I just decided I wanted to try on a different identity. I was always the musician, but I didn't want to be the musician anymore. So I stopped being a musician except for playing for myself. I certainly think of myself as a musician now, but I probably wouldn't list it as one of the top three things. I'd say, parent, partner, special education administrator, then I would start listing the other things that are meaningful in my life and musician would certainly be in the next three. In all those years in between I wouldn't have said that I was a musician because I wasn't actively doing it.

My son had played trumpet and I knew I wasn't going to do trumpet. My daughter played percussion, and I thought, well, that seems like fun. I still have the drum kit and

the bell set my daughter used, and I was a pianist as a kid. Also, in 5th Grade I tried the flute and I had trouble because I couldn't see the keys. I chose percussion because, like the piano, you have everything in front of you. Obviously it isn't hard for other people, but having the mindset of a pianist, it's hard for me. It wasn't something I wanted to challenge myself with when choosing an instrument. But there's another reason I like percussion. When you're doing it, you're not just sitting and playing the clarinet. In any given concert my husband will say to me, "What are you playing?" And I do the mental calculation and tell him that I'm playing eight different instruments in this concert. I actually play anything but snare. I could play the snare, but I just don't feel that I'm good enough.

I think percussion is particularly challenging because you can practice your technique at home, but you can't practice the music in my experience. I have a lot of trouble with odd rhythms. We had this one piece a year or year and a half ago that was in 5/4 time. And it was like... whoa, that's interesting! Ben, our percussion leader, is terrific. We would be muddling in the dark like blind people without him. He helps with those hard things. He's very organized and he'll have all the assignments and the instruments in place for us. If you look at the percussion the way it's written, part two could have like half a dozen instruments. It's very hard for one person to play half a dozen instruments. You take these two and I'll take these two and somebody else will take the other two. Ben has everything on a grid so we know who is playing what. Because, you know, if you're relying on somebody to play the bass drum and they don't show up because they broke their foot or something then you've got to move somebody

else in. He thinks about the big picture; who is going to cover and things like that.

Another reason I joined was because Laura was the band director for my daughter and my son and she was very important to them. I wanted to have that experience. When she taught my son and daughter, I noticed she had this quality as a teacher. She would pat students on the back while pushing them forward. She's a really good teacher, and I wanted to see what it's like to be on the receiving end of that. She has a nice way of managing. She doesn't put up with crap. I can only imagine seventh grade boys playing percussion! Laura has a really nice balance. Ron is funny; I crack up all the time. I remember one time he was conducting Johnny B. Goode at a concert. He was standing on a riser or something and he fell backwards. He almost fell off the stage. He caught himself. Sean is very serious; he's about my son's age, so I think some of that factor is just being younger. But I've learned from all of them, and I like having three conductors. I think we have a broader experience in terms of music that we play. But I will say that there's one particular conductor who does a lot of work in sections. So, we'll get to dress rehearsal and realize that we never did that segue there or we never did that transition. That's probably something we should work on.

My son was in the jazz ensemble and I had never gotten into jazz, but I'm developing an ear. That's been a whole new avenue of learning for me. I can listen to the radio now and say, "Oh, that's Thelonious Monk, that's Oscar Peterson." I hadn't listened before because I thought it was too complicated to learn. I can read the music. I follow the music. I guess I'm linear in that way. I'm not an improviser. I'm not in the jazz ensemble now, although I love to listen to them. Maybe someday. Maybe after I

retire.

You know, I came back from vacation a couple of weeks ago and several people said, “You have to go to camp next summer! You have to go to band camp!” Well, I couldn’t go to band camp because that was orientation week for my school. But I thought, isn’t that sweet! That’s so nice! They like me! They think I would be fun to go to camp with! I thought that was really cute. When we did the Fourth of July parade we all showed up two and a half hours early because we had to park and all. We were just sitting around and eating fruit and chatting. It’s just another avenue to meet people, I guess. But I think this is important to people.

Some people have left. I knew a couple of people who came and then dropped out. I asked them what happened and they said, “I didn’t have time to practice” and they felt rusty and out of shape and whatever. I know I should practice more than I do. I wouldn’t say that I don’t practice at all, but I don’t practice enough. I’ll own that. I know there are people in this band who take lessons, but I don’t think those people are still working. I think they can go to a lesson on a Monday at 1:15. There are people in the band who really work at it. And there are people who, like Laura, will send out an email and say such-and-such orchestra is looking for new members or this band is looking for new members. Laura gives us little words of wisdom. Those other bands aren’t like New Horizons where your best is good enough; you’d better practice. I’m not ready for that. Maybe after I retire. I like this band because it really is very relaxed. You know, if you screw up you can say, “Oh, I don’t believe I did that!” and you try to do better the next time. Nobody says to you, “You messed up!” even though I’m sure they know that.

I wish we had more people at our concerts. It's our friends and family that show up. There's two different kinds of performance that we do. We do the semi-annual concerts. And I used to be very nervous in the beginning. Now I'm much more relaxed because there's a rhythm. There's a rhythm to the semester. You know you practice, practice, practice, and then you have the dress rehearsal where everything is terrible. You go home and think, I'm going to study this passage, I've got to practice on this. Then, you do the concert and it's OK. It's not perfect, but it's OK. And then we have done a fair number of gigs at nursing homes. And that's... well it's variable. They love it. The ones that are aware enough love it. And the others... well you feel like we're keeping them awake. They're very meaningful to Laura. That's very important to Laura. She really seeks those out.

There's one member who we have a running bet on every week. How late will she be and will she have her music? You know and the rest of us show up between 6:10 and 6:30 depending on when we get out of work or whatever and we set up all our percussion. And she gets there between 7:00 and 7:15, never with her music. She's a very nice person and she's fun to talk to. She stays and cleans up although she never sets up. That's my only frustration but it's not major. Overall it's just fun, it's really fun. It's just so nice. I feel like I've gotten to know people, even people from out of town.

As an aging person you have to keep moving. You have to keep moving physically. You have to keep moving mentally. This is one of those ways to keep moving mentally. And obviously it's not for everybody. And I think that's my advice to people. Keep moving. Try new things. Learn something new. Take Spanish or something.

Whatever it is that will stimulate your brain. And that will keep you going.

Bob

Bob is a 77-year-old trombone player in the New Horizons band and in the New Horizons Jazz Ensemble. He had no musical training as a child, took piano lessons for a few months when he was in his late forties, and began studying trombone at age 70. He aspires to be very active in his retirement by kayaking, drawing, and taking aerobics classes. In addition to New Horizons, Bob plays in four other community bands and is on the planning committee for the formation of a new intergenerational ensemble.

Bob's Monologue. I never played a musical instrument as a child. I think I may have been in the boys' chorus. I did some drama so probably some singing. I played Santa Claus. I remember (*sings*) I am jolly Santa Claus. (*speaks*) That was my starring role. I can't remember anything else, but I remember (*sings*) I am jolly Santa Claus. (*speaks*) I was a fat kid. (*chuckles*) At one point, somebody gave us a piano, but there was never enough money to take lessons and I wasn't driven to teach myself, so the piano sat there and nothing happened. I listened to a lot of music on the radio like the Bell Telephone Hour and the Voice of Firestone, which was bits and pieces of classical music.

When I was 45 or 50, I took piano lessons for six or eight months until I realized I would never be able to play well enough to satisfy myself. I'd been listening to music seriously all of my adult life and I recognized that, yeah, I could make some progress, but I was never going to be able to play the pieces I enjoy listening to. And whatever I was going to play wasn't going to satisfy me. And I think, also, the piano broke. Well, near my 70th birthday I was at a morning aerobics class and next to me is a friend who is a professional musician. We got on the subject of "is there anything you would have done

differently in your life?” I told him that I wish I had studied a musical instrument. He convinced me that I could learn a wind instrument well enough to play with an ensemble in three years. My two favorite instruments were clarinet and trombone. If you play a trombone badly, it sounds bad. If you play a clarinet badly, it hurts! (*chuckles*) I also did some research and found that a good trombone is cheaper than a good clarinet. With the exception of a string trio, I don't think there's a better combination of instruments than three trombones. No combined wind instruments sound as good to me as three trombones – maybe two trombones and a euphonium. So I've been playing trombone for seven years now. My teacher had me try euphonium three years into my lessons. He said that it was the same music, just a matter of which fingers rather than which position. I love the sound of it, but I couldn't play jazz. I suppose I could, but if you walk into a fledgling swing band or jazz band they'd say, “That's an awfully small tuba you've got there!”

The band is my musical outlet. In retirement, you lose focus no matter how many activities you have. I think as retirees go, I rank pretty high in number of activities, but there's no focus. There's no single thing the way work commands your attention. It's not the same amount of time. Now by nine o'clock on Wednesday, my chops are pretty well shot. So it can't be a time consuming focus. I do spend time practicing. I spend more time practicing than I do with the band and it's not nearly as fun because I do it alone. I don't relish practice. I have good practices and bad practices. Today, I had a pretty good practice. Yesterday was an absolute horror show. In retirement, there aren't a lot of ensemble opportunities. I've spent some time drawing. If my wife and I happen to be looking at the same thing, I suppose that's an ensemble. We canoe a lot together, but

we're not even in the same boat.

I'm very proud that I play trombone. It's as if I were 13 or 14 and in the Boy Scouts, I'd make sure my music merit badge showed. If the opportunity presents itself, I don't shirk from making someone aware that I play the trombone. I played with a Retired Men's Club band for a while, but that met on Monday mornings and I would hit rush hour. I played with the American Legion Band, but I gave that up because in order to read the music on the lyre I had to wear reading glasses. When I was marching wearing reading glasses I got dizzy. Summers I play with a town band south of here.

I have difficulty as – I hesitate to think of myself as – a musician. I don't learn as fast as I used to. That's a huge frustration. It's very difficult to concentrate. They say the first thing golfers lose is their putting, because putting is concentration. I think anybody who starts a musical instrument this late in life has that problem. This may be especially so for trombone because we are essentially accompanying most of the time. We'll have phrases that will go along repetitively and then change to a similar pattern. That sort of thing is tough. And memory. When I was young my memory was lousy and now it's just worse. Turning the page! Just turning the page is a massive event. We're doing the *Guys and Dolls* medley, somewhere or other we turn the page and there's a beat four on this page and a beat one on this page. I've written in the notes, the first couple of bars, but it doesn't help.

Senior citizens in my town can audit classes at the college. So a year or two ago I audited a course in music theory. Most of the kids in the class had a musical background. There were maybe a quarter of them had taken piano lessons. At any rate, for the first

week or two, I was the number one kid in the class. Now auditors couldn't participate, but through the questions and the interchange, I knew I was ahead of them. By about the third week the learning curve had turned and by the fifth or sixth week I was just sitting there with my jaw down. I couldn't keep up with those kids.

One year, I gave up New Horizons. I really don't like the three conductor musical chairs. Laura is good. Ron is a lot of fun. I can't follow Sean worth a damn. I know he's young, but this group is expensive and it's like we're paying to train him. Then you've got the whole refreshment thing. Maybe I'm a minority of one, but there's no way to tell; there's no input. If I knew of the 60 of us that everybody really likes to have a refreshment committee, that's fine. I don't particularly like it, but so what? I would be more comfortable if the organization determined those things. So I played with the Corps of Cadets Band for awhile, but that was a bother driving out there so now I'm back here. That's the way it is. This is my band; that's part of it. Given a choice between a lesser director who involved the players in everything and Laura who doesn't involve the players, as I see it, I much prefer Laura. She keeps a tight rein. I hesitate to use the term 'control freak' because that has negative implications. When I was in business, I was the exact opposite so it's probably more noticeable to me than to a lot of people. I'm just kind of loosey goosey.

I feel like I have more of a voice in the Jazz Band. Joe, the director, is essentially one of us. He's first among equals as opposed to "the Man." It's more informal. Joe doesn't exercise the kind of control Laura does, but we have a good time. We're never going to be particularly good, but that's OK, we're enjoying ourselves. In the concert

band you've got the clarinets and flutes over there and the trombones over here; it's like the American League and the National League and we're over there in the corner.

I'm going to keep playing as long as I can, but I want to do it on my own terms. I've spent a lifetime doing what I've been supposed to do or what I had to do. I had this one teacher who wanted me to do his warm-up. I don't want to warm up. I don't give a damn if it's good for me or not, I don't want to do it! This teacher had me go through a list of common songs by ear. We would do the songs in four keys, C, F, B flat, and E flat. I had lots of trouble remembering and it was a source of intense frustration. I told him, "I'm doing music for fun. I'm not a 14 year old progressing toward all-state playing." I need a coach who understands my limitations and, where appropriate, coaxes me into something I might not otherwise want to do. It's like when I was in a portrait drawing class and the teacher said we're going to be using charcoal. I said, "I'm going to use graphite because I don't like the mess of charcoal." He said, "No, you have to use charcoal." I'm sorry, I'm not a kid. It's not like you have to be teaching every medium so the kid learns and at an appropriate time can make a decision. So the teacher wouldn't talk to me for the rest of the class; never paid attention to me.

We're starting a new band in my town. What the hell, they can have a band here, we can have a band there. Intergenerational; kids are invited. Eighth grade to 80. We've got a director lined up with a Laura-like reputation. The council on aging has been talking about it for years. Talk, talk, talk. They didn't do a goddamned thing! So I'm getting a kick out of getting it all going while they're still yakking. The one thing I worry about is that it's going to wind up being way ahead of me. In my summer band, I can play about

60% of what we're doing. But here in this New Horizons band, by the time we get to the concert, I can play everything.

Donna

Donna is a 61-year-old speech pathologist who plays trumpet with the New Horizons concert band and jazz band. She did not have any formal musical training as a child, but played banjo with her family band. She has been playing trumpet for the past eight years. Donna struggles with performance anxiety and works very hard to overcome it. She is a member of a group for New Horizons members with performance anxiety called *Too Late, Can't Wait*. Despite Donna's fear of performing, she participates in multiple performances with New Horizons, the *Too Late* group, and as a musical act in a parade.

Donna's Monologue. I was so glad when this group started. I started the trumpet eight years ago and I needed a place to play. And where does an adult go to do that 4th Grade band music? You have to start with that initial band. A friend of mine had played with a different New Horizons band and this sounded like the group for me. I've been here five years now, and it's become such a big part of my life, especially socially. Laura's got the *We Care* committee going and if someone's got a funeral, someone's ill in the family, we're the ones in the band who will send cards. That started because the group is tight and it's our age. We've had several deaths in the group; spouses, brain tumors, this is the age.

My family is musical; mostly string instruments playing old time Scandinavian music. We would get together with the relatives in North Dakota and they always let anybody who wanted to play along; anybody. So I played a four-stringed banjo in that group. One year we won a contest so we opened for the Minnesota Bluegrass Festival.

Oh, it was so much fun. They had to pack the stage with as many in the family as they could. I was in the back. I didn't get a microphone, but it was so much fun! Then we got to play at the University of Minnesota. The relatives from North Dakota came down and this was a big deal. The family always gets together. After a big meal, you get together and make music. My school experience was not so accepting. You know, I can't sing. I sang with the choir in sixth grade but in seventh grade you had to audition. I didn't make the audition for the junior high choir. I learned that people outside this little family group are not so accepting. They may not want to play with you because you don't play well. So I learned and kind of kept it in the family. I wanted to play a band instrument but I didn't get the musical gene. I always wanted to, but I missed that. I missed that at home.

I've been taking private trumpet lessons for eight years. My trumpet teacher keeps working on my tone. This has been the thing for eight years, and it has gotten better. Change the embouchure, change this change that. We've had about a year where I'm not getting it. What is he driving at? Well, I finally got it. It's devastating to know what other people are hearing when I play. And I thought, maybe I should quit. But what would I do? This is such a big part of my life now. So I decided to take up a different instrument. Our tuba player told me, "Oh, anybody can play tuba. Anybody can play brass." So I did. I went to my lesson and tried playing trombone. The teacher said, "This problem with the embouchure, you're going to hear it whether you play the baritone or the trombone."

Well, I finally realized that I can hear a trumpet player with a good sound and I can hear people with not so good sound, but I wasn't hearing myself. And the teacher said, "You finally hear the problem!" But now I hear it! In fact, just this Tuesday we

really worked and the sound was so much better. When I was thinking I was going to quit, I suffered. I had two nights that were really bad thinking about giving up the friends and giving up a place where they will let you play whether you can play or not. I'm in the back and I still play third or fourth. I try to do my best and I try to play the first note. And if I can't hit the first note I hit the second note. I try to improve my sound and this week I finally got it!

I volunteer at a summer camp for cognitively impaired adults. I've been going there for about five years. These folks have head injuries, Down syndrome, autism. While I'm there I'll pull out my trumpet; I go up on the hill and I practice. Over the years they've said, "Oh, you are getting so much better." They're so encouraging. We do a talent show every year and I get the campers to drum while I play. I usually choke at the talent show, and they know they just have to keep drumming. They've been so encouraging, but this year they weren't. And this year, I didn't choke! We had an 80-year-old woman who was going to dance, wave the flag, and throw Mardi Gras beads into the crowd. Nobody was there at rehearsal, so somebody would go and pick up the beads and we would play again. When it came to the actual playing, she decided to keep them! She threw them in the air and they'd land on the stage and she'd pick them up again rather than throwing them into the crowd. The drummers kept drumming; I stopped playing and went over to get somebody to help throw the beads into the crowd. I went back, I played and I didn't choke at all. Afterward, one of the drummers said, "You stopped." That same person, after I played Amazing Grace told me, "Amazing Grace should be played on the bagpipe." So you see how much fun I get out of this trumpet.

When the lead trumpet player of our jazz band was moving, I helped organize a special event for her at a local jazz club. She was so exuberant and upbeat; we wanted to do something for her. Our band was playing at the club and I had this eight-bar solo. I lost sleep over it and, in fact, it went terrible. But the jazz club was basically empty when we started and none of my relatives, only a couple of my friends were there to hear me blow this solo. The jazz band played two sets there, and we did well, but I was terrified. That's why I'm part of a group called *Too Late, Can't Wait*. A lot of us in the band who are afraid to perform are in this group. We meet about once a month separate from the band. You have to be afraid; you have to shake to be a part of this group. It means "Too late, we're old, it's too late for us." We can't wait until we get over performance anxiety. We've just got to do it. Now we've been meeting about four years. We have one person who is now giving recitals of her own, a soprano, and she attributes that to this group. We perform for each other; solos, duets. And everyone's polite. We clap for each other.

I'm so afraid to play in public, but there's this little parade up north where you can sign up and march for prizes. It's a little parade, they only have one band and it leads things off. So a couple of years ago I signed up, I put on this costume, and I played at the very end. The first year, I was terrible! It was terrible tone, even then I knew it was terrible tone. People would see this gray-haired woman in this costume coming down and they'd clap. Another year I went there with a friend of mine from this New Horizons band. We had a whole act planned. We had this jeep with cans on the side, and we would spit in the spittoons. We came to the grandstand both of us playing trumpet. I was dressed as a groom, she was dressed as a bride and we played *Here Comes the Bride*. We just had

a hoot! The point is, I knew I was afraid to play, but if I put on a costume we could just go down the street playing these simple tunes. It helps to hide behind a costume.

In this band I hide behind posts. We go to the assisted living performances and I'll get myself situated behind a post. The trumpets sit in the back so if you don't have to stand up, it's OK. Jazz band was hard because you have to stand up. Oh, but those assisted living performances are important. I work as a speech pathologist in nursing homes so I know what it means to these people. I know they have their budgets and to have free entertainment means so much. I remember our very first performance. The woman who was the bride in the parade with me, we had only known each other a few months. I mostly didn't play and she cried during the performance. We were in the back. She was crying and I was blowing a few notes. That was something.

To be in this New Horizons group, you have to admit you're not so good. And, you know, some of the people in New Horizons get so good they move on to other community bands. Then there are the people who are good but don't have time to practice. The rest of us are still here. But what a place! I mean, our first trumpet is in jazz band now; she only picked up the trumpet three years ago. She came into our *Too Late, Can't Wait* group and now she's first trumpet. So I'll keep practicing and hope that it's going to get better.

Gilla

Gilla is a high school and college math instructor. At 47 years of age, she is one of the youngest members of this New Horizons group. Gilla was born and raised in Hungary. Music was a mandatory subject for her through 12 years of education, however, due to school policies, she was not selected to participate in the instrumental music program. Gilla's children attend school in the host district of this New Horizons program. She has been a strong supporter of the school music program and is now an enthusiastic advocate for New Horizons.

Gilla's Monologue. I always wanted to play an instrument, but I could not do that as a child because you have to take an entrance exam to go to music school in Hungary. The government ran the music schools. If you got accepted, then it was free. But only talented kids were accepted and I wasn't deemed talented enough. So the only thing that was left for me was chorus. In elementary school, which is kindergarten through grade eight in Hungary, I was in chorus through the upper grades and I loved it! So then I went to high school and we sang a lot of Kodály. I showed up at chorus and my music teacher said that I was tone deaf and I cannot stay. So that was it. I had music class for 12 years because it was mandatory, but I could not participate in a group.

Laura started the New Horizons band and I was afraid to join at first. My son played clarinet with her and he stayed with it right through 12th Grade. He was my first teacher! He had so much fun with clarinet. The chemistry teacher at the school where I teach is in the band and I thought if he could do it, I could do it, too! I went to the high school band director and asked him what instrument he thought I should play. He said,

“Smile at me” and I did. Then he said, “You have an overbite. Play the clarinet.” Now I am obsessed with the clarinet. I love it!

As it turned out, I am far from tone deaf! I was with the band for about a half a year when we did a performance at a nursing home. Laura said that anyone who wants to play something should play, even beginners to show how far you got in a short time. I chose to play a solo, some Hungarian folk songs, because they are dear to my heart. So after I played, the piano accompanist comes to me and says, “Do you know what you did?” And I said, “No. What did I do?” And she said, “Well, that piano was horrendously out of tune and you matched it with your clarinet!” I visited Hungary this February and I went to my high school. The music teacher was still there. She was actually much younger than I thought she was, she might have only been in her twenties then. I felt like going up there and saying, “You know what? I am far from tone deaf!”

Sometimes, if I am in a bad mood or stressed, I pick the clarinet up just to play for myself. Not to practice; I just pick out something that’s nice and soothing and play it. I really love my instrument. But it is so different to be part of something big like the group. It is interesting how the partnerships and teamwork are so obvious when we play in this group. It is wonderful to be a part of something bigger. We have become sort of a family. We have started to care for each other. When somebody’s husband dies or somebody’s husband is sick or when parents die, when children are born or when people move away. Mark had a heart transplant last year and we were all worried for him and sending him best wishes. I made many friendships. I never thought in my forties I would find new friends, and I did. Laura is definitely a new friend. I knew her as a colleague, and I knew

her as a parent, and now as a student, and in the midst of it we became friends. It is such a joy to make these new friendships and be with people who are crazy about the same thing you are crazy about.

Last summer I went to the band camp. It was nice to meet people from other sections of our band and also from other bands. Our band members were always sitting with other people. We made some other friendships with clarinet players and non-clarinet players. Honestly, on a scale from one to ten that camp was a twenty! It just blew me away.

Rhythms are a bit difficult for me. My fingers aren't just moving fast enough. I don't know if it is an age thing or just a beginner's thing. Probably it's a beginner thing. I'm going to go for that. I'm actually a young member in this group. I'm 47. I don't think there are many younger than me in the band. The string group has some younger people, but not the band. Initially, there were some music theory challenges, too, because I grew up in a different system. I grew up with solfège. Now, of course, in retrospect, that means a lot more to me. Now I know when the teacher says that the do is on the second line, that means it is a G scale, so there must be an F sharp in it. I had to put that together as an adult. We started music education very early in Hungary. We started in first grade. We learned to read music the same time we learned to read letters. And we learned to read music with the Kodály hand signals. So I remember my first grade teacher standing in front of us and doing these things that we had to sing about with the names.

My daughter plays violin. I see her going through some of the same struggles I do. She struggles with the rhythm. I struggle with the rhythm. She struggles with the

scales. I struggle with the scales. We struggle with the same thing; not with the scales as how they go, but with the smoothness of being able to play. We struggle with the same things. I think my interest is different as an adult. Adults tend to be more perfectionists and more upset with themselves if they can't do something. Now is that true for each of us? I don't know. My daughter doesn't always hear that she is wrong. I don't understand that she cannot hear that her fingers are in the wrong spot. How can you not hear how off you are and not move your finger? And I just wonder how she can truly not hear it. And that's when somebody stupid goes and calls you tone deaf and know that ears are just not tuned enough.

It's a learned thing. I learned it, so that's a huge thing for me. One of the biggest benefits of doing this band is how it has enriched my life. I listen to music so differently now. My daughter and I listen to the classical music station on the way to school and on the way back home from school. I talk to her about it. I say, "Listen. Do you hear how the first violin and the second violin play a different tune? How many violins do you hear? Do you hear the bassoon playing on the off beats?" All these things are taught to us, especially on those Mondays when Laura has these listening exercises. I found that I am hearing all these things in new pieces of music that I hadn't heard before. It has changed my whole experience of listening to music. So I'm sharing that now with my daughter. I guess I can't step out of my role as a teacher.

I'm conscious of being a teacher when I play, too. When I see Laura or Ron or Sean up there, I always watch them and how they are as teachers. I just can't set it aside from what I do. I am amazed by what wonderful teachers they are. I like working with

the three conductors. They all have different strengths and weaknesses and they all emphasize different things. I learn a lot from each of them. One way they work differently is rhythm. Ron will say, “Nah, don’t count, just feel it. Go with the groove.” And Laura says, “Count, count, count! The beat has to be your buddy all the time. One e and a, two e and a!” And then comes Sean who uses the “Du ta de tas.” Whenever there are hard rhythms, I go back to what I grew up with. “Ta ti ta ta ta ti ta.” In the beginning it was hard for me using a different theory system. Sometimes Sean will use solfège and I will say, “You’re speaking my language now!” When he talks about do-mi-sol, he has to translate for the band to 1-3-5. But for me, the do-me-sol is just so much more meaningful. And it helped me with scales because I know I had to have the whole-whole-half-whole-whole-half. It comes from solfège for me.

Sometimes I don’t have time to practice because I am so busy as a high school math teacher and adjunct professor at the university. But I am the biggest user of SmartMusic! If there is something that we play that is in SmartMusic, I can slow it down; I can listen to what my part should sound like. By the time we get to the concert I can play it perfectly. I started the sight reading at Level Three, but I started the rhythm exercises from the very beginning. I told Fran about it and she is using the program now, too. She and I play duets together and have become much better players though that. We bring out the best in each other. We really listen to each other. We both learned a lot of sight reading through this.

Playing the clarinet has helped me as a teacher. It has enriched my analogy toolbox. Besides that, I see the geometry, and the math and the music and I’m very

interested in the mixture of the two. There are enough musicians in my class that I can explain that the A being 440 and the octave above is 880 and the octave below is 220 is a base to understand logarithms. There was a student in my Pre-Calculus class, amazing musician, he's at the Eastman School now. He was having difficulty understanding the division of fractions. I told him to think of subdividing beats in a measure and he totally got it. I'm taking an online course right now and I'm picking up a lot of stuff to how it's connected to sinusoidal functions and Euclidian rhythms and Euclidian rhythm necklaces. It's really cool stuff.

I talked about the biggest benefits as far as music goes, that it changed my listening. Here is a really interesting part: It's not just music. Playing music tuned my ears to hear everything better. For example, in my classroom, there are six groups. Six table groups spread around. The other day I was sitting at my desk taking attendance. I gave them a problem to solve while I was taking attendance. I heard all six conversations at once! That's a big deal as an English language learner. That's what I thought were the last remnants of me not being a native speaker that when so many people talk, I have a hard time making it out. That's what music helped me do.

Playing music helped me to do that, besides making me much happier. You know the experience of leaving a rehearsal whether it's Monday when we work on the small things or just the experience of playing here. It's just a high. I cannot sleep when I go home on Wednesday nights. The music is playing in my ears. It is just a high like I had caffeine or I was on drugs or something. People take drugs to achieve that high. It's cheaper than therapy. When I tell people I do this, they say, "Oh, you must be great!" But

no. I'm not good at this, but that doesn't matter. Playing music has helped me through some difficult times because of the happiness it brings. To be a part of this is amazing.

Irene

Irene is 62 years old and plays flute with the New Horizons Band and Orchestra. She played flute consistently through elementary school, high school, and college. After several years away from the instrument, she returned to playing with this New Horizons group. She has since gone on to play in a community summer band and a small woodwind ensemble.

Irene's Monologue. I played flute in band from fourth grade all the way through college. I've always enjoyed it. It was a big thing for me at the time. I was never the best, I was never the worst. I was kind of the kid in the middle. When I was in elementary school you could start a band instrument in fourth grade. They gave us lessons in school. I started out with my hundred-dollar Selmer Bundy flute! It got to be a big thing when half way through fourth grade you could join the elementary ensemble, which was fourth, fifth, and sixth grade because you got to ride the high school bus. That was very exciting. I had a different teacher when I went to junior high then I had my elementary teacher again at the high school. He was locally known as quite a character. It was a very supportive program.

It was a small town and I had a lot of friends. There were only 600 kids in my high school. We had a 60-piece band. We had a lot of band kids in my class. There were 45 in the band when we came in and 45 the year we left. My cohort went through and there were a lot of us. The music director would have loved to have an orchestra. He was much more of a concert-focused guy, so we didn't do much marching. He always complained when we had to march. We played some pretty decent repertoire that we

didn't really pull off but it was really challenging. I joined the band when I went to college and played a lot of the same stuff I played in high school. I made some friends in the college band, but I didn't know everyone. A couple of years ago, the community access television did a story on New Horizons and they asked us if we had any pictures of ourselves as young musicians. I found an old concert program and discovered that I played with one of our New Horizons trombonists when we were in college. He played trombone, I played flute and never the twain shall meet.

And, of course, you get out of college and there's nowhere to go, nobody to play with. When my kids were younger and taking music lessons, sometimes I would play with them a little. Then they got to middle school and it wasn't cool to play with mom anymore. I was also getting to the point where I couldn't sight read their music anymore! I saw in the paper that Laura was starting this group up. I was really excited and went to the first organizational meeting.

We had a pretty good crowd at that first rehearsal. Everyone came in and was a little nervous trying to figure out if we could still play after all this time. They're all really interesting people I never would have met if not for this band. I've made a lot of good friends. I enjoy playing with a group. There's a whole different vibe in playing with a group rather than playing by yourself. I like to play with people; it's much more fun. I'm more likely to practice rather than pulling out old music and playing the same things over and over. We've put together a woodwind ensemble. There are six of us: two flutes, two clarinets, an oboe, and a bassoon. We get together separately from the band. I'm really close to those people. They all really interesting people I never would have met,

even people here in town. One person I had met before because our kids were in the same grade. The other four I had never met before.

Except for stiff fingers, I find it easier to play now than when I was in school. I think my approach to music has matured. There are things I understand now about music that I didn't even understand in college, just about how it all fits together and how it goes. I'm pretty pleased with how much I remembered, how much it comes back, and how much I understand. I like that it's a less competitive environment here with the whole "your best is good enough" as opposed to high school and college when you had to compete to see who gets to sit in what seat. You are more accountable to yourself; it's not like I have to be better than you or you are a lot better than me. We're all here together having fun.

People take it seriously in a different way. As adults, Sean, Ron, and Laura are always saying at concerts to go out and have fun. It's not that different from rehearsal. Go out and have fun. There's a lot less tension, there's a lot more ability to relax. I enjoy having these three conductors in the group. They all have different points of view and you pick up something new from each person. It's a good contrast; they're three wildly different personalities. You should have seen Sean when he first started. He was very shy and very tentative and it took him about a year or even a little more to warm up to us. Now he gets up there and he's confident, he runs the group, it's been wonderful to see. All of us moms are so excited to see this young kid come into his own as a conductor. Laura is the master teacher of the three, and I know Ron gigged around a lot and has a lot more performance experience. I imagine it's a bit different for them teaching us. Some of

the people are taking private lessons and some of them aren't. Some of them are beginners are some of them aren't. The clarinets are pretty intense and they all want to play everything. They get very frustrated when they can't get something and they make it known. They're very verbal about that. But that lets the whole group play music that's a little harder.

I was thrilled that we are doing the Holst Suite this semester. I did it in high school and again in college. We actually did a dumbed-down version of it a few years ago. I remember being really frustrated because I wanted to do the real thing and this was *so* not the real thing. It's actually harder to play a dumbed-down piece if you know the real thing. Once we read through a really bad arrangement of *Pictures at an Exhibition*. We all thought it was awful and they collected it back again. Now that the group has been going for a few years we have enough people in the group who are pushing for a challenge. Laura may be a victim of her own success because she originally figured that a lot of people would play for a couple of years then move on to another, more challenging group. But people don't want to leave! It's not an auditioned group, it's a relaxed atmosphere, it's not competitive, and everyone has made so many friendships. It's a good problem to have.

A while back, Norm, from our clarinet section, and I went to see a concert of a summer band that Bob, one of our trombone players, plays in. We had a good time at the concert and I thought, "I can do this!" I think five or six of us will be playing with the group this summer. They play much higher-level music, but it's a very relaxed atmosphere and also very friendly. I absolutely wouldn't have been able to join this

summer band if I hadn't been a part of New Horizons first.

We've had a lot of interesting performances. I remember one of the first trips we took to a nursing home. The mother-in-law of a trumpet player in the band was in this place and she had been non-verbal. But we could see that she was trying to sing along with *God Bless America*. That kind of thing is great. We did a parade. In high school we did some parades, but this was much less formal. The biggest issue everyone seemed to have was making their glasses work with their marching lyres. I had to tape the flipping thing to the lyre because I had to get it off center to get it the right distance. I couldn't clip it through the little thing in the middle that's supposed to hold it. I had to duct tape it to hold it in place so I could see the music.

This year I get to play with the orchestra. It's funny because I have two kids who are string players. I've been a string mom. It's different because I hear differently; it's really hard. I'm struggling with intonation because I can't hear the violins. I'm playing high so I'm cutting through everything and I can't really hear them because I'm behind them. I can hear the other flute player next to me. She's in the woodwind ensemble I play with so we're used to playing with each other. She has a better ear than I do so if I can match her pitch I'm in pretty good shape.

You know, I feel more like a musician because of the non-competitive nature of this group. When you play in high school and in college, there's a fairly narrow range of ability. Here, it's much wider. There's a lot more scope for finding your place and feeling good about what you do and not feeling nervous when you go to play. I think some of the less experienced players still get nervous before a concert. I remember being in

elementary school band. The director told us, “If you make a mistake at the concert, don’t panic, because then people will know you made a mistake.” That’s something adults need to be told, too. I like what Ron told us, “I’d rather hear a beautiful wrong note and an ugly right note.”

Ken

At 83 years old, Ken is one of the older members of this New Horizons group. He played clarinet in school but gave it up after a short time. He joined New Horizons due to the encouragement of his son who at the time was a trombone player with the group. After a 63-year absence from the instrument, Ken has become a dedicated band member who strives to improve.

Ken's Monologue. When I was young, my parents wanted me to do something with music. I took piano lessons for awhile, but I didn't practice. I told my parents that if I'm going to do music then I wanted to be like Benny Goodman; so we got a clarinet. No one told me that Benny Goodman practiced all the time! I didn't think much of practice. I was really into sports. I would spend 5 minutes on the football field before I would spend 30 seconds on the clarinet, but I played for a while. I played in a town band that included my brother, who was about a junior in high school, and my mother, and a lot of other people. We played for a Gilbert and Sullivan performance at the high school. We were at a very low level of playing but didn't know it. When I was a little kid, if I didn't practice, it was a good day. Now if I don't practice, it's a bad day. I gave up the clarinet and didn't pick it up again for 63 years. It was my son who dragged me into it.

My son started playing trombone with this band. He's since moved on to two other bands, but I had made a comment that I had played the clarinet when I was very young and kind of wished I had gone back. Once I said that, I was caught. The next thing I knew, he had rented me a clarinet and signed the thing as if he were the parent of a kid promising that I would practice and all that. He called my bluff. I thought I could play, I

really did. I knew two scales. I thought I knew all about the clarinet. I had played it for three years without practicing much at all when I was real young. So he got me into the band and we had a good-sized beginner group at the time, which was great. I was ahead of the others because I had the fingering a bit. But I didn't know how much I didn't know about music. Every day I find out more that I don't know. It's an amazing field.

When I retired, my wife told me I either had to get out of the house or we were going to divorce. I found volunteering very quickly, but this band was something that filled out what I needed in my life. It's kind of a social thing. There are four of us who play clarinet together and meet outside of rehearsals. We get along well and we have a good time. We celebrate each other's birthdays and things like that. In the whole band, our clarinet section ranges from not too good to very good. I'm kind of in the bottom half of that group. I'm not dismal or anything; I keep saying, my best is good enough and I plug along. I hold on to that motto for dear life!

Right now my biggest problem is damned notes; all that fingering for the notes. I have an awful time with that. The challenge is always there. My hands seem much slower. I don't know if it's age or if I'm at a level of development where that's what happens anyway. I'm taking lessons, more than every other week but less than once a week. I have pretty good control over the other parts of my life, but I don't have good control over music. Everything is new, difficult, tricky. As soon as I learn something, I immediately learn there are exceptions here, here, and here. What you think is right; suddenly a note has to be played with your left hand not your right hand. My mind isn't set up to do that; I find that very difficult.

Last spring we had a vote to decide what Broadway medley we would play this semester. I voted for *Guys and Dolls*. I love *Guys and Dolls*, and I was appalled to find out it's almost unplayable for me! I always want to be playing the melody because I know the words to every song in the play. There are quick transitions, tricky combinations of notes in lots of places, and I'm almost never playing the melody. I find that frustrating. Fortunately in every section we seem to have a couple of good players who can carry an awful lot. And it helps, not just having them play, but it helps the rest of us. I have to keep reminding myself that if you can't play a part, your best is good enough. But I swear the real saying is, "Your best is good enough, but you'd better be better tomorrow!" I believe that firmly.

Our directors are a good bunch. Whenever Ron gets up there, you know you're going to have a number of laughs and you're going to accomplish a lot. The other night we were rehearsing the Holst piece and I noticed that some of our music was in 4/4 and some was in 2/2, so I asked Ron about it. He said, "It's in ballerina time. Tutu!" Then he started dancing around while conducting. Right after that, he got back down to business and had us write letters in the music to find our way around better. Sean's going to drive you crazy, and Laura's going to want more than you can give. I think it's much more fun than it would be with one person all night long, although I know that's what most bands do. Some people can't wait for one or the other or the third to be there. I just love the difference. I don't care which one of them it is. Give me a change every third of the meeting and that's fine.

Sometimes we perform at assisted living homes. Those range from very

disturbing to great. At a couple of them I've seen some pretty sick people, but they seem to appreciate us. And there's one place, I don't know the names of the places, I just go where I'm told to go. But that one place you go to and everything brightens up when you walk in. I've enjoyed doing it. It's different. You can have an audience that is either out of it and doesn't know what you're doing or with it and very excited about you being there. Whereas when you do the big concerts, it's the relatives, you know them all and they're going to cheer no matter what you do. I think it's kind of nice to do the various things.

I was lucky to start when I did. We had about twelve people in our beginning group and that made it easy. You weren't the incompetent sitting in the corner. You were with the group and it made it much easier to progress. Now it's harder because we've combined into one group. I've looked on the computer and checked the size of groups over the country. We're big, we're awfully big. It tells you what was waiting here. There were a lot of people who wanted something. Well now, there are people who want something and a lot of them have gotten something. Last year we had a group of a dozen novices. They started playing a song. It was a Welsh song, I don't know what it's called. They started playing it and sounded like beginners. Then Laura had the whole band come in and play the next verse with them, and it was kind of moving to see the change and realize we had been those beginners and now this is what we could do.

Seven years ago, when we first started playing, we squeaked. I can remember that if I squeaked I always looked at the person next to me. (*laughs*) We were playing really elementary music but we thought it was kind of difficult. I've seen a lot of improvement.

If I go back to that music I thought was difficult, it's not so difficult now. But I'm never good enough. I'm never what I want to be and I don't think I ever will be. But I'm having a lot of fun trying to get there. And when you have something you couldn't play, something difficult you just can't get, and suddenly you get it. It's like the door opening and the sun shines in. It's kind of nice.

Scene Two: The December Concert

After a semester of preparation, the band, swing band, and string ensemble arrive at performance day. The concert is held on a Saturday afternoon in the middle school auditorium, and between 150 and 200 audience members already have arrived. Most of the audience consists of family members of the musicians. As the swing band takes the stage, most of the other band members take seats in the left side of the theater to listen to the performance.

The member-led swing band opens with Gershwin's *Summertime* followed by Ellington's *It Don't Mean a Thing*. Their playing is energetic and the audience is very engaged in the performance. The band closes with an ambitious arrangement of Chicago's *Make Me Smile*. Following the piece, the swing band receives enthusiastic applause, and the musicians stand and bow in unison. A member of the saxophone section motions to acknowledge their member/leader. The member/leader seems a bit embarrassed to receive individual attention and responds by calling for an additional group bow.

After a brief intermission, the string ensemble sets up. The ensemble opens with an arrangement of Ode to Joy. Following that piece, Wendy addresses the audience to note the growth in the string program over the past year. With pride, she acknowledges the six members of the group who have been playing their instruments for less than eight months. Three of these beginners sit out during the performance of the third movement of Avison's *Concerto in E Minor*. Many of the band members in the audience are anticipating their upcoming performance and choose to stand rather than sit to watch the

rest of the performance.

Several wind players join the strings for an arrangement of J. S. Bach's *Wachet auf, ruft uns die Stimme*. Laura, just moments from taking the podium to lead the band, fills in for the missing timpanist. Sections of the auditorium start to glow as family members take out cell phones to take pictures and video of their loved ones. At the conclusion of the performance, a young adult audience member vigorously waves to the ensemble. The scene is reminiscent of a parent waving to a child at a school concert or dance recital; however, given the ages of the waving audience member and the performers onstage, it is likely that the roles of parent and child are reversed in this scenario.

During the next intermission, the band members exit the auditorium to take the stage and the string players take the seats vacated by the band members. There is a casual feeling to the concert that seems to put both the performers and the audience at ease. A group of young children sit together with coloring books as other audience members strike up conversations. Over 70 musicians finally arrive at their onstage positions and Laura steps up to the podium.

Rather than starting immediately by performing the opening piece, *Beguine for Flutes* by Eric Osterling, Laura takes a moment to give the audience a mini lesson on how a beguine works. She instructs the percussion to play their parts one at a time to demonstrate the rhythmic groundwork for the selection. Following this brief demonstration, the band performs the piece successfully. The successful performance of the first selection seems to give the band a sense of confidence as several players sit a bit

taller in their seats as they continue the program.

Ron takes the baton next to introduce the third movement of the Holst suite. He presents it as a preview of coming attractions as the group has planned to program the entire suite for the upcoming spring semester. While much time was spent on this piece, the opening is not as strong as it has been in past rehearsals. The clarinets sound a bit thin and a few accidentals are missed. As the movement progresses, the band seems to regain its confidence and play more effectively. The notorious “don’t slow down” section is played at a consistent tempo. After a rough start, the Holst finishes triumphantly.

Sean takes the podium next. Like Laura and Ron before him, he takes a moment to introduce his piece. He points out that the melody of *Amazing Grace* very simply uses the notes of the pentatonic scale. There is the sense of another sigh of relief after having performed the Holst suite. The band is much more relaxed. *Amazing Grace* is performed lyrically, beautifully, and emotionally. Sean’s conducting is minimalist, yet the band is totally focused.

Ron returns to the podium and explains to the audience that Holsinger’s *Cluster Fluster Bluster March* features clusters of notes with no tonal center. He has the band demonstrate by playing one of the tone clusters. Laura joins the percussion section once again to fill in for a missing member.

There is a subtle sense of tension as the band prepares to play the medley from *Guys and Dolls*. Recent rehearsals of the piece have been rough, particularly in the transitions. Laura takes the podium and addresses the audience saying, “If you hear a tone cluster in this next one, it’s a mistake. But our motto here is ‘Your best is good enough.’”

How many of you have made a mistake today?” Slowly, nearly every single hand of the band members rises. The audience and the band chuckle together. Laura then thrusts her hand into the air and declares, “Me, too!” The effect is astonishing; nearly every member of the band is now smiling just before beginning the piece.

The medley starts well. The balance is good and the transitions are performed well. Early into the piece, Laura drops her baton. She immediately transitions to conducting bare handed and literally doesn't miss a beat. This seems to have heightened the focus of the band. Knowing that Laura has had to make a major adjustment in her communication with the ensemble, they lock on to each of her instructions. Transitions that were problematic in recent rehearsals are executed very well. The medley has its finest performance of the semester.

Prior to the final piece, Laura takes a moment to talk about the band members. In particular, she highlights one of the most significant factors of diversity in the group. First, she highlights the beginners by asking those who have started playing their instrument in the past five years to raise their hands. The hands of many band members are raised. Next, she highlights those who have returned to their instruments after a lengthy time away from playing. She asks those returning after 20 to 30 years to raise their hands. Many hands are raised. She asks those returning after 40 years to raise their hands. More hands are raised. Lastly, she asks those returning after 50 to 60 years to raise their hands. More hands are raised and the audience responds with loud applause.

The concert concludes with the members of the string ensemble joining the band for a performance of *God Bless America*. All of the conductors come on stage for a

curtain call as ensemble members present flowers to each of the conductors. Laura invites the audience to join the musicians in the cafeteria for a reception and snacks. The room is filled with smiling people. As the musicians exit the auditorium, many are talking about the performance. One member is overheard talking about moving out of New England and moving to North Carolina. She is hopeful to find another New Horizons ensemble to join in her new community. After one post-concert meeting that was largely reflective and social in nature, this New Horizons group took a break of several weeks to mark the change of semesters. In January, they reconvened with new repertoire and started the process over again.

CHAPTER FIVE: CROSS-CASE ANALYSIS

Introduction

This chapter will present a cross-case analysis of the six participants featured in the previous chapter's monologues. I engaged in a second cycle of coding as a means to investigate the stories of these adult music learners through the lens of Self-Determination Theory and basic psychological needs. Three themes emerged: First, *Autonomy* discusses the nature of autonomous extrinsic motivation and the autonomy support demonstrated by the New Horizons staff. Second, *Perceived Lack of Competence* relates the stories of the participants as they discussed their struggles and triumphs, past and present, as musicians. This theme incorporates the physical and intellectual challenges perceived by the participants to be barriers to the acquisition of competence as well as the ability these adult music learners have to accept their limitations and embrace the New Horizons motto of *Your Best is Good Enough*. The third theme, one of *Relatedness*, explores the personal relationships that connect to participation in the New Horizons group through the conductors, friends, family, and community.

Autonomy

Performance in a music ensemble historically has been perceived as coercive because it is fully under the direction of a conductor. Writing about conductors, Wis (2007) confirmed, "Coercion is so much a part of our conductor heritage that we rarely stop to question it" (p. 108). Controlling behaviors are known to undermine human motivation, and especially to undermine a sense of autonomy and a sense competence in a creative endeavor (Niemic & Ryan, 2009). So, when considering the human need for

autonomy in the context of a music ensemble, the question must be raised about why an adult would continue to volunteer for the activity if his or her motivation to participate was not intrinsic.

To address the question in the context of SDT requires exploration of the central place of autonomy. Researchers propose “that extrinsic motivation can vary greatly to the degree to which it is autonomous” (Ryan and Deci, 2000). A subtheory of SDT, Organismic Integration Theory (OIT), presents a continuum of extrinsic motivation ranging from least to most autonomous. *Identified regulation* and *integrated regulation* are the most autonomous forms of extrinsic motivation in OIT. These types of extrinsic motivations move beyond the simple desire for a reward or avoidance of a punishment. With identified regulation, an individual identifies underlying values of behaviors, typically behaviors that have made him or her sense competence and relatedness or social reinforcement. With integrated regulation, the individual is still regulated externally, but the values underlying the behavior are brought into congruence with other aspects of the self. Observations of integrated regulation, in fact, may be mistaken for intrinsic motivation (Ryan & Deci, 2000; Vallerand & Ratelle, 2002). “Both identified regulation and integrated regulation are perceived as emanating from, and congruent with, the self” (Niemic & Ryan, 2009, p. 138).

Among the New Horizon’s participants interviewed, Bob told a story that can serve as an illustration about autonomy. Because he believed that he didn’t have a voice in the ensemble, Bob left the New Horizons group for a year. Being away from New Horizons gave him a different perspective:

Given a choice between a lesser director who involved the players in everything and Laura who doesn't involve the players, as I see it, I much prefer Laura. She keeps a tight rein. I hesitate to use the term 'control freak' because that has negative implications.

Although Bob preferred to have more of a voice in how the New Horizons ensemble operated, he endorsed the values of music behaviors that Laura expected. This did not mean that Bob gave up his autonomy, because in SDT, “autonomy is not defined by the absence of external influences, but rather by one’s assent to such influences or inputs. Autonomy is thus not equivalent to independence” (Ryan & Deci, 2006, p. 1561). Bob implied in his story that he perceived himself as more competent under Laura’s direction than he did when he was performing in a different ensemble. He might have perceived the entire New Horizons ensemble as more competent than the other ensemble in which he took part. According to Niemiec and Ryan (2009), autonomy and competence are closely associated, and both must be satisfied in order to maintain motivation.

The values that Laura established as leader of New Horizons were congruent with Alice’s values and strategies for successful aging. Alice stated, “As an aging person you have to keep moving. You have to keep moving physically. You have to keep moving mentally. This [New Horizons] is one of those ways to keep moving mentally.” In light of this congruence, it is reasonable to suggest that Alice experienced highly autonomous motivation in the context of the New Horizons ensemble. Speaking about the community service performances at nursing homes, however, Alice commented, “They’re very meaningful to Laura. That’s very important to Laura.” By making the statement in this

manner, Alice did not state that the performances were meaningful to her or congruent with her own values; yet, because she identified with Laura's values generally, she willingly participated in the nursing home performances. Donna indicated a similar sentiment when talking about the ensemble's outreach to members in need. She stated, "Laura's got the *We Care* committee going." This might be perceived as a subtle indication that Donna identified with Laura's values, but she did not necessarily internalize them in this situation. In contrast, Donna's opinion of nursing home performances was quite personal. She said, "I work as a speech pathologist in nursing homes so I know what it means to these people." This situation provides an example of integrated regulation, the most autonomous form of extrinsic motivation in which "the choice underlying behavior is in harmony with other structures within the self" (Vallerand & Ratelle, 2002, p. 43).

Not only do Alice's and Donna's cases show how needs for autonomy can be met under externally-regulated circumstances, they also demonstrate how autonomy is connected to competence and relatedness. Throughout Alice's conversations, she did not necessarily admit to feeling musically competent, yet other needs for competence were met in the ensemble because she sensed that performing music kept her physically agile and mentally sharp—she had a sense of mastery in those areas of her life. Niemiec and Ryan (2009) claimed that satisfaction of the need for relatedness helped to facilitate the process of internalization. Through her affiliation with New Horizons, Donna learned that she and Laura shared a high degree of empathy for senior adults who live in nursing homes, who may feel isolated and even marginalized from their communities. Not only

did participation in New Horizons outreach performances allow Donna to maintain a sense of relatedness with those seniors, it also gave her a sense of relatedness with Laura.

Autonomy Support

Bob, Alice, and Donna provided examples of the autonomous extrinsic motivation that kept New Horizons members voluntarily participating in the ensemble.

Internalization of extrinsic motivation is necessary for psychological well-being, and human beings are more likely to have internalized extrinsic motivation when they learn in autonomy-supportive environments. Reeve and Jang (2006) called autonomy support “the interpersonal behavior one person provides to involve and nurture another person’s internally focused, volitional intentions to act” (p. 210). If New Horizons members returned week after week to participate in the ensemble, and if they felt enabled to create additional opportunities to play, it is reasonable to assume that they must have sense autonomy support from Laura and her colleagues.

One of the most common instances of autonomy support is “maximizing perceptions of voice and choice” (Niemic & Ryan, 2009, p. 139), and Laura frequently gave the ensemble members a voice in repertoire selection. Ken recalled, “Last spring we had a vote to decide what Broadway medley we would play this semester. I voted for *Guys and Dolls*. I love *Guys and Dolls*, and I was appalled to find out it’s almost unplayable for me!” Although he ended up frustrated that he had selected a piece that most participants found difficult, Ken was delighted that he could participate in the decision-making process.

Describing a lighter moment in rehearsal, Ken related how Ron quickly responded

to his question about the time signature of a piece. Ron's response of "tutu time" incited laughter from the ensemble, but was also evidence of autonomy-supportive behavior. Reeve, Bolt, and Cai (1999) described autonomy supportive teachers as those who listened more, encouraged student initiative, and replied to questions. Ron's quick response to the question displays encouragement for Ken taking the initiative to ask a question publically. Ron's enthusiastic and humorous response drew greater attention to the answer as he exaggerated his two-beat conducting pattern by dancing, allowing the whole band to benefit from the exchange.

There is evidence in Donna's monologue that lessons with her private trumpet instructor were not autonomy-supportive. To provide autonomy support, an instructor "downplays evaluation and emphasizes students' effectance, thus providing relevant information on how to master the tasks at hand" (Niemic & Ryan, 2009, p. 139). Donna experienced frustration for years over her inability to improve her tone. She explained that her trumpet teacher asked her to "change this, change that" until finally she decided to give up the trumpet and start playing the trombone. Her teacher informed her that her embouchure problem would be present irrespective of the brass instrument she attempted to play. Donna perceived that her teacher's feedback only helped her recognize the problem; it did not give her a path toward mastery of her embouchure and therefore her tone quality.

Alice's perception of Ben, the New Horizons percussion instructor, indicated her perception of autonomy support: "We would be muddling in the dark like blind people without him. He helps with those hard things. He's very organized and he'll have all the

assignments and the instruments in place for us,” Alice stated. According to Reeve (2002), autonomy-supportive instructors distinguish themselves with “empathy and perspective-taking” (p. 186). Ben provided scaffolding that helped the percussionists remain organized and fulfill their unique role as players of multiple instruments in rehearsals and performances. This was a way of interacting empathetically. Ben acknowledged that organizing and assigning all of the instruments could be challenging, particularly for novice players, and he stepped in to play if an extra pair of hands was needed.

As a founding member of this New Horizons group, Irene related that Laura envisioned the ensemble as an entry point—a place where adults could gain comfort in performing on their instruments, play for a few years, and then move on to more challenging community ensembles. The stories of Ken and Alice suggest that the New Horizons environment was generally autonomy supportive, which had raised participants’ sense of competence and their sense of relatedness to one another, as well as to their conductors. But as Irene noted, “People don’t want to leave.” Rather than “graduate” from the group, participants chose to stay with this New Horizons ensemble and work toward raising its level of success.

Perceived Lack of Competence

The heading of this section is not meant to imply that Alice, Bob, Donna, Gilla, Irene, and Ken are incompetent musicians. On the contrary, each related positive experiences in which they had exhibited musical competence; I witnessed each of them performing in a very successful concert. The monologues developed for the previous chapter, however, revealed that their sense of competence as New Horizons members, and as musicians in general, was defined primarily by their experiences of lacking competence. For instance, Alice said of her experience as a percussionist, “I could play the snare, but I just don’t feel that I’m good enough.” Similarly Donna exclaimed, “It’s devastating to know what other people are hearing when I play” about her tone quality on trumpet. Irene cast herself into a pool of mediocrity, declaring, “I was never the best. I was never the worst,” and Ken lamented, “I’m never good enough. I’m never what I want to be and I don’t think I ever will be.”

Participants often expressed lack of competence as a struggle that interfered with achieving specific musical skills. For instance, Gilla and Alice both mentioned having difficulty with rhythm. Donna spoke often of her ongoing struggle to achieve a good tone. Of the six participants, Irene had the most playing experience prior to joining New Horizons, yet she experienced a lack of competence when playing with an orchestra for the first time. She noted, “I’m struggling with intonation because I can’t hear the violins.” Ken was particularly frustrated about the lack of competence he was experiencing playing the *Guys and Dolls* medley: “There are quick transitions, tricky combinations of notes in lots of places, and I’m almost never playing the melody. I find that frustrating.”

Niemiec and Ryan (2009) define the need for competence as “the experience of behavior as effectively enacted” (p. 135), so to the extent that these participants feel ineffective with specific aspects of musicianship, they indeed lack a sense of competence. To have the ability to express one’s shortcomings in rhythm, tone, intonation, or alternate fingerings for specific pitches, however, also indicates an awareness of the qualities that are important to a musician—qualities towards which participants were striving. Their stories often gave a false impression of the musical efficacy they had already achieved.

For some participants, a sense of competence in music was influenced socially before they ever heard of New Horizons. For example, Donna’s sense of competence was shaped by her family’s musical practices. Donna mentioned that her immediate and extended family played Scandinavian music after meals for their own entertainment, and they took home prizes at bluegrass competitions, “packing the stage with as many family members as they could.” Nonetheless, Donna described her school experience as “not so accepting.” Her unsuccessful audition for eighth grade choir led her to believe that she could not sing and therefore she was musically incompetent. Similarly, Gilla’s choral instructor labeled her “tone deaf,” which prevented her from participating in a musical ensemble in her Hungarian, government-run school. Once enrolled in New Horizons, both of these women were able to participate in a musical activity that was denied to them when they were younger.

Donna, however, continued to see herself as lacking competence. She reported working for eight years with her trumpet instructor on her embouchure to achieve a better tone, and making very little progress. Complicating Donna’s struggle was her

performance anxiety. At first, she compensated for her anxiety by performing while wearing outrageous costumes, hiding behind obstacles, or sheltered from the general public while volunteering at a camp for cognitively-impaired adults. These compensations kept her playing while she was struggling to make progress in her lessons. Lack of progress in her trumpet lessons coupled with performance anxiety eventually led Donna toward a desire to quit her membership in the New Horizons ensemble.

Gilla's experience in New Horizons was different. As a beginner, she was encouraged to play something at a nursing home performance to show what she had learned so far. She chose to play some Hungarian folk songs accompanied by the piano that was in the open area of this nursing home.

So after I played, the piano accompanist comes to me and says, "Do you know what you did?" and I said, "No. What did I do?" And they said, "Well, that piano was horrendously out of tune and you matched it with your clarinet!" ... You know what? I am far from tone deaf!

This episode served as a victory for her over those who had denied her the opportunity to play as a youth, and it represents one way in which New Horizons can fulfill the human need for competence.

This early success encouraged Gilla. More recently, she discovered that she had less time for private lessons and therefore needed to make the most out of her practice time. This led her to find a solution through technology. Gilla explained:

I am the biggest user of SmartMusic! If there is something that we play that is in SmartMusic, I can slow it down; I can listen to what my part should sound like.

By the time we get to the concert I can play it perfectly. I started the sightreading at Level Three, but I started the rhythm exercises from the very beginning. I told Fran about it and she is using the program now, too. She and I play duets together and have become much better players through that. We bring out the best in each other. We really listen to each other. We both learned a lot of sightreading through this.

Gilla's resourcefulness led her to a rehearsal solution that suited her needs. In sharing her success with the software, she enhanced a relationship with a colleague and created a duet partnership. Gilla's passionate do-it-yourself attitude is a bold rejection of the heteronomy, or external regulation, she experienced as a child in Hungary. She had a strong desire to participate in music, but government policies prevented her from having any choice in the matter. The autonomous action of self-training through the software has enhanced Gilla's sense of competence and provided an additional source of relatedness through her duet partnership.

Bob's story also illustrated how New Horizons could fulfill the need for competence. He had listened to and appreciated classical music since his youth, and it seemed natural to him to begin studying piano in his late forties. However, as Bob said, "I recognized I was never going to be able to play the pieces I enjoyed listening to." Bob wanted to hear a fully orchestrated sound, which he could not realize by himself as a soloist on the piano. Twenty-five years later, however, a chance encounter at an aerobics class convinced Bob that he could hear the sound he enjoyed if he would become a member of an ensemble. By joining New Horizons, Bob was able to play music at a level that he considered competent.

Ken described how starting clarinet with a small group of beginners made him feel less incompetent. Now he looks back on those beginning experiences and reflects on what he has achieved:

Seven years ago, when we first started playing, we squeaked. I can remember that if I squeaked I always looked at the person next to me . . . And when you have something you couldn't play, something difficult you just can't get, and suddenly you get it. It's like the door opening and the sun shines in. It's kind of nice.

By creating a point of reference that emphasizes his incompetence, Ken gathered a greater sense of satisfaction when he experienced a moment of competence.

There is an interesting contrast between Bob and Ken when considering the role competence plays in their participation in New Horizons. Bob enters into social musical situations such as New Horizons and other ensembles in order to have a means to demonstrate his musical competence. He stated, "The band is my musical outlet." Bob needs New Horizons and other ensembles in order to achieve the musical sound that gives him a sense of competence. Ken, on the other hand, works to maintain and improve his competence on the clarinet in order to maintain his social groups. When speaking of New Horizons and his clarinet quartet, Ken said, "It's kind of a social thing." Ken was encouraged by his wife to seek out social situations in his retirement. The ability to play the clarinet was Ken's entry into these social situations.

Bob declared, "I don't relish practice." Playing alone was tedious and unfulfilling to Bob. In contrast, Ken stated, "If I don't practice, it's a bad day." Ken's instrument provided a focus and fulfillment to each day. Bob played in a number of groups in order

to have multiple experiences of the ensemble sound he associated with musical competence. New Horizons, however, was at a level where Bob experienced the most competence. He noted, “By the time we get to the concert, I can play everything.” Ken, in contrast, found self-improvement to be his measurement of competence. He reflected on hearing a group of new beginners in New Horizons play followed by the more experienced members. He said, “It was nice to see the change and realize we had been those beginners.” For Ken, the measure of competence was improvement rather than the ability to play every note in the concert repertoire.

Challenges

The participants’ sense of competence seemed to be affected by a growing awareness of physical and intellectual challenges associated with growing older. Even as one of the youngest members of the ensemble, Gilla noted, “My fingers aren’t just moving fast enough. I don’t know if it is an age thing or just a beginner’s thing.” Ken, the oldest member of the ensemble, also said, “My hands seem much slower. I don’t know if it’s age or if I’m at a level of development where that’s what happens anyway.” Regardless of the source of the challenge, both of these participants considered their lack of mobility as an obstacle in the quest for competence.

When this New Horizons group participated in a local parade, the idea of playing, marching, and reading music from a lyre presented Irene with multiple challenges. She recalled,

The biggest issue everyone seemed to have was making their glasses work with their marching lyres. I had to tape the flipping thing to the lyre because I had to

get it off center to get it the right distance. I couldn't clip it through the little thing in the middle that's supposed to hold it. I had to duct tape it to hold it in place so I could see the music.

Each individual challenge—marching, playing, or reading music—was surmountable, but putting the three challenges together presented a frustrating situation for many of the participants. Bob recognized a similar issue when he was performing with a different ensemble: “I played with the American Legion Band, but I gave that up because in order to read the music on the lyre I had to wear reading glasses. When I was marching wearing reading glasses I got dizzy.” This age-related challenge presented enough of a threat to Bob's sense of competence that he left the American Legion marching band.

Bob also shared a number of intellectual challenges he faces as an older musician. He noted, “I don't learn as fast as I used to. That's a huge frustration. It's very difficult to concentrate.” Bob shared a story about auditing a college music theory course. For the first few weeks, he understood the concepts well and perceived that he was ahead of the rest of the class. As time passed, however, that situation changed. He recalled, “By about the third week the learning curve had turned and by the fifth or sixth week I was just sitting there with my jaw down. I couldn't keep up with those kids.” Initially, Bob's age and life experience provided him with an advantage over the younger class members. He quickly discovered that age had altered his ability to process new information and revealed his disadvantage.

Vansteenkiste, Smeets, Soenens, Lens, Matos, and Deci (2010) noted that “competence can be valued as a positive outcome to be achieved or incompetence can be

valued as a negative outcome to be avoided” (p. 334). Despite declaring lack of competence and noting many challenges related to aging, these individuals chose to maintain their participation in New Horizons, and therefore embraced competence as a positive outcome. Of the featured participants, Donna, came the closest to avoidance of incompetence when she considered quitting the ensemble. By overcoming perceived challenges, these participants experienced an additional level of competence as New Horizons members.

Acceptance: Your Best is Good Enough

Roy Ernst, founder of the New Horizons International Music Association, stated his motto for New Horizons ensembles in these terms: *Your best is good enough* (New Horizons website). With this motto as a guide, members have a non-competitive and non-threatening environment for developing their musicianship, and become accepting of their own limitations. Irene made a statement that underscores Ernst’s philosophy:

When you play in high school and in college, there’s a fairly narrow range of ability. Here, it’s much wider. There’s a lot more scope for finding your place and feeling good about what you do and not feeling nervous when you go to play.

When Laura made announcements about other area community bands looking for new members, Alice commented, “Those other bands aren’t like New Horizons where your best is good enough. You’d better practice. I’m not ready for that.” The New Horizons motto allowed Alice to feel comfortable with her abilities and the environment in which she used them.

Ken mentioned the motto twice: First, during a self-assessment where he declared

himself to be at the “bottom half” of the clarinet section, he said, “I’m not dismal or anything, I keep saying my best is good enough and I plug along. I hold on to that motto for dear life!” Later while discussing the *Guys and Dolls* medley, he added,

I have to keep reminding myself that if you can’t play a part, your best is good enough. But I swear the real saying is, ‘Your best is good enough, but you’d better be better tomorrow!’ I believe that firmly.

Ken accepted that he would never play as well as Benny Goodman, but he was determined to improve.

Gilla was remarkably enthusiastic about her love for the clarinet, but she was somewhat surprised when others thought she must be a very good musician to be a member of the New Horizons band:

When I tell people I do this, they say, ‘Oh, you must be great!’ But no, I’m not good at this; but that doesn’t matter. Playing music has helped me through some difficult times because of the happiness it brings. To be part of this is amazing.

Perhaps acceptance came easily to Gilla because other aspects of the New Horizons experience took priority over technical competence on a music instrument.

Acceptance did not come so easily to Donna. Her perceived lack of competence coupled with her performance anxiety led her to consider quitting:

I thought, maybe I should quit. But what would I do? . . . I had two nights that were really bad thinking about giving up the friends and giving up a place where they will let you play whether you can play or not.

Ultimately, Donna’s anxiety over leaving a group where she felt some sense of belonging

outweighed her performance anxiety. As Donna talked about her ability to play the trumpet, she remained insecure, but there were some signs that she had begun to accept her musical shortcomings. For instance, she helped form a small group of amateur musicians with performance anxiety called *Too Late, Can't Wait*. She found inspiration in others who have joined that small group:

Our first trumpet is in jazz band now, she only picked up the trumpet three years ago. She came into our Too Late, Can't Wait group and now she's first trumpet.

So I'll keep practicing and hope that it's going to get better.

Donna's acceptance of her lack of competence and support via the *Too Late, Can't Wait* group allowed her to make a meaningful change in her life through participation in New Horizons. Deci (1995) noted that "Meaningful change occurs when people accept themselves, take interest in why they do what they do, and then decide that they are ready to do differently" (p. 196). Acceptance led Donna to a perspective in which she acknowledged the success of her peers and believed improvement was possible.

Overall, these New Horizons participants tended to undervalue their competence when speaking to others. Their expressions of self-deprecation may have been expressions of modesty or they may have been comparing themselves to professional role models with highly developed skills. Expressing a lack of competence also might have been a result of the recognition of the challenges of older adulthood. However, if this New Horizons organization did not fulfill participants' basic psychological needs for competence, these adult music learners would have ceased their participation. Donna nearly made the choice to leave the group, but ultimately she met an improvement goal

that gave her incentive to continue.

Within this New Horizons ensemble, many different behaviors contribute to the participants' sense of fulfillment or non-fulfillment of the need for competence. *Your best is good enough* serves as a philosophical umbrella that supports Donna and her performance anxiety, Bob's struggles with his reading glasses and slower intellectual processing, as well as Gilla and her pursuit of greater skill through technology-enhanced practice. The autonomy support of the staff, as well as the supportive philosophy of the New Horizons International Music Association, guided these band members to a state of acceptance. Through this philosophy of acceptance and autonomy support of the staff, even small achievements could serve to fulfill the basic psychological need for competence, and, as Ken suggested, "allow the door to open and let the sun shine in."

Relatedness

Relatedness was a theme that weaved through many of the participants' stories. Their sense of relatedness to the New Horizons group connected to the musical relationships they had found within their immediate and extended families. Ken fondly recalled his brief time playing clarinet as a child where he belonged to a town band that included his mother and older brother. Six decades later, it was Ken's family that got him involved with the New Horizons group:

My son started playing trombone with this [New Horizons] band. I had made a comment that I played the clarinet when I was very young and kind of wished I had gone back. Once I said that, I was caught. The next thing I knew, he had

rented me a clarinet and signed the thing as if he were the parent of a kid promising that I would practice and all that. He called my bluff.

Father and son played together for a while in this New Horizons group, and while Ken's participation may have been initially due to the family bond, he remained with the group even after his son left New Horizons for other community ensembles.

Although Irene stopped playing her flute after leaving college, she found that music-making was a way to connect with her children. She recalled, "When my kids were younger and taking music lessons, sometimes I would play with them a little. Then they got to middle school and it wasn't cool to play with mom anymore." While the experience was short-lived, it rekindled Irene's love for playing the flute and caused her to respond quickly when she saw the newspaper article announcing the formation of the New Horizons group.

Alice and Gilla had similar experiences with their families. Laura, the founding director of this New Horizons group, was a recently retired music educator from the community hosting the organization. As an educator in the school system for over 30 years, Laura had an impact on the lives of numerous young people and through them, their parents. Alice mentioned, "Laura was the band director for my daughter and my son and she was very important to them. I wanted to have that experience." Gilla also shared, "My son played clarinet with [Laura] and he stayed right through 12th Grade. He was my first teacher! He had so much fun with clarinet." But Gilla not only joined New Horizons to replicate her son's joyful experience, she also taught in the same district as Laura, so her relationship with Laura began as a professional one. Gilla noted, "I knew her as a

colleague, and I knew her as a parent, and now as a student, and in the midst of it we became friends.”

Conductors

It was no surprise, then, when Gilla commented that she was aware of the teaching that occurred from the podium during New Horizons rehearsals: “When I see Laura or Ron or Sean up there, I always watch them and how they are as teachers. I just can’t set it aside from what I do. I am amazed by what wonderful teachers they are.” Niemiec and Ryan (2009) wrote, “People tend to internalize and accept as their own the values and practices of those to whom they feel, or want to feel, connected” (p. 139), and in most school music ensembles, students want to feel connected to their conductor. That was true of the in this New Horizons ensemble as well. The members clearly respected Laura’s musicianship and the high standards she set for them. They enjoyed Ron’s conducting primarily because of his sense of humor. Ken’s comment represented most participants: “Whenever Ron gets up there, you know you’re going to have a number of laughs and you’re going to accomplish a lot.” However, there were distinct differences between the men and the women in their opinions of Sean. Ken claimed “Sean’s going to drive you crazy,” while Bob explained, “I know he’s young, but this group is expensive and it’s like we’re paying to train him.” The women had a different opinion: “Sean is very serious, he’s about my son’s age, so I think some of that factor is just being younger,” Alice posited. Irene supported this idea saying:

You should have seen Sean when he first started. He was very shy and very tentative and it took him about a year or even a little more to warm up to us.

Now he gets up there and he's confident, he runs the group, it's been wonderful to see. All of us moms are so excited to see this young kid come into his own as a conductor.

Irene's comment suggested that many of the women in this New Horizons group had a maternal sense toward their young conductor, whereas the men in New Horizons saw Sean's youth as a barrier to a sense of relatedness.

Bob expressed a positive relationship with Joe, the leader of the New Horizons Swing Band, often referred to by the participants as the Jazz Band. Joe is not a New Horizons staff member, but a peer of the musicians in the group. Bob said, "Joe, the director, is essentially one of us. He's first among equals as opposed to 'the Man.'" Bob appreciated Joe's more inclusive leadership style and finds his relationships within the Swing Band to be more meaningful than those within the large ensemble.

Band Camp

An extension of the regular season of this New Horizons group was a summer band camp. Participants who attended the camp found it to be a very positive musical and social experience. Gilla recalled:

Last summer I went to the band camp. It was nice to meet people from other sections of our band and also from other bands. Our band members were always sitting with other people. We made some other friendships with clarinet players and non-clarinet players. Honestly, on a scale from one to ten that camp was a twenty! It just blew me away.

Even some New Horizons members who did not attend the camp felt a greater sense of

relatedness to their colleagues just because they were invited. Alice explained:

You know, I came back from vacation a couple of weeks ago and several people said, 'You have to go to camp next summer! You have to go to band camp!' Well, I couldn't go to band camp because that was orientation week for my school. But I thought, isn't that sweet! That's so nice! They like me! They think I would be fun to go to camp with! I thought that was really cute.

Joyfulness emanated from Alice when she learned that her colleagues valued her friendship. While not directly a part of the social group that developed among the participants in the band camp, Alice perceived the outreach and invitation to be included as a meaningful a gesture.

Friends and Community

Despite the occasional negative interactions, the overwhelming feeling with this group was a positive one. Gilla noted, "We have become sort of a family. We have started to care for each other." Irene summed things up in this way:

Laura may be a victim of her own success because she originally figured that a lot of people would play for a couple of years then move on to another, more challenging group. But people don't want to leave! It's not an auditioned group, it's a relaxed atmosphere, it's not competitive, and everyone has made so many friendships. It's a good problem to have.

There was a reciprocal relationship as the community became part of this New Horizons organization and the New Horizons organization, in turn, became part of the community. Alice noticed this relationship right away when she attended her first

meeting of the group. She recalled, “I walked in and I must have known a third of the band!” Having already existing friendships gave Alice a sense of belonging from the very beginning of her New Horizons membership. Irene, also a resident of the host town, found the New Horizons organization to be a source for new social relationships. She said, “They’re all interesting people I never would have met if not for this band. I’ve made a lot of good friends.” Gilla also found new friendships through her New Horizons membership. She added, “It is such a joy to make these new friendships and be with people who are crazy about the same thing you are crazy about.”

As new friendships formed and old friendships strengthened, the members of this New Horizons ensemble offered social support for one another. Donna reflected on the importance New Horizons had in her life:

I’ve been here five years now, and it’s become such a big part of my life, especially socially. Laura’s got the We Care committee going and if someone’s got a funeral, someone’s ill in the family, we’re the ones in the band who will send cards. That started because the group is tight and it’s our age. We’ve had several deaths in the group; spouses, brain tumors, this is the age.

The sense of relatedness expanded beyond friendships within the ensemble, reflecting outward to the community. This was especially evident in the commitment this New Horizons organization made to perform outreach concerts at nursing homes and extended care facilities throughout the area. Ken noted, “You can have an audience that is either out of it and doesn’t know what you’re doing or with it and very excited about you being there.” Irene related a story of one of the more poignant moments from a

performance. She recalled:

I remember one of the first trips we took to a nursing home. The mother-in-law of a trumpet player in the band was in this place and she had been non-verbal. But we could see that she was trying to sing along with God Bless America. That kind of thing is great.

The members of this New Horizons group found this community outreach to be an important part of their participation in the group.

The camaraderie and friendship that participants found in this New Horizons ensemble was a powerful motivation to remain engaged. A sense of relatedness to other members of the ensemble may have transcended the lack of competence that some members expressed. For others whose musical competence allowed them to look elsewhere for artistic satisfaction, New Horizons provided a sense of family so they did not want to leave. Like a family, members of this ensemble not only provided social support to one another through difficult times, but they also shared their collective gifts of music with the community. They were especially sensitive toward seniors in nursing homes and extended care facilities who might not otherwise have experienced a sense of community.

While the New Horizons group was the central organization, it inspired a number of satellite groups that used music making as a means of socialization. Donna's group, *Too Late, Can't Wait*, not only allowed a social outlet for its members, it also provided a means to deal with performance anxiety, a perceived threat to competence. Irene expressed pride in the small ensemble she helped create as she said, "We've put together

a woodwind ensemble. There are six of us: two flutes, two clarinets, an oboe, and a bassoon. We get together separately from the band. I'm really close to those people."

Ken developed a similar situation with a group of his peers. He stated, "There are four of us who play clarinet together and meet outside of rehearsals. We get along well and we have a good time. We celebrate each other's birthdays and things like that."

Deci and Ryan (2002) described relatedness as "feeling connected to others...caring for and being cared for by others ...[and] having a sense of belongingness both with other individuals and with one's community" (p. 7). A prevailing sentiment among all of the New Horizons members was their connection to peers and conductors. They expressed a sense of being cared for by each other and the staff. They also had a sense of connection to the large group, the small groups they created, and through nursing home performances, parades, and concerts, a connection to the local community. Although the ensemble served as an environment where participants' needs for relatedness could be met, relatedness did not function separately from fulfillment of competence and autonomy. The participants' sense of autonomy support led to their sense of relatedness with the conductors. Furthermore, a sense of competence was enhanced through relatedness with others in the ensemble. Gilla, for example, enhanced her competence through collaboration with a duet partner. Ken's clarinet quartet functioned as a social group and a means to work on technique, and Donna formed the *Too Late, Can't Wait* group specifically to develop her sense of competence. Overall, participation in this New Horizons ensemble served as a means of fulfillment for all three basic psychological needs of autonomy, competence, and relatedness.

CHAPTER SIX: CONCLUSION

The purpose of this study was to understand how the social environment of a New Horizons ensemble enables and constrains older adults' psychological development in terms of inner organization and self-regulation as well as integration of self with others. The study was grounded in Basic Psychological Needs Theory, one of the six mini-theories of Ryan and Deci's Self-Determination Theory (SDT). The overarching question guiding the study was:

To what extent do older adults perceive various facets of participation as satisfying or thwarting their basic psychological needs for competence, autonomy, and relatedness?

Sub-questions included:

1. To what extent do the participants pursue satisfaction of a single need (competence, autonomy, or relatedness) more than the other two?
2. To what extent does needs satisfaction through New Horizons ensemble participation appear gendered?

This study was presented in response to Tsugawa (2009) who stated, "Further research studying and observing senior adult musicians' participation in New Horizons ensembles may provide insight and understanding about amateurs and hobbyists" (p. 196). Other researchers (Chiodo, 1997; Griffith, 2006; Dabback, 2007; Shansky, 2010) have similarly encouraged further study of the adult amateur musician. Aging is accompanied by physical and cognitive challenges; yet, many older adults choose to participate in New Horizons ensembles as a means of enhancing their lives by entering

into a social environment they perceive to fulfill basic psychological needs and provide a source of personal growth. Understanding how New Horizons members perceive their participation to affect their lives can be beneficial to those who work with older adult musicians and provide a context that can be applied to other facets of our increasingly aging society.

My intent after observing the rehearsals of this New England New Horizons ensemble and interviewing a number of participants was to tell the stories of how being a member of the New Horizons ensemble affected their lives. Stories are a powerful means of conveying information. Daniel Pink (2005) referred to stories as “a pathway to understanding” (p. 115). Hollywood screenwriting guru Robert McKee (1997) described storytelling as “the creative demonstration of truth” (p. 113). Through the stories assembled in this research, I have endeavored to express the perspectives of the New Horizons members and to offer a pathway to understanding how participation in the ensemble served to fulfill or thwart their needs for autonomy, competence, and relatedness.

The framework of Self-Determination Theory provided a further pathway to understanding. Ryan and Deci (2002) noted that social environments such as New Horizons have the potential to facilitate and enable growth and an integrated sense of self in which psychological needs are fulfilled. The needs for autonomy, competence, and relatedness are universal to all human beings; yet, the prominence of specific needs may change in older adulthood. Ryan and LaGuardia (2000) hypothesized that if any of these three psychological needs were to be frustrated or neglected, the individual would

experience a diminishment of motivation and additional psychological decrements “including diminished vitality, volition, integration, and well-being” (p. 150).

Older adults may experience lifestyle changes such as retirement from a career, children leaving home, and diminishment of physical capabilities. Yet, the need to fulfill basic psychological needs is consistent. Ryan and Deci (2002) described basic psychological needs as essential nutriments for human well-being, and “the healthy human psyche ongoingly strives for these nutriments and, when possible, gravitates toward situations that provide them” (p. 7). Older adults will seek out new activities to replace discontinued activities that provided basic psychological needs satisfaction. The participants in this study gravitated toward New Horizons as an activity they perceived to be beneficial to their lives by providing a means to fulfill their needs of autonomy, competence, and relatedness. The framework of Self-Determination Theory places the stories of these New Horizons participants into a context of basic psychological needs fulfillment or the thwarting of those needs. I will address each of the three basic psychological needs as they relate to the findings of the research and to the reviewed literature.

Summary of Findings

Autonomy

In the previous chapter, I noted Wis’s (2007) statement that musical ensembles can be perceived as coercive activities under a conductor’s control. However, as Vansteenkiste et al. (2012) noted, educational structure can be misinterpreted as controlling behavior. Practiced appropriately, educational structure can serve as a means

of competence support without posing a threat to individual autonomy. Vansteenkiste et al. (2012) proposed that a combination of autonomy support and structure would provide the most efficient educational environment. Bob's story is an example of how someone can benefit from a combination of autonomy support and structure. Bob initially perceived that the structure of the New Horizons ensemble suppressed his need for autonomy, in that he felt members did not have a say in the running of the group. Bob was also uncomfortable with the group's scheduled break for refreshments and social time as well as the ensemble's use of three conductors. He described Laura, the senior conductor and director of the group, as a "control freak." Bob initially explained that the length of commute to the other ensemble was a factor in his return. However, he went on to express a sense of connection to New Horizons. He said, "This is *my* band." The statement demonstrates a sense of relatedness Bob had as a New Horizons member. While he felt restricted by a lack of voice in the ensemble, he clearly developed a respect for Laura's skill as a conductor. In the other ensemble, Bob may have experienced more autonomy, but he did not develop the same relationship with the conductor that he did with Laura.

As a member of New Horizons, Bob experienced more competence than he did as a member of the other ensemble. Bob chose to return to the ensemble and submit to the actions he formerly viewed as controlling. He justified his choice when he stated, "Given a choice between a lesser director who involved the players in everything and Laura who doesn't involve the players, as I see it, I much prefer Laura." In this case, Bob autonomously chose to return to the activity that better supported his need for

competence. Similar to how Hospel and Galand (2016) found that the combination of autonomy support and structure enhanced student perceptions of fulfillment, Bob's experience in this study demonstrated how autonomy support and structure contributed to his motivation to engage in the ensemble.

Research literature suggests that autonomy support has many benefits. For the elderly, autonomy support is a contributing factor to well-being (Kasser & Ryan, 1999) and can lead to more secure relationships (Ferrand, Martinent, & Durmaz, 2014). Autonomy support is considered to be a beneficial practice in education (Reeve & Jang, 2006; Vansteenkiste et al., 2012; Hospel & Galand, 2016). Reeve (2012) recommended an autonomy-supportive teaching style as a means to facilitate psychological need satisfaction. In music education specifically, Legutki (2010) found that perception of teacher autonomy support led to student perception of satisfaction of the need for competence.

Evidence from observations and interviews revealed examples of autonomy support within this New Horizons organization. For example, Laura established optional rhythm workshops and sectional rehearsals for those who chose to make use of them. Conductors who were not at the podium could be found giving support from within the ensemble or working with a small group separately. Ken noted how ensemble members get to have a voice in the selection of some of the repertoire.

Reeve (2002) noted that autonomy supportive actions such as these provide beneficial results such as higher perceived competence, higher self-worth, higher self-esteem, and stronger perceptions of control. In contrast, Donna's experience with her

private teacher's lack of autonomy support led to frustration and a questioning of her own competence. Donna worked with this teacher for eight years. She said, "My trumpet teacher keeps working on my tone." The way she phrased that statement seemed to indicate that the teacher was giving directives without involving Donna in the process. A phrase more indicative of an autonomy-supportive relationship could have been, "I am working on my tone with my trumpet teacher." The lack of support resulted in Donna having a perception of low competence and a feeling that she made no progress over eight years. Her perception of a lack of progress nearly caused her to give up the trumpet. Donna stayed with the trumpet to maintain relationships with her friends in band, but also because of the supportive environment within New Horizons. She described New Horizons as "a place where they will let you play whether you can play or not." While the autonomy support Donna received in New Horizons did not provide her with a perception of greater competence, she did relate a higher perception of self-worth due to the social acceptance she experienced.

Deci and Ryan (2002) stated, "Autonomy concerns acting from interest and integrated values" (p. 8). As New Horizons members, the participants of this study can be considered to have an interest in music making. Evidence from the interviews revealed that several of the participants engaged in autonomous musical behavior outside of the confines of the New Horizons setting. Gilla mentioned meeting with a duet partner outside of rehearsals. Ken was a part of a group of four clarinet players who get together regularly to play and socialize. Irene is a member of a woodwind ensemble and was encouraged to join a summer band. Bob played trombone in ensembles outside of New

Horizons, and Donna had the group *Too Late, Can't Wait*. Participation in these groups may or may not have been a result of participation in New Horizons. These participants autonomously chose to perform outside of New Horizons because they value the act of making music with others.

Relatively few obstacles to autonomy were observed in this New Horizons ensemble. As adult members of a musical ensemble, participation can be considered far more internally motivated in comparison to student musicians who may be performing at the request of their parents (although Ken's story of being recruited to New Horizons by his son is an amusing turning of the tables.) It can be generally assumed that these New Horizons members participated of their own volition because they were intrinsically motivated to do so.

However, not all motivation observed in this research was intrinsic in nature. Ken recalled, "When I retired, my wife told me I either had to get out of the house or we were going to divorce." While it is likely she was exaggerating, the statement can be interpreted to indicate that Ken's initial motivation to get involved in an activity like New Horizons was extrinsic. Vallerand and Ratelle (2002) noted that extrinsically-motivated behaviors "are undertaken to attain an end state that is separate from the actual behavior" (p. 42). In Ken's case, playing the clarinet may have initially been undertaken as a means of preserving domestic tranquility.

Alice presented examples of autonomous extrinsic motivation in her story. She spoke about New Horizons saying, "As an aging person you have to keep moving. You have to keep moving physically. You have to keep moving mentally. This is one of those

ways to keep moving mentally.” This is an example of introjected regulation as Alice notes a situation in her environment, aging, and internalizes the motivation to act upon it. This type of motivation was also noted in McAllister’s (1995) study of undergraduate music majors. The women in McAllister’s study who scored high on introjected regulation practiced their instrument because it was an expected behavior of a music major. Alice’s statements of “*you have to keep moving physically*” and “*you have to keep moving mentally*” indicate that she has a perception of obligation to be active as a means of coping with aging.

Identified regulation is a form of extrinsic motivation in which the individual deems an activity to be valuable and will perform it willingly (Vallerand and Ratelle, 2002). Alice indicated a willingness to perform at area nursing homes not because the performances were meaningful to her, but because they were meaningful to Laura. Alice referred to those performances stating, “They’re very meaningful to *Laura*. That’s very important to *Laura*.” Alice gave no indication that the performances were important to her, but she acknowledged their meaningfulness to her director and to the nursing home residents; therefore, she performed at them willingly. Similarly, Donna identified with the values of Laura’s *We Care* committee yet did not indicate that they were a reflection of her own values. She stated, “*Laura’s* got the *We Care* committee going” rather than “*We’ve* got the *We Care* committee going.” Donna clearly valued the work of the committee, but did not yet internalize its values as her own.

Competence

As noted in the previous chapter, the participants in this study shared a tendency to express perceived lack of competence in their New Horizons experience. For example, Alice said, “I could play the snare, but I just don’t feel that I’m good enough.” Bob stated, “I hesitate to think of myself as a musician.” Donna woefully exclaimed, “It’s devastating to know what other people are hearing when I play.” Irene admitted a modest amount of competence when she said, “I was never the best. I was never the worst.” At times these statements of a lack of competence were accompanied by an attitude of determination. Ken’s statement of “I’m never good enough” could also be interpreted as “I’m always trying to get better.” Gilla heartwarmingly embraced her lack of competence when she said, “I’m not good at this, but that doesn’t matter.”

Adding to this abundance of self-deprecation were episodes of past musical rejection related by Donna and Gilla. Donna had an unsuccessful audition for her junior high school choir and was denied the opportunity to perform. Gilla, a product of the Hungarian school system, was not deemed an appropriate candidate for instrumental music and was told by her high school music teacher that she was tone deaf. Despite perceived lack of competence or an episode in the past in which someone declared them musically incompetent, the members of the New Horizons ensemble in this study appear to be strongly engaged in their music-making experience. This seems to contradict the findings of Sulea et al. (2015) suggesting that lack of competence was associated with boredom and burnout rather than engagement. Furthermore, if, according to self-determination theory, people gravitate toward activities that fulfill basic psychological

needs, it seems puzzling that so many older adults would choose to participate in a New Horizons ensemble if they perceive a lack of competence.

An explanation of why these individuals chose to continue to participate in an activity that they perceived as unfulfilling to their need for competence can be found in a closer examination of the definition of competence within self-determination theory. Deci and Ryan (2002) described competence as feeling effective in one's interactions and having opportunities to express one's capacities. They also note that competence is not "an attained skill or capability, but rather is a felt sense of confidence and effectance in action" (p. 7). Playing a musical instrument effectively requires a person to attain specific skills. Much of the frustration expressed by the participants in this study related specifically to their individual efforts to achieve a greater level of skill on their instrument. In addition to the challenges of learning techniques specific to their instruments, the participants also expressed challenges related to aging such as poor eyesight, reduced dexterity, and slower processing of information. The participants accepted these challenges, bolstered by the New Horizons motto: *Your best is good enough*. Through their work as an ensemble, the participants were able to fulfill Ernst's (2004) goal for New Horizons which was to "learn to play music at a level that will bring a sense of accomplishment" (Ernst, 2004).

Within this New Horizons ensemble, the fulfillment of the need for competence did not occur individually as much as it occurred collectively. The monologues present evidence that the participants found more satisfaction in their work within the music ensemble than they did making music alone. Irene had played flute consistently from

elementary school through college. She said, “You get out of college and there’s nowhere to go, nobody to play with.” After college, Irene stopped playing because there was no longer an ensemble for her to be a part of. Playing the flute alone did not provide the same level of satisfaction. Performing with the New Horizons ensemble has allowed Irene to experience fulfillment of her need for competence as a musician. She stated, “There’s a whole different vibe playing with a group rather than playing by yourself.”

Bob’s experience is reflective of the need for collective competence as well. In his forties, Bob started piano lessons, but gave up after a few months because he did not find the experience satisfying. At the age of 70, Bob started the trombone. As a trombonist, Bob not only found fulfillment as a New Horizons member, he also joined several other groups and expressed great pride in his membership in multiple ensembles. He stated, “It’s as if I were 13 or 14 and in the Boy Scouts, I’d make sure my music merit badge showed.” Alice also found greater satisfaction as an ensemble member. As a percussionist, she noted, “You can practice your technique at home, but you can’t practice the music.”

Through New Horizons, Gilla found a path to a sense of competence that had been denied to her as a student in Hungary. She expressed a great deal of joy related to playing the clarinet, yet, she admitted, “I’m not good at this, but that doesn’t matter.” Gilla found enjoyment playing the clarinet even though her skills were still developing. She expressed pride in being a member of the ensemble when she said, “It’s wonderful to be a part of something bigger.” The New Horizons ensemble, that “something bigger,” provided Gilla and her colleagues a vehicle through which, as developing musicians, they

could feel collectively competent. Donna stated, “To be in this group, you have to admit you’re not so good.” In the company of others who struggled with their individual competence, the members of this ensemble found competence together.

Another example of the concept of collective competence comes from Ken. He recalled a concert in which the director called upon the beginners of the group to play the melody of a Welsh song. After the beginners played, the whole band played together. Ken recalled, “It was kind of moving to see the change and realize we had been those beginners and now this is what we could do.” Ken did not say, “I noticed how much *I* have improved after hearing the beginners.” He used the word *we*. This subtle word choice indicates that he may have defined his competence by how the band performs collectively rather than how he performed individually.

These examples illustrate that a sense of competence for these New Horizons musicians was dependent upon fulfillment of the need for relatedness. While the participants related their frustrations based largely upon their perceived individual shortcomings, their expressions of satisfaction were largely related to their collective work. Coleman (2000) stated that the balance of the three psychological needs shifts with aging, suggesting that older men value relatedness to compensate for loss of competence and older women place greater value on autonomy. Studies of older adults and basic psychological needs have noted the importance of relatedness and autonomy over competence. Losier, Bourque, and Vallerand (1993) focused on autonomy and relatedness satisfaction of older adults in leisure activities. Ferrand, Martinent, and Durmaz (2014) found autonomy and relatedness satisfaction linked to purpose of life and

satisfaction of relatedness to personal growth. While Ryan and Deci (2002) posit that all individuals have an innate need for all three basic psychological needs, the diminished capacities associated with aging present an obstacle to individual satisfaction of competence. For the members of this New Horizons organization, satisfaction of the need for relatedness enabled a path to collective competence that served to fulfill the need for competence of the individuals.

Relatedness

One of the guiding questions of this research was, “To what extent do the participants pursue satisfaction of a single need (competence, autonomy, or relatedness) more than the other two?” Researchers have argued that relatedness emerges as a primary psychological need later in life (Creech, Hallam, Varvarigou, McQueen, & Gaunt, 2013; Ferrand, Martinent, & Durmaz, 2014; Kasser & Ryan, 1999). Throughout the process of observations, interviews, and analysis, I have noted examples of relatedness far more than those of autonomy and competence. Even within examples shown above to illustrate the basic psychological needs of autonomy and competence, relatedness emerges as part of the picture. I presented the stories of Ken, Gilla, and Irene as examples of autonomy fulfillment as they found opportunities to play their instruments in small ensembles outside of New Horizons. However, in doing so, they entered into social relationships. Ken’s clarinet quartet is an example of one important social outlet. He said, “We get along well and we have a good time. We celebrate each other’s birthdays and things like that.”

The members of this New Horizons group formed a learning community from

which they derived a collective sense of competence. For this collective competence to emerge, there must be a collective sense of relatedness as well. Beachboard et al. (2011) found that students within learning communities had increased feelings of relatedness. Those feelings of relatedness were associated with expressions of competence labeled as improved academic development and job preparation. In a similar manner, this New Horizons community uses relatedness as a means of developing a collective competence and as a means of coping with individual perceptions of a lack of competence. Alice said:

I like this band because it really is very relaxed. You know, if you screw up you can say, "Oh, I don't believe I did that!" and you try to do better the next time.

Nobody says to you, "You messed up!" even though I'm sure they know that.

Alice's statement indicates that a mutual respect existed among the New Horizons members. The interview participants acknowledged their own musical shortcomings but did not point out the mistakes of other individuals. When Donna stated, "To be in this New Horizons group, you have to admit you're not so good" it demonstrated an understanding that other members of the group also had perceptions of a lack of competence. Despite these perceptions, the members of this New Horizons group found enjoyment by being together. Bob acknowledged that the camaraderie was more important to him than the quality in the New Horizons Jazz Ensemble when he said, "We're never going to be particularly good, but that's OK, we're enjoying ourselves."

Irene expressed appreciation for the non-competitive nature of New Horizons. As a high school and collegiate musician, Irene experienced competition within those

ensembles as members vied for seating in their sections. She stated, “It’s not like I have to be better than you or you are a lot better than me. We’re all here together having fun.” The philosophy of *your best is good enough* removed the barricades to relatedness that might have existed in a more competitive ensemble.

For many members of this New Horizons ensemble, the relatedness they experienced as a member of the group was an extension or an expansion of relationships from other parts of their lives. Deci and Ryan (2002) described relatedness as “having a sense of belongingness both with other individuals and with one’s community” (p. 7). Family relationships played a part in the participation of a number of New Horizons members. Ken joined the group due to the encouragement of his son. For a time, the two played together in the ensemble. When Gilla decided to learn to play clarinet, her first teacher was her own son. Alice and Gilla found themselves interested in New Horizons due to the experience their children had working with Laura when she was a middle school band director. When Alice first joined the group, she discovered that a majority of the members were people with whom she already had already established a social connection. Pre-existing family and community relationships facilitated this New Horizons ensemble’s development into a place where individuals felt a sense of connection to others and to their community.

The structure of this New Horizons group encouraged socialization to occur. Weekly rehearsals included a social time midway through the meeting where light refreshments were served. Many members arrived early to rehearsals in order to have time for some pre-rehearsal conversation. Caring for others and being cared for by others

was a priority for this group through the establishment of the *We Care* committee. Donna noted that the committee “started because the group is tight and it’s our age.” Since New Horizons catered specifically to the older adult population, common ground was found among the membership due to aging. Donna noted deaths of members and their spouses as moments that brought the group together. The examples of support shared by the participants in this study are similar to those of participants in a study of the Iowa City New Horizons Band (Coffman and Adamek, 2001). Free-response comments by participants in the Coffman and Adamek study shared moments of band members caring for each other, expressing concern when a member was absent, and showing support for a band member upon the death of her husband.

Members of the New Horizons group in the present study not only expressed caring and support to each other, but caring was also a focus of the group’s community outreach performances in area senior centers and nursing homes. Through these performances, the ensemble demonstrated a relationship with the greater community outside the boundaries of their organization. Deci and Ryan (2002) define relatedness as a feeling of connectedness with others, caring for others and being cared for by others, and having a sense of belongingness with other individuals and the community. The members of this New Horizons organization were exemplars of this definition through their connections to each other and to their community.

The high level of engagement and relatedness exhibited by these New Horizons members was reflective of Evans’s (2009) longitudinal study of student instrumentalists. Evans described musical engagement as participation that can be “visceral, cognitive, and

physical” (Evans, 2009), p. 1). This description aligns with the three-component construct of engagement consisting of behavioral, emotional, and cognitive engagement. The participants in Evans’s study had a higher sense of relatedness when they were most engaged in band participation. This finding was consistent from elementary school through high school with relatedness being associated with positive thoughts about band participation. Evans, McPherson, and Davidson (2013) studied a group of students from Evans’s earlier research who had decided to discontinue their musical studies. Among those students, the loss of relatedness with preferred peers was a significant factor in their choice to leave the ensemble. Similarly, the members of the New Horizons ensemble in this study had a strong sense of relatedness that led to their desire to remain in the organization. Again, as Irene said, “People don’t want to leave.” Their participation in New Horizons satisfied their need for relatedness and kept them in contact with peers sharing similar interests.

Discussion

While the findings of this study give considerable weight to the fulfillment of the need for relatedness among New Horizons members, the evidence shows that all three basic psychological needs were fulfilled in various ways through participation in this ensemble. The interrelationship of autonomy, competence, and relatedness was evident in the stories of the participants. For example, Bob felt his autonomy suppressed and left the group only to return because he felt New Horizons fulfilled his need for competence. Alice autonomously chose to participate in New Horizons as a means of enhancing her physical agility and mental sharpness, areas in which she wanted to maintain competence.

Ken worked hard to maintain his competence as a clarinet player in order to maintain his social groups within and outside of New Horizons. Donna nearly left the group due to a lack of fulfillment of her need for competence, yet her need for the relatedness the group provided proved to be greater and she stayed on. As a whole, this group relied upon their relatedness to maintain a collective competence from which they all benefit.

Christopher Small (1998) popularized the term *musicking* to define the human activities involving the creation of, re-creation of, or recreation from music. Small said, “It is only by understanding what people do as they take part in a musical act that we can hope to understand its nature and the function it fulfills in human life” (p. 8). Within the context of the New Horizons ensemble in this study, music served as a vehicle through which the participants found fulfillment of their basic psychological needs for autonomy, competence, and relatedness. The act of coming together for the common goal of making music made the New Horizons ensemble a positive force in the lives of its participants.

Practical Implications

If adult amateur musicians are to be valued as a group worthy of a quality music education, the profession of music educator must be reevaluated and adapted to conform to their needs. Many studies, this one included, contain some sort of introductory statement revealing data about changing population trends and the growth of the elder population (see Coffman, 2002; Dabback and Smith, 2012; Kruse, 2007; Kerchner & Abril, 2012; Smilde, 2012; Veblen, 2012). Evidence of this demographic shift is abundant, yet the training and preparation of music educators has not made a reciprocal shift in response to this trend. Those choosing to study music education are prepared for

careers teaching in the Pre-Kindergarten through High School ranks. Kerchner and Abril (2012) support this statement by saying, “in the twenty-first century, the music education profession as a whole continues to place its greatest emphasis on teaching children and adolescents in formal school settings” (p. 257). Veblen (2012) echoed this sentiment stating, “University music faculties and music education departments have proceeded with the supposition that music education is for children in school settings” (p. 252).

Despite the fact that there is little training available for the music educator teaching adult music learners, the number of adult music learners grows. The New Horizons International Music Association has grown quickly from a single ensemble in 1991 to nearly 200 groups as of 2016 (“New Horizons International Music Association,” 2016). With each new organization, more adult music learners emerge to be instructed by music educators trained to be the teachers of children and adolescents. Drummond (2012) noted that “Music educators may work across sectors, teaching young people by day and becoming involved in adult music education at other times” (p. 311). These music educators are teaching across the lifespan, yet their training is focused on the first eighteen years of life.

Laura, Ron, and Sean, the conductors in this study, were products of music educator training programs focusing on the younger years of life. They shared the common experience of being current or former middle school music educators. Laura and Ron, having more experience outside the middle school classroom, have found ways to adapt their teaching styles to suit older music learners. Sean, being less experienced, was placed in a position in which he had to learn while doing. His inexperience was noted by

the participants. Most notably, Bob stated, “I can’t follow Sean worth a damn. I know he’s young, but this group is expensive and it’s like we’re paying to train him.” If Sean’s education had included courses on adult music learning, he would have been better prepared to instruct the population of this New Horizons ensemble.

By no means should the music education of young people be undervalued or diminished. Myers, Bowles, and Dabback (2013) noted, “Society should always hold the education of children as one of its central priorities, but at what point in the life course does the music education profession’s responsibilities end?” (p. 136). If people are learning and experiencing music at all phases of life then the responsibility of the music education profession should be throughout all phases of life. Bowles and Jensen (2012) suggested that “faculty research efforts related to adult music teaching and learning should be encouraged and recognized as crucial to the understanding of how music is experienced across the lifespan” (p. 280). Music education programs addressing the learning needs of children, adolescents, and adults would make music education relevant to people in all phases of their lives.

Kerchner and Abril (2012) suggested that “teacher education programs should consider the viability of a community music track in music education” (p. 264). Doing so might enable better qualified music educators to work with adults in community music organizations. If it can be determined that the musical education of adults provides a rewarding career path for music educators, it may encourage colleges and universities to include andragogy courses in addition to the pedagogy courses already within their music education programs. If future music educators have the opportunity to learn about the

instruction of adults, those adults will be better served.

Young people in our schools would also be well served by a greater emphasis on music as a lifelong pursuit. Intergenerational collaboration with community music ensembles would provide a valuable perspective to students. Myers, Bowles, and Dabback (2012) stressed the importance of having students “interact with the people most of them are likely to become – music amateurs and people in other professions who have rich musical lives” (p. 146). Community musicians can become role models to young people, demonstrating that they can pursue any career and still maintain music-making as an important part of their lives. My personal experience directing a middle school chorus in an intergenerational collaboration with a New Horizons affiliated chorus of older adults has validated the importance of this concept. My students have had the valuable experience of working with adults who continue to be music-makers in their later years. The experience also served as inspiration for me to pursue this area of research.

Self-Determination Theory and Music Education

Self-Determination Theory provides a research framework that is useful in a variety of social environments as a means to examine factors “that facilitate self-motivation and well-being, and those that thwart initiative and positive experience” (Deci and Ryan, 2002, p. 9). In this dissertation I have reviewed studies of college music majors (McAllister, 1995), high school ensemble members (Legutki, 2010), and a longitudinal study of student ensemble members (Evans, 2009; Evans, McPherson, and Davidson, 2013). Self-determination theory has provided a valuable framework in this study of older adult amateur musicians and the lifelong learning of music. A greater

understanding of motivations to participate in music programs like the New Horizons International Music Association and how these programs serve to satisfy basic psychological needs will allow for the development of more effective programs.

Prior to entering into this research, I was aware that studies had shown that socialization was a perceived benefit to adults participating in musical ensembles (Coffman and Adamek, 1999; Cope, 2005; Coffman, 2008; Waldron, 2009b). As mentioned earlier, the New Horizons International Music Association is well aware that socialization is a perceived benefit to their members as they boldly present the statement, “Some folks call them music lessons, I call it social hour” on the cover of their planning guide (Ernst, Coffman, and Emmons, 2015). Through the use of self-determination theory, socialization is perceived as fulfillment of the basic psychological need for relatedness.

The need for relatedness is not only an essential innate requirement as posited by Deci and Ryan (2002), but it also emerged as the perceived dominant fulfilled need among the subjects of this study. While the participants in this study expressed a perception of a lack of competence, the fulfillment of the need for relatedness served to compensate by giving these adult musicians a sense of collective competence. The need for autonomy was largely fulfilled, however, in the case of Bob; his need for relatedness with the conductor and his New Horizons colleagues proved to be of greater importance to him than membership in a different ensemble where he had the perception of more autonomy. As a struggling trumpet player, Donna felt her need for competence being thwarted. However, her need for relatedness with her New Horizons colleagues was so

powerful that she chose to remain with the group despite her frustration. Gilla expressed her fulfillment of relatedness when she said, “It’s such a joy to make these new friendships and be with people who are crazy about the same thing you are crazy about.” Through the lens of self-determination theory, socialization emerges as more than just a perceived benefit of participation to adult musicians; socialization provides fulfillment of the essential psychological need of relatedness.

Suggestions for further research

Further research on adult amateur musicians using the framework of self-determination theory would serve to provide an even greater understanding of how music participation serves to fulfill their basic psychological needs. The concept of collective competence within New Horizons and similar organizations is of particular interest. Is a collective sense of competence perceived by adult musicians as fulfilling as an individual sense of competence? Does relatedness emerge as the dominant fulfilled psychological need in other New Horizons organizations? How can music educators approach the instruction of older adult musicians in a way that better fulfills basic psychological needs? Self-determination theory provides a foundation that can help to answer these questions.

SDT is a useful framework in music education beyond the study of adult and school ensemble members. In our elementary and secondary schools, ensembles are the public face of our music programs, but not the only music education students receive. Classroom music, often in mandatory circumstances, provides the foundation for future participation in music. It would be beneficial for music educators to engage in research in

order to better understand the motivation of students in these classes and to better meet the students' needs for autonomy, competence, and relatedness. In doing so, we would not only cultivate future performers, but also future audience members, active listeners, and informed consumers of music. Decades from now, some of those students may recall their positive experiences in music class. Perhaps they will dust off the musical instrument from their school days or pick up an instrument for the first time as a member of a New Horizons ensemble.

APPENDIX A

INTERVIEW #7 – Female Clarinet player, Age 47, high school math teacher

1. SM – I have some core questions that I have in my first chapter that I am asking everybody, then other stuff is going to be extemporaneously based on how you answer.
2. I7 – OK **Greeting**
3. SM – I'm interested to know why you joined this group.
4. I7 – I saw my son having so much fun with playing clarinet in a band. **Relatedness: Family**
5. And I always wanted to play an instrument and I could not do that as a child because I was deemed to be tone deaf by my chorus teacher who kicked me out of chorus in the 9th Grade. **Childhood Conflict: School denial**
6. And I wasn't talented enough to play an instrument when I was a child in elementary school. **Childhood Conflict: School denial**
7. You have to take an entrance exam to go to music school in Hungary. **Childhood Conflict: School denial**
8. And I wasn't deemed talented enough... so then it was free after that. **Lack of Competence**
9. The government ran the music schools. **Childhood Conflict: School denial**
10. And if you got accepted, then it was free. **Childhood Conflict: School denial**
11. But only talented kids were accepted. **Lack of Competence**
12. And they were afternoon lessons. **Childhood Conflict: School denial**
13. And I don't even think they played in a kind of band anyway. **Childhood Conflict: School denial**
14. So it was only individual where you took lessons and you had exams. I guess? **Childhood Conflict: School denial**
15. I had a classmate who played the oboe like that. **Childhood Conflict: School denial**
16. SM – So because of the educational system in you were in, there was not an opportunity to try an instrument, just out of desire.
17. I7 – Just out of desire, exactly. I would have loved to. **Desire for competence**
18. I was always interested in it. **Desire for competence**
19. I had a friend who had a piano so we always, all of us were on the piano, playing notes. **Desire for competence**
20. And I couldn't do that. **Lack of competence**
21. I wanted to play the violin, I couldn't do that because I didn't get accepted. **Lack of competence**
22. So the only thing that was left for me was chorus. **Lack of competence**
23. And in elementary school which is K through 8 in Hungary, I was in chorus through the upper grades through middle school, and I loved it! **Positive feeling about participating in an ensemble.**
24. No we didn't... we were taught through singing, so we didn't learn to read music there. **Positive feeling about participating in an ensemble.**
25. We weren't given music, just the music teacher, the chorus director sang our part to us and we had to sing it back. **Positive feeling about participating in an ensemble.**
26. There was a lot of this going by ear. **Positive feeling about participating in an ensemble.**
27. And then I went to high school, and we sang a lot of Kodaly. **Positive feeling about participating in an ensemble.**
28. So then I went to high school and I showed up at chorus and my music teacher said that I was tone deaf and I cannot stay. **Lack of competence**
29. So that was the end of it. **Lack of competence**
30. And that was the end of my music education other than music class. **Lack of competence**
31. Because music class was mandatory for 12 years. **Lack of competence**
32. So we had music education like that, but I could not participate in a group. **Lack of competence**
33. SM – That must have been frustrating.
34. I7 - It was awful. **Lack of competence**
35. So then you know, many years passed and when Laura started the New Horizons I was just to chicken to start right away. **Late start due to lack of competence**

36. I started about a year later than the others. **Late start due to lack of competence**
37. But then she sent me an email about if anybody wants to join, they've been in session about half a year and how Jay Chandler who is a Chemistry teacher at the high school how he is practicing up a storm. **Relatedness: colleagues**
38. And I thought, "Oh my gosh, if Jay Chandler can do it, maybe I should try it too. **Relatedness: colleagues**
39. So I went to Joe Oneschuck {The high school Band Director} and said, "I would really like to join the band and what instrument do you think I should play?" **Relatedness: colleagues**
40. And he said, "Smile at me." And I did. And he said, "You have an overbite, play the clarinet." **Relatedness: colleagues**
41. {Laughter} And that's how I picked the clarinet, and I love it. **Positive feelings about instrument**
42. SM – That's so cute! Oh, my gosh. And clearly you enjoy the clarinet. I'd say you are nearly obsessed with the clarinet.
43. I7 – Yes, I am! (Laughter) I am obsessed with the clarinet. **Positive feelings about instrument**
44. I love it! **Positive feelings about instrument**
45. And just a funny thing that it turned out that I am far from being tone deaf. **Competence achieved**
46. SM – Yeah, I don't believe in tone deafness at all. Me, personally. And I'm always shocked when I hear stories how people are denied entrance into a chorus for any reason. If it's an auditioned ensemble, ok, but every school should have an open to everyone ensemble. That's how you learn.
47. I7 – Exactly, instead of teaching your whole class in that respect.
48. When I went to visit this summer, not this summer, this February actually, to Hungary. **Relatedness: home**
49. I went to my high school. **Relatedness: home**
50. And the music teacher was still there, because she was actually much younger than we thought she was. **Relatedness: home**
51. She might have been only in her 20s then. **Relatedness: home**
52. So, I felt like going up there and saying, "You know what? I am far from it." **Positive feelings from Competence Achieved**
53. So, first of all, I know that I am not tone deaf. **Positive feelings from Competence Achieved**
54. I can hear it clearly when my daughter is holding the wrong note on her violin. **Positive feelings from Competence Achieved**
55. I can hear it when I am out of tune. **Competence Achieved**
56. But when I was playing for only about half a year we had a performance at a nursing home . **Confidence, no performance anxiety**
57. And Laura said that anybody who wants to play anything should play. **Confidence, no performance anxiety**
58. Even beginners should play and if you play just a couple of measures to show how far you got in such a short time. **Confidence, no performance anxiety**
59. So what I chose was, I chose to play actually a solo, and to play some Hungarian Folk songs. **Confidence, no performance anxiety**
60. Because they are just so dear to my heart. **Positive feelings about music**
61. And Linda, Laura's wife was accompanying me on the piano
62. and afterwards, they all looked at me and said, 'you know what you did? '
63. and I said, 'no, what did I do?'
64. And they said, ' well, the piano was horrendously out of tune and you matched it with your clarinet!' **Competence achieved**
65. And I said, "I did what?"
66. And I told Laura about the tone deaf story which made her so angry. **Competence achieved**
67. So now, it's just too bad.
68. So that's my story. **Competence achieved**
69. My first teacher was actually my son who played the clarinet for 9 years. And was Laura's student and stayed with it until 12th grade. **Relatedness: family Relatedness: conductor**
70. He didn't take it with him to college, though. **Relatedness: family**

71. He gave me my first lessons. **Relatedness: family**
72. And I didn't have a whole lot of professional lessons. **Relatedness: family**
73. I took like three or four lessons before I actually entered the band from Denise who was then just a beginner's teacher. **Autonomy: lessons**
74. And then some summers, a couple of summers took some lessons from Bonnie. **Autonomy: lessons**
75. I think all together the lessons I took were about 10. **Autonomy: lessons**
76. So it's really a lot of self-teaching and taking a lot of what Laura taught us. **Autonomy: Self-teaching**
77. SM – Tell me some reasons this group has become important to you.
78. I7 – It is interesting how the partnerships and teamwork are so obvious when we play in this group so it is wonderful to be a part of something bigger. **Relatedness: NH**
79. I really love my instrument. **Positive feelings about instrument**
80. I sometimes, if I am in a bad mood or stressed I pick it up just to play for myself. **Positive feelings about instrument**
81. Not to practice. I just pick out something that's nice and soothing and play it. **Positive feelings about instrument**
82. But it is so different to be part of something big like the group. **Positive feelings about NH**
83. SO that is just a wonderful feeling to be part of that. **Positive feelings about NH**
84. What we became, meanwhile was sort of a family. **Relatedness: NH**
85. We started to care about each other. **Relatedness: NH**
86. When somebody's husband dies or somebody's husband is sick or when parents die, when children are born when people move away. **Relatedness: NH**
87. So it is more of this. **Relatedness: NH**
88. Frank had a heart transplant last year and we were all worried for him and sending best wishes. **Relatedness: NH**
89. And I made many friendships. **Relatedness: NH**
90. I never thought that in my 40s I would find new friends, and I did. **Relatedness: NH**
91. People I play duets with, Laura is definitely a new friend. **Relatedness: Conductor**
92. I knew her as a colleague and I knew her as a parent and now as a student and in the midst of it we became friends. **Relatedness: Conductor**
93. It is such a joy to make these new friendships and be with people who are crazy about the same thing you are crazy about. **Relatedness: NH**
94. (Laugh) Because when I tell people I do this the people say, "Oh, you must be great." **Relatedness**
95. But, no. I'm not good at this. **Lack of competence**
96. But that doesn't matter. **Acceptance**
97. You don't have to be excellent at this. **Acceptance**
98. And people don't understand why you would want to do this when you are not excellent. **Acceptance**
99. SM – I've heard from so many folks that it gives them a fulfillment that they can't find in other parts of their life. And it's also the social component as well. Your clarinet section seems very close knit. I've noticed that as a team, you are like a team within a team. There are a lot of friendships there. Did you go to the camp?
100. I7 – Yes! **Positive feelings about camp**
101. SM – Did that help the friendships and relationships at all?
102. I7- Yes, it's actually not amongst ourselves because we were already friends amongst ourselves. **Relatedness: camp**
103. What was nice about it was meeting other people from other sections in our band and also from other bands. **Positive feelings about camp**
104. And actually what the people there commented on was that even though it's run by the Sudbury Valley New Horizons Band and a lot of people were from out band it wasn't cliquey at all. **Relatedness: camp**
105. And that's what I saw. **Relatedness: camp**

106. Our band members were always sitting with other people. **Relatedness: camp**
107. We made some other friendships with clarinet players and non-clarinet players. **Relatedness: camp**
108. SM That's good.
109. I7- That band camp was phenomenal. **Positive feelings about camp**
110. SM – I haven't heard anyone say anything negative about that camp.
111. I7 – Oh yes, honestly on a scale from one to ten it was a 20. **Positive feelings about camp**
112. It just blew me away. **Positive feelings about camp**
113. I'm already working on how I'm going to attend it next year. **Positive feelings about camp**
114. SM - Ok. What's wonderful is that I have my core questions and you answered my third question when I asked my first question. You started off as an adult learning this instrument. What are some challenges you face whenever you get a new piece of music. What are the challenges you go through.
115. I7- with any new piece of music?
116. SM – Yes, whether it's the process of playing or reading something new.
117. I7- Rhythms, definitely is the first thing. **Conflict: rhythm**
118. My fingers aren't just moving fast enough. **Conflict: rhythm**
119. And I don't know if it's an age thing or just a beginner's thing. **Conflict: rhythm**
120. Probably it's a beginner thing. I'm going to go for that. **Conflict: rhythm**
121. I'm actually a young member in this group. I'm 47. **Young member**
122. I don't think there are many younger people than me in the band. **Young member**
123. Strings has some younger people, but not the band. **Young member**
124. So those are my biggest challenges now.
125. Initially, there were some music theory challenges, too because I grew up in a different system. **Conflict: different theory system.**
126. You and I talked about this. I grew up with Solfege. **Conflict: different theory system.**
127. SM- With a fixed do?
128. I7 – No, I had a moveable do but I remember before we started to read a piece from music our teacher always told us where the do was so that makes it a moveable do, right? **Conflict: different theory system.**
129. SM – Yes.
130. I7 – So now of course in retrospect, that means a lot more to me. **Tactic: use lessons from childhood**
131. Now I know when the teacher says the do is on the second line that means it is a G scale so there must be an F sharp in it. **Tactic: combine techniques**
132. That I had to put together as an adult. **Tactic: combine techniques**
133. We just figured, oh, that's where we start. **Tactic: combine techniques**
134. And we started that music education very early. **Childhood music education**
135. We started in first grade. **Childhood music education**
136. And we learned to read music the same time we learned to read letters. **Childhood music education**
137. And we learned to read music with Kodaly hand signals. **Childhood music education**
138. So I remember my first grade teacher standing in front of us and doing these things that we had to sing about with the names. **Childhood music education**
139. SM – Do you find that even today that you can go back to that and when you look at a piece of music help yourself?
140. I7- yes, absolutely. If I don't have a piano. **Tactic: piano**
141. We actually have a piano at home, which I won in a lottery at the high school.
142. Somebody gave a piano to the high school, I guess as a tax write off.
143. The department didn't need it. They had enough pianos.
144. It was around the time when we were getting ready to move.
145. So the principal said, "Who wants a piano?" and there were 4 of us and he had a lottery and I won it.
146. SO now I have an upright piano.

147.SM – Wonderful!

148.I7 – I know, exactly, for free.

149.So when I get new music if I really want to hear what it sounds like, I play it on the piano.

Autonomy: use of piano

150.So but if I don't have a piano I sing it through. Autonomy: use of childhood music education

151.So I can sing it. And when I sing it I always think in solfege. Autonomy: use of childhood music education

152.SM – It's so neat to hear that is still there and you can use that.

153.I7 – Yes, it's still there and it helps. I can see when the guys are struggling. Autonomy: use of childhood music education

154.Sean tries to go to solfege often. Relatedness: conductors

155.And I say, "You're speaking my language now!" Competence achieved

156.So when he talks about do-mi-so he has to translate for the band to 1-3-5

157.but for me the do-mi-so is just so much more meaningful. Competence achieved

158.And it helped me with scales because I knew I had to have the whole-whole-half-whole-whole-whole-half. Competence achieved

159.It comes from solfege to me. Competence achieved

160.SM –As an adult learner are there things that you feel you need that are different from your children's experiences as young musicians?

161.I7 – I think I'm just more interested in it.

162.The theory part of it.

163.So I think the biggest difference is not even in the learning because I see that we go through the same struggles. Relatedness: Family

164.She struggles with the rhythm, I struggle with the rhythm. Relatedness: Family

165.She struggles with the scales, I struggle with the scales. Relatedness: Family

166.We struggle with the same thing, not with the scales as how they go but with the smoothness and being able to play. Relatedness: Family

167.We struggle with the same things. I think just my interest is different as an adult Relatedness: Family

168.and my expectations are very different as an adult. Adult expectations

169.Because adults tend to be more perfectionists and more upset with themselves if they can't do something is what I have experienced. Adult expectations

170.Now is it true for each of us? I don't know. Adult expectations

171.I'm also a teacher so that's a bad position to be in. Adult expectations

172.Because we are always in control and I don't ... Autonomy suppressed

173.SM – But I've heard that a lot of adults have an expectation of a kind of sound that they expect to achieve with their instrument.

174.I7- That's the perfectionist. Competence desired

175.SM – And I think children are more forgiving.

176.I7- And I'm not sure children hear it either. Relatedness: Family

177.My daughter doesn't always hear that she is wrong. Relatedness: Family

178.I don't understand that she cannot hear that her fingers are in the wrong spot. Relatedness: Family

179.How can you not hear how off you are? And not move your finger. Relatedness: Family

180.SM – Yes, I have that experience, too.

181.I7- And I just wonder that they truly not hear it and that's when somebody stupid goes and calls you tone deaf and knows that ears are just not tuned enough. Memory of Lack of Competence: Childhood

182.SM – I think it is a learned thing.

183.I7 – It's a learned thing and I learned it so that's a huge thing for me. Competence achieved

184.And I don't know if that's going to come up, but one of the biggest benefits of doing this is how it has enriched my life. Positive attitude about NH

185.I cannot tell you to what level.

186.Is how differently I listen to music or how differently I hear music.

187. So we listen to 99.5 every morning on the way to school and then back home from school.
Competence
188. And I talk to my daughter about it. **Relatedness: family**
189. I say listen, do you see how the first violin and second violin play a different tune? **Competence**
190. How many violins do you hear? **Competence**
191. What instrument do you hear? **Competence**
192. Do you hear the bassoon playing the off beats? **Competence**
193. So all the things that are taught to us, especially on those Mondays when Laura has these listening exercises.
194. Here, here is the bassoon part, now listen to it. **Competence**
195. So I found that I am hearing all these things in new pieces of music that I hadn't heard before.
Competence
196. It just changed my whole experience of listening to music. **Positive feelings about competence**
197. SM – Now that sounded... it's interesting that you describe the drives with your daughter and listening to music. That sounds very much like the teacher in you. But do you feel like there is a difference between your persona as a teacher and your persona as the clarinet player?
198. I7 – Yes, I'm sure there is.
199. SM – Is it something you're conscious of as you change from one to the other.
200. I7 – I'm very conscious of that so I cannot actually ever step out of it. **Professional persona always present**
201. So when I see Sean, or Laura, or Jaime up there, I always watch them, how they are as teachers.
Relatedness: Conductors
202. I just can't set it aside from what I do. **Relatedness: Conductors**
203. Because I am amazed by what wonderful teachers they are. **Relatedness: Conductors**
204. So I'm really interested in how they build a rehearsal. **Relatedness: Conductors**
205. I actually asked Laura to sit down with me once and to explain to me what she does when she prepares for a rehearsal. **Relatedness: Conductors**
206. What she pays attention to. How she picks the objectives, how is she going to meet them.
Relatedness: Conductors
207. What prep she does. **Relatedness: Conductors**
208. Because sometimes I even recognize in the warm-ups they do how they are going to prepare us for what comes. **Relatedness: Conductors**
209. And nobody thinks of it by I go, "Oh, that's why we played the scale like this because that 6/8 is going to come up in a 3 a 2 a 3 a 2." **Competence achieved**
210. We played Highland Celebration and that was a 6/8 and one measure was in three and the other in two. **Competence achieved**
211. It was a 3 and a 2 and a 3 and a 2... **Competence achieved**
212. And it was a really hard rhythm to play (She sings rhythm) **Competence achieved**
213. So she made us play the scale like that. **Competence achieved**
214. And I thought, "That's a very interesting way to go."
215. And then she went to Highland Celebration and I thought, "Oh, that makes sense to me."
216. So I cannot not do that.
217. SM – So the teacher in you is always there.
218. I7 – Oh, the teacher is always there.
219. SM – I know you did a lesson where you brought the clarinet into the classroom. So does the musician in you come into your teaching.
220. I7- oh absolutely. One hundred percent.
221. What it did was to enrich my analogy toolbox is what it did.
222. So besides that I see the geometry, and the math and the music and I'm very interested in the whole of the mixture of the two.
223. I also bring back the examples to the classes. **Competence transferred**
224. So I already know how I'm going to talk about exponential functions and logarithms with music theory. **Competence transferred**

225. So there are enough students who know some music theory or play music so that will make sense to them. **Competence transferred**
226. That the A being 440 and the octave above is 880 and the octave below is 220 so that's a base to think how logarithms play in. **Competence transferred**
227. The distance between the notes is one twelfth. **Competence transferred**
228. And I bring these back because they are wonderful real life examples. **Competence transferred**
229. When we were in band camp and Laura did a workshop on the physics of music and the science of music,
230. I think I drove her crazy because I was interjecting all these mathematical things because it made so much sense to me.
231. Even if you look at a grand piano.
232. If you look at the strings, they make a perfect exponential curve. **Competence transferred**
233. You know what I'm talking about?
234. SM – Yes.
235. I7 – I could put a curve on it and it's one half to the x curve because there are all these powers of 2 coming down in the length of the strings. **Competence transferred**
236. SM – And there would be a way to determine the length the piano would have to be if you didn't change the thickness of the strings and were consistent with the same piano wire.
237. I7- Exactly, it's just so cool.
238. But sometimes even just with rhythms. ..
239. there was a student who was a really, really good, amazing musician.
240. Now he's at Eastman school of Music. **Competence transferred**
241. So he was in my college pre Calculus class and he was struggling with fractions. **Competence transferred**
242. He said, "I get how to do it, but I don't understand why we divide fractions the way we do.
243. So why is one third divided by one fourth one twelfth?
244. I just don't get that." And I said, you know, think of a measure in $\frac{3}{4}$ and subdivide.
245. And he said, Oh, my God. And he totally got it. **Competence transferred**
246. SM – Oh, wow.
247. I7 – So definitely there is a back and forth.
248. I'm taking a course right now, an online course that's for high school students called the mathematics of music through St. Mark's Math Institute.
249. And that's again for high school students and it's a non-credit course.
250. And I contacted them and I asked if I could also join.
251. I told them I'm a teacher and they said, "Sure"
252. And I'm picking up a lot of stuff to how it's connected to sinusoidal functions and Euclidian rhythms and Euclidean rhythm necklaces. **Competence transferred**
253. It's really cool stuff. **Competence transferred**
254. SM – You were talking about observing Sean, Ron and Laura. A lot of groups have a single conductor. What's it like having 3 different conductors to work with.
255. I7 – It's really great.
256. They all have different strengths and weaknesses and they all emphasize different things. **Relatedness: conductors**
257. So I learn a lot from each of them. **Relatedness: conductors**
258. Because they are so different.
259. They're very different. Their styles are incredibly different.
260. SM – They're very contrasting, it's fascinating to watch the changes as..
261. I7 – And I just pick what's best for me.
262. For example. One way they work differently is rhythm.
263. I don't know if you've picked up on that or if you've heard enough of them.
264. Ron will say, "Nah, don't count, just feel it. You really don't need to count. You need to just feel it. Go with the groove."

265. And Laura says, "Count, count, count! The beat has to be your buddy. All the time. Count! You have to subdivide, you have a rest, keep on going. I e an a 2 e an a."
266. And then comes Sean who uses the du ta de tas.
267. SM – He uses the Gordon syllables, yes!
268. I7- And in my head something totally different goes on. **Tactic: take best of each conductor**
269. It's just a game of what you emphasize.
270. For example, I remember in first grade sitting there and for some reason they really beat syncopation into our head.
271. But we were using the ti ta ti ta method. **Tactic: Childhood Music education**
272. I still when I look at rhythms for example in Guys and Dolls, the syncopations next to each other.
273. The ti ta ti ti ta. To me, that's very easy.
274. Laura teaches it with pickups and everybody's struggling.
275. That's a pickup to the next measure. And I understand that, I can do it.
276. But I am going to go back to the syncopation.
277. SM – It's just how you understand rhythm.
278. I7- That's how I understand rhythm. **Tactic**
279. SM – For others, it might have made sense her way and for others it might have made sense as ta Du ta De.
280. I7- Exactly. So I go back to the ti Ta ti whenever there are odd rhythms.
281. Well, what I grew up with. There are some hard rhythms. **Tactic: Childhood Music education**
282. There's ti ta ti ta ta ti ta ta ta. If I didn't break it into ta tis it would be much harder. **Tactic: Childhood Music education**
283. S – Because you are working full time. You probably don't get as much opportunity to do the outreach performances that are done.
284. I7 – Which ones?
285. SM- The assisted living facilities.
286. I7- Oh, I went to every one.
287. SM- I wasn't sure when during the day they went.
288. I7 – No they actually do it during Saturdays.
289. SM – Oh wonderful.
290. I7- I don't leave anything out.
291. SM – You've been to every one of them.
292. I7 – Every single one of them. **Positive feelings about NH outreach**
293. Well, we were away once. My husband and I were in Vermont once and I was in Hungary during one of them but otherwise I'm always there.
294. SM- What's that experience like?
295. I7 – The nursing homes? It is both very rewarding and touching and really depressing. Yeah, it's really depressing. **Positive feelings about NH outreach**
296. SM – Do you feel that what you are doing is valuable to the people there?
297. I7 - Oh, yeah. It makes a big difference for them. That's the rewarding part. **Positive feelings about NH outreach**
298. SM – I'm glad it's part of the mission of the group. It's important work.
299. I7- Yeah, any time we go, I always go. I have close to zero stage fright. I don't know why. **No performance anxiety**
300. SM- Really?
301. I7 – None. Everybody else is always so nervous. **No performance anxiety**
302. I went and played a solo and I was the first one who played. **No performance anxiety**
303. SM – Are you nervous at all for the concerts when the full group is performing?
304. I7 – Never, not at all. Not even when I played solo. **No performance anxiety**
305. Everybody said, "Are you nervous?" **No performance anxiety**
306. I started to get nervous because everybody says I should be nervous. **No performance anxiety**
307. Now, my best is good enough. **No performance anxiety**

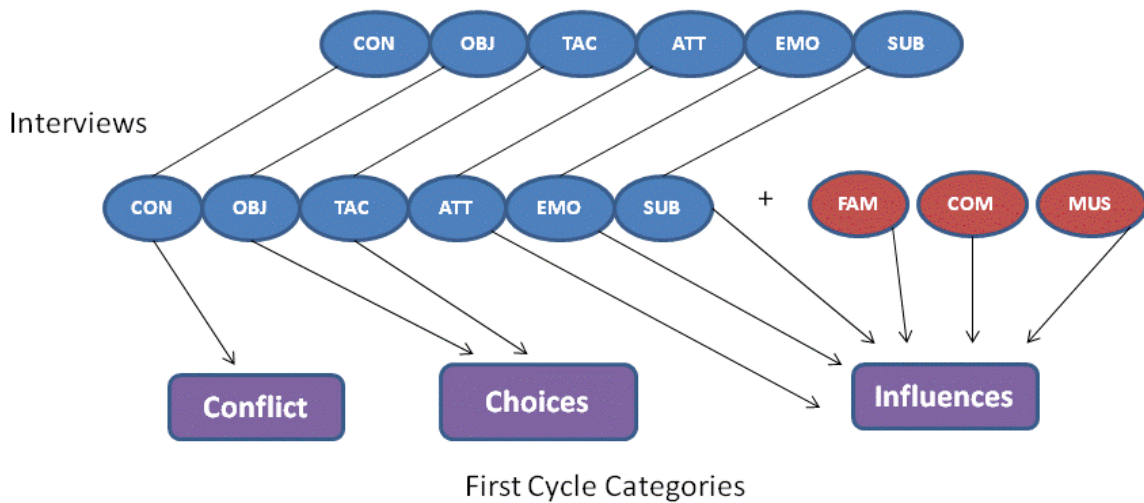
- 308.SM – I have heard that phrase at every interview without exception. Because that's the motto of the New Horizons.
- 309.I7- it just relaxes you. I wouldn't do it if... Positive feelings
- 310.I have enough stress in my life, so this can't stress me out. Positive feelings
- 311.And it doesn't I do my best. Acceptance
- 312.I certainly cannot practice as much as I would like to. That's a part. Conflict: time management
- 313.
- 314.There are sometimes weeks when all I get in in terms of playing is what I do here. Conflict: time management
- 315.So I actually work full time and a half. Conflict: time management
- 316.I also teach courses at Lesley University. I'm an adjunct instructor. Conflict: time management
- 317.It's a job and a half and kids and whatever. I don't have to tell you. Conflict: time management
- 318.In the summer I practice a lot and in the summer I actually work my way through SmartMusic because I want to get better. Tactic: Technology
- 319.So I work my way through the rhythm exercises. And the sight reading exercises, what ever is there. I'm the biggest user of Smart Music. Tactic: Technology
- 320.SM – Do you think that that is a tool that is valuable for adult learners?
- 321.I7- I think so. I think they should all do that.
- 322.I think they would find it very useful. Not to replace lessons. Tactic: Technology
- 323.I don't do lessons because I just don't have the time to practice that material and what we have so it's like a waste of money if I don't practice enough. Tactic: Technology
- 324.But it is supportive. The instant feedback. Tactic: Technology
- 325.How you can slow it down, you can simplify assignments, it's awesome. Tactic: Technology
- 326.Not many pieces show up in Smart Music that we play. Only the Holst is in Smart Music but none of the other pieces are. Tactic: Technology
- 327.I always start by checking it. There was something we played that was in SmartMusic that they handed out in December and by the time we had ... The Fairest of the Fair, a Sousa march.. by the time we came back I could play it perfectly because it was in Smart Music. Tactic: Technology
- 328.SM – Wow.
- 329.I7- So I could slow it down, I could listen to what my part should sound like. Tactic: Technology
- 330.But it's not the best part of Smart Music . Tactic: Technology
- 331.It teaches skills. You know Smart Music, right. Tactic: Technology
- 332.SM – A little bit.
- 333.I7 – So it teaches skills. It does sight reading and it starts with level one which is really easy. Tactic: Technology
- 334.So I started at level 3. I can't play it until I get it perfect every time or five times in a row. Tactic: Technology
- 335.But rhythm exercises I started from the very beginning. And that's how I learned to play off rhythms. It was through that. Tactic: Technology
- 336.SM – I haven't heard of too many of the members of this group using that tool.
- 337.I7 – I'm not sure they are aware of it.
- 338.I told ██████ about it. I know she had her interview with you. ██████ and I play duets all the time. Relatedness: NH
- 339.I don't know if she talked about that . So ██████ and I play duets and we have both become much, much better players by that. Autonomy with relatedness
- 340.We bring the best out of each other. Autonomy with relatedness
- 341.We really listen to each other. Relatedness
- 342.We both learned a lot of sight reading through this. AUTONOMY WITH RELATEDNESS LEADS TO COMPETENCE
- 343.So I told Joanne about it and I know she bought the program.
- 344.I know she is going to start using it.
- 345.SM – These are done. What more would you want to add about your experience with this group and your experience as an adult music learner.

- 346.I7 – Well I think I talked about the biggest benefits as far as music goes, that it changed my listening. **Competence transferred**
- 347.Here is a really interesting part. It's not just music. **Competence transferred**
- 348.Playing music tuned my ears to hear everything better. **Competence transferred**
- 349.To give you an example. In my classroom, there are six groups.
- 350.Six table groups like this. **Competence transferred**
- 351.The other day I was taking attendance and I'm sitting here. **Competence transferred**
- 352.And I'm taking attendance here and I give them something to talk about. A problem to solve. **Competence transferred**
- 353.And while I was taking attendance, I hear all six conversations all at once. **Competence transferred**
- 354.And that's a big deal as an English Language learner. **Competence transferred**
- 355.SM – Yes.
- 356.I7 – And that was what I thought were the last remnants of me not being a native speaker that when many people talk I have a hard time making out. **Competence transferred**
- 357.That's what music helped me do. I couldn't believe it. **Competence transferred**
- 358.After I took attendance, I said, "Alright so let me summarize what I heard. **Competence transferred**
- 359.And the kids couldn't believe it. The kids said how did you do it. **Competence transferred**
- 360.I heard them, All six conversations. **Competence transferred**
- 361.And I really think that's music because my ears are trained to pay attention to all the different things at once. **Competence transferred**
- 362.SM – There are shared parts of the brain for music and language. And that's fascinating that it has allowed you to have that ability. That's remarkable.
- 363.I7 – That's remarkable. So it has made me so much smarter.
- 364.Playing music made me smart. **Competence achieved**
- 365.Besides making me much happier. **Positive feelings**
- 366.You know the experience of leaving a rehearsal whether it's Monday when we work on the small things or just the experience of playing here. **Positive feelings**
- 367.It's just a high. I cannot sleep when I go home on Wednesday nights. **Positive feelings**
368. The music is playing in my ears. It is just a high like I had caffeine or I was on drugs or something. **Positive feelings**
- 369.People take drugs to achieve that high. **Positive feelings**
- 370.It's cheaper than therapy. **Positive feelings**
- 371.I went through some really tough times exactly when I started. **Positive feelings helped with difficult times**
- 372.Emotionally. **Positive feelings**
- 373.And playing music just helped me through it. **Positive feelings**
- 374.Difficult, difficult time. **Positive feelings**
- 375.Because of the happiness it brings. **Positive feelings**
- 376.To be part of this is amazing. **Positive feelings**
- 377.And I think enough of us tell Laura often enough what a difference she makes in our lives. **Positive Feelings: Conductor**
- 378.SM – Have you tried recruiting some people to the band?
- 379.I7- Yes, I have. I always try. **relatedness**
- 380.But it's hard. People are busy. **Conflict: time management**
- 381.That's why a majority of the people are retired or close to retirement or their kids are out of school. **Conflict: time management**
- 382.SM – Those who have more time to practice.
- 383.I7- SO I tried colleagues who play an instrument. I tried. Lives are busy. **Conflict: time management**

Appendix B

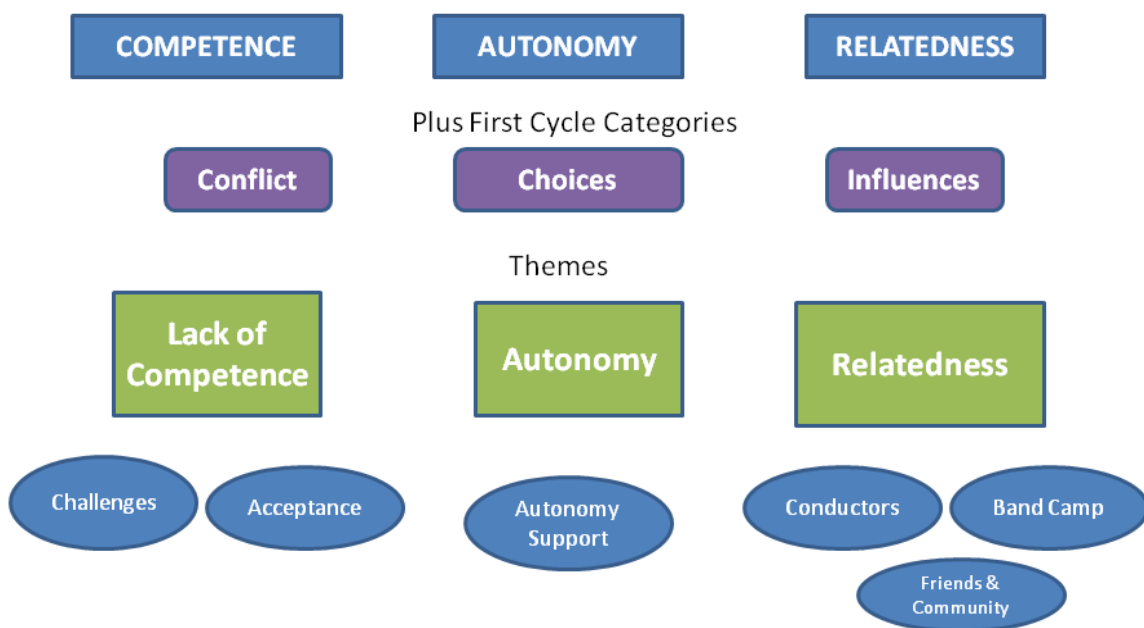
First Cycle Coding

Field Notes – Dramaturgical Codes



Second Cycle Coding

Basic Psychological Needs



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Education

D.M.A in Music Education Boston University	January 2017 Boston, MA
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Dissertation: *Basic Psychological Needs and the New Horizons Musician: A Cross-Case Analysis of Six Older Adults Participating in a New England New Horizons Ensemble* (Committee: Janice Waldron, Karin Hendricks, Andrew Goodrich)

M. Ed. In Fine Arts Education Fitchburg State University	May 2003 Fitchburg, MA
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Master's Project – *The Magic Snowman*, an original musical. (Harry Semerjian, advisor)

B.A. in Music Education – graduate cum laude Westfield State University	May 1985 Westfield, MA
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Academic and Fine Arts Experience

Choral Director, Music Specialist Wayland Middle School Since Sept. 2004 – Curriculum Leader of Specialty Subjects	Sept. 2003 – present Wayland, MA
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Cooperating Practitioner for Student Teachers Guest Speaker at Secondary Methods Class The Boston Conservatory, Boston, MA	March 2008 – present
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Music Director StarFun Theater Camp	June 2015 – present Framingham, MA
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Choral Director, Drama Instructor, Music Teacher Shrewsbury Public Schools	Sept. 1998 – June 2003 Shrewsbury, MA
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Director of Educational Programs/ Administrative Asst.	July 1997 – August 1999
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Worcester Foothills Theatre	Worcester, MA
Music Consultant, HS Choir Director Burncoat Jr./Sr. High School	Sept. 1993 – June 1997 Worcester, MA
Director of Music and Drama The Oxford Academy	Sept. 1989 – June 1993 Northborough, MA
Director of Choirs, Grades 6 – 12 Webster Public Schools	Sept 1985 – June 1989 Webster, MA

Conference Presentations

2016 – Music and Lifelong Learning Symposium, Ithaca, NY - *Basic Psychological Needs and the New Horizons Musician: A Cross-Case Analysis of Six Older Adults Participating in a New England New Horizons Ensemble*

2015 – Southcoast Music Education Research Symposium, Tampa, FL – *Dare to Differentiate: A Pedagogical Strategy for Adult Music Learners*

2002 – Massachusetts Music Educators Association Conference – Danvers, MA – *Middle School Musicals*

2001 – New England League of Middle Schools Unified Arts Conference – Sturbridge, MA – *Middle School Musicals*

1997 - New England Theatre Conference – Worcester, MA
Musicals for Young Performers – A presentation featuring live performances of selections from musicals representing several publishers.

Publications

Musicals as Composer/Lyricist/Playwright

With Eldridge Publishing, Lancaster, PA

Are We There Yet?

The Bard is Back

The Edge of the Nest

Kamp KAOS

Katastrophe Kate

Mother Goose, Inc.

Pom-Pom Zombies

The President's New Clothes

The Universe and Other Stuff

With Big Dog Plays, Rapid City, SD
The Magic Snowman

With Freelance Press, Jamaica Plain, MA
Tortoise vs. Hare

Musicals as Composer/Lyricist

With Eldridge Publishing, Lancaster, PA
Parents Just Don't Understand: The Musical! w/Bryan Starchman
Stand Up and Shout – Rumpelstiltskin! w/Robert Kinerk
Just Another High School Musical w/ Bryan Starchman
Twelfth Night w/Tom Large
Boogie Woogie Bugle Girls w/ Craig Sodaro

With Pioneer Drama Service, Englewood, CO
Inspector Incognito and the Kansas City Kid w/ Jay Moriarty
Tales of Terror from Nightmare High School w/ Patrick Rainville Dorn
This Old House w/ Tim Kelley
Rocky of the Rainforest w/ Jay Moriarty
A Twist of the Tongue w/ Cynthia Davies and Steven Fendrich

With Big Dog Plays, Rapid City, SD
Mama Tomcat's Flying School: The Musical w/ Spring Hermann

Plays

With Eldridge Publishing, Lancaster, PA
Attack of the Pom-Pom Zombies
Curse of the Bard
Get Up and Go
The Legend of Katastrophe Kate
MGTV
The Prez's New Clothes
'Round the World and Back Again
Summer of KAOS
Wingin' It

Awards

2000 Jackie White Memorial National Children's Play Writing Contest
Musical! The Bard is Back!

1993 Anna Zornio Memorial Children's Theatre Playwriting Award
Tortoise vs. Hare