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Serious about leisure: a case study of a large midwest community band

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

**SERIOUS ABOUT LEISURE:
A CASE STUDY OF A LARGE MIDWEST COMMUNITY BAND**

by

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DEDICATION

To Paige, Brooke, Christen, Mom, and Dad

with love

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I am indebted to the many people who supported me throughout my doctoral work. I would first like to thank the Large Midwest Community Band and its members for sharing with me both their stories and their passion for making community music. I am grateful to you all.

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Boston University College of Fine Arts, 2018

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ABSTRACT

In this qualitative case study, I sought to examine the reasons for the extensive time, monetary, and personal commitment to performing advanced repertoire made by the membership of a local instrumental ensemble, for which I will use the pseudonym, Large Midwest Community Band (LMCB). Two research questions guided this study: 1) Which prior experiences in public school bands, if any, contributed to the participants' desires to continue performing music at an advanced level, and 2) Why did they continue to commit to spending their leisure time by performing music at an advanced level of music? Members of the LMCB participated in interviews designed to investigate these two questions. All volunteers were regular members of the LMCB, who willingly and routinely contributed time, effort, and talent to the group. Participants answered questions regarding their various experiences with the LMCB, such as those about the rewards they gained from playing in the band, the influences that kept them returning to the group, and the time commitment necessary to be a productive member.

The interview responses were transcribed and reviewed for errors and omissions, then coded. The affective method of value coding was used in order to code both the actual language of the participants and their personal attitudes and beliefs. Codes

repeated by several interview subjects led to the development of themes around playing music and participating in the LMCB.

The themes identified in the data were applicable to the theoretical framework of the Serious Leisure Perspective (SLP) proposed initially by Robert A. Stebbins (1977). Stebbins's (1977) six professional amateur attributes provided the lens through which many of the qualities and traits of musical amateurism were identified in the LMCB participants.

The majority of participants cited public school band experience as the launching point for future music participation. School bands provided the basic training and skills needed for successful participation in ensembles, the impetus for students to participate in college or community bands post-high school, an important social function, a family-like atmosphere, and a support system for many. The motivations behind the participants' continued engagement at amateur levels in the LMCB emerged through the lens of SLP. Unstandardized performances, high levels of musicianship, social and musical identities, and community pride and outreach widely contributed to the continuance of advanced levels of music making within the ensemble. Based on the results of this particular study, music educators should view themselves as both the progenitors and the long-term caretakers of the art form of community instrumental music.

PREFACE

As a 19-year veteran of public school music education in Virginia, I always encouraged students to participate in ensembles after their graduation from high school. While the occasional student matriculated to a music school to become a band, orchestra, or choir director, it was never an articulated goal to produce future music educators. I was, however, a strong proponent for my graduates continuing to perform in at least one ensemble in college or join a local instrumental community music group. To reinforce this, I maintained a bulletin board in the classroom that contained the names, schools, and/or ensembles in which my former students were participating. After one or two years, the list started to grow at a more rapid rate. I assumed that my own verbal, written, and promotional efforts did not go unnoticed.

I now reside in northeast Indiana, where a large number of community ensembles of all types exist. I am currently involved with three community ensembles. I conduct two community-based groups in the area: a community-based orchestra and the Large Midwest Community Band. I have also performed in another community band. My experiences with these groups, their governing boards, and their audiences have been illuminating to me as a music educator. These musicians seem to want a superlative musical experience whether in the rehearsal room as a player, the concert hall as a performer, or even as an audience member.

It is with these thoughts, ideas, and my own observations in mind that the problem for this study originated. While I always felt it my responsibility to encourage my students to find a performing group after graduating, most did not do so. I often

wondered why this was the case. Indeed, most high school musicians do not continue with their instrument in college or in the community, creating a high attrition rate that should be of considerable concern to music educators.

Researchers have investigated these issues with participation in music into adulthood. For example, Gates (1991) asserted that cogent qualitative research is essential to understanding reasons for membership (or lack thereof) in community groups. Gates stated, “researchers could improve professional recruiting of music participants by studying the outcomes of musical activity and urging recruiters to use the findings from this research . . . to motivate participation” (p. 2). The question thus arises concerning the attrition that occurs throughout the continuum of music ensemble participation, that is, from the origins of participation in public school as youth through community music ensembles as adults. Is the music education profession cognizant of the needs of young musicians in order to foster musicing through adulthood?

An exploration of current musicians in adult community ensembles is necessary to illuminate the possible reasons for long-term involvement in music. Although the goal of public school music programs is not to create professional musicians, ideally music education programs should foster lifelong music making, such as participation in community ensembles. Thus, my investigation of the Large Midwest Community Band was rooted not only in the desire to know which factors led the individual to continue a musical career, but to also understand how to foster future generations of community musicians.

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LIST OF ABBREVIATIONS

- LMCB.....Large Midwest Community Band
- MMUMidsized Midwestern University
- PAP.....Professional-Amateur-Publics
- SLPSerious Leisure Perspective

CHAPTER ONE

Introduction

Many communities in northeastern Indiana have a local band or orchestra. These organizations are supported directly through fund drives, concert subscriptions, community foundation grants, and box office sales. Other groups of musicians organize into performing ensembles with little or no budget and perform free for the public. This description of formal community music in northeastern Indiana is similar to other areas throughout the United States.

Not readily apparent in community music ensembles in northeast Indiana, however, is the immense commitment it takes for an amateur musician to participate in these accomplished organizations. Participants spend their leisure time in after-work rehearsals, practicing at home, and their evenings and weekends concertizing. They spend money on instrument upgrades, repair, and operational costs such as buying reeds and valve oil. Some musicians participate in more than one ensemble in other communities. Due to the spacing of towns and cities in this region, which can be 25 miles or more, these commuters can spend a great deal of time driving to and from rehearsals and performances. Not only do they invest a considerable amount of their time, but they are likely to incur significant driving costs throughout a-concert season. Why do adults spend their leisure time in a manner that can involve a significant amount of time and resources?

Serious Leisure Perspective

The concept of how adults spend their leisure time has been investigated in the literature. McCarthy (2017) wrote, “As leisure activity became a reality in the lives of the masses in the mid-twentieth century, the theoretical study of leisure and its application to recreational practice gained momentum” (p. 16). This assertion was evident in the initial work of Kaplan (e.g., 1956, 1963, 1966), who addressed the music education and lifelong music participation paradigm throughout the latter half of the 20th century. McCarthy recognized that the discipline of leisure studies had become formalized by the mid-1970s.

In the early 1970s Robert A. Stebbins, one of the primary researchers on the subject of how adults spend their leisure time, began to study serious leisure in 1973. Stebbins (2008) posited six inherent qualities that define and distinguish serious leisure from casual leisure: (1) the occasional need to persevere through less than ideal conditions, (2) careers in their endeavors that are enduring pursuits, (3) significant personal effort based on specially acquired knowledge, training, or skill, (4) durable benefits, (5) unique ethos in which broad subcultures may develop, and (6) a strong identity formed with the chosen pursuit (pp. 6–7).

One possible explanation for the dedication demonstrated by the community musicians in northeast Indiana is extant in the extensive writings, research, and ideas originated by Robert Stebbins. Applying Stebbins’s (1977) principles the community musicians in this study fall under the concept of “modern amateurism” (p. 582). Stebbins’s (1978a, 1978b) perspectives about the definitions and classifications of amateurs and amateurism are intriguing, particularly when juxtaposed with instrumental

community music participants. While SLP and its components are discussed at length in the next chapter, a short explanation here establishes the foundational idea for this.

The word *amateur* as used in late 20th- and early 21st-century vernacular usually refers to a person who is inexpert at any given activity. In sports, many think of pick-up teams at a local park or YMCA, or ad-hoc college dorm squads as amateurs. As musicians, this definition can invoke memories of beginner bands, wrong notes, bad intonation, and raucous timbres. Yet the meaning that Stebbins and other leisure theorists ascribe to the word *amateur* could be considered the antithesis of the colloquialism. Stebbins (1980) stated:

The durable benefits of this leisure [music] . . . spring from the refusal to remain a player, dabbler, or novice in it. Rather, the activity is transformed into an avocation in which the participant is motivated by seriousness and commitment, as these are expressed both in regimentation (such as practice and rehearsals) and in systematization (such as schedules and organization) (p. 414).

Indeed, Stebbins (1982) insisted that amateurs' "careers in serious leisure frequently rest on . . . significant personal effort based on special knowledge, training, or skill, and sometimes all three" (p. 256). Gould, Moore, McGuire, and Stebbins (2008) further clarified the definition by stating that the amateur followed a "personal course, or passage, in a leisure role" (p. 49). Thus, Stebbins's definition of the word *amateur* invokes an image of a person quite dedicated to this avocation, perhaps even able to reach a professional level of skill.

When combined with Stebbins's (1977) promotion of the Professional-Amateur-Publics (PAP) system, the definition of *amateur* directly deals with the premise of this study. The music amateur shares more than a few traits with professional counterparts, in this case, the professional or union musicians. Stebbins lists these shared attributes on the professional-amateur spectrum: (1) they turn out an un-standardized (unique) product, (2) they hold widespread knowledge of a specialized technique, (3) they have a sense of identity with their colleagues, (4) they have mastered a generalized cultural tradition, (5) they use institutionalized means of validating adequacy of training and competence of trained individuals, (6) they emphasize standards and service rather than material rewards (p. 585).

Origins of Musical Amateurism

Serious Leisure Theory, now Serious Leisure Perspective, evolved from the ideas and theories proposed by Stebbins in 1976. Yet strong evidence exists that musical amateurism, as defined now by leisure theorists, was found as far back as the mid-1800s. One poignant example was seen in Kreitner's (1990) writing about town bands in greater Honesdale, Pennsylvania. Kreitner's research pointed out that town bands had a history going as far back as the 1840s. As their progression into the 19th century was examined, bands were seen developing a dual role in society as both a matter of community pride and a utilitarian source of entertainment. As with any source of entertainment, however, community bands did not lack detractors. This was seen in the mild criticism of one group by the *Citizen Newspaper* in Honesdale in December, 1896: "From amateur windjammers and whackers of drums, base and ignoble, good Lord deliver us" (p. 80).

The important inference from this good-natured chiding was that at least the local media was attuned to the arts and cared enough to devote column space for them.

Literature described the next evolution in the Honesdale area with regards to art music ensembles, the development of the orchestra. Its inclusion in the arts community had analogous implications with group growth in the lower Great Lakes region.

According to Leglar and Smith (2010), starting in the mid-1800's in many locations throughout the United States, the developmental cycle of instrumental groups generally trended first toward bands, orchestras second (p. 350). This curious trend may have had its origins in the wide popularity of bands such as the famed groups of Gilmore and the later Sousa and Goldman bands and their influences on attitudes regarding music. The trend may also be attributed to the wealth of the availability of wind instrument teachers, due in large part to the growth of professional bands during that period.

Jorgensen (2011) observed, "The increasing standardization and mass production of musical instruments opened the prospect for mass musical study and fueled growing numbers of amateur and professional performers" (p. 96). A large number of bands was presented by Bowen's research (1995); he discovered records showing approximately 1,000 touring and community bands in the late 1800's whose primary function was providing entertainment. Bowen commented, "For many Americans, listening to band music was their only source of musical enrichment" (p. 3). Zanzig (1932) reinforced this idea from the early 20th century perspective. Zanzig stated that "Elks, Masons, Shriners, and DeMolays have flourishing bands, orchestras, or choruses that are outstanding factors in the musical life of their communities" (p. 243).

While the history of the bands and orchestras overlapped in Honesdale, the establishment of an orchestra was “seen as a great leap forward for the culture of the town” (Kreitner, p. 74). Kreitner wrote that the community’s perception that “a band is a valued source of entertainment and local pride, but an orchestra adds to these an element of cultural fervor” (p. 74). This statement of attitude or belief is directly comparable to and indicative of what can be observed currently in the northeast Indiana region. Therefore, a brief look into the history of community music in the lower Great Lakes area is warranted. The current study region is a part of this look.

Musical Amateurism Arrives in the Lower Great Lakes

As it had done in the East, the hard work of late 19th- and early 20th-century music educators and local music advocates in the lower Great Lakes produced a lasting effect on future generations’ efforts to foster lifelong music participation. The area is rife with instances of individual communities’ demonstrations of a strong desire for art music to be an important aspect of their society. Some of these regional groups have a storied history: The noted Kalamazoo Concert Band (Michigan) has its roots in the 1800s, the Adrian City Band (Michigan) began in the late 1830s, and the Peru Circus Band’s history dates to the late 1800s as a community group supporting the rich circus history of Peru, Indiana. The Huntington Erie Community Band (Indiana) has amassed over a hundred years of music making. The Fort Wayne Philharmonic, in existence since 1928 as a not-so-successful civic orchestra, is now a regional favorite among art music concert goers. The Manchester Symphony Orchestra in North Manchester, Indiana, has had a continuous run as a community ensemble since 1938. The vaunted Northshore Concert

Band (Illinois), had its origins in the Northbrook American Legion Community Concert Band (1956). The legacy continues in northeast Indiana with such relative newcomers as the Auburn Community Band, the Large Midwest Community Band (pseudonym), and the Symphony of the Lakes.

According to Smith (1954), the Community Music Association in Flint, Michigan, formed circa 1916, was a significant example of a governing body with a desire for community music making. History showed that Flint underwent a drastic change in population and was “in the throes of vast industrial expansion” during the pre-World War I era (p. 3). As a result, the need for some form of community music became a recognizable goal for civic leaders. Smith wrote, “Among these leading citizens, there was a feeling of social consciousness, of needing to provide some social and cultural opportunity for an ever-increasing citizenry” (p. 4). As early as 1913, the Flint Choral Union was brought into existence to “develop and cultivate the musical talent of Flint; to advertise Flint as a musical center; [and] to provide means for all classes of people musically inclined to secure training under a great director” (p. 6). From a sociological perspective, the principles of the Community Music Association infer that “musical activity should arise out of a recognized community need” and that “music must be considered a means to enrich the social and cultural life of the community as well as an end in itself” (p. 12).

One evident motive for Flint community leaders was to give the growing populace a leisure activity that was, as Smith put it, both wholesome and produced extra-musical benefits (p. 6). As a result of the enormous popularity of the Choral Union, other

leisure musical activities began to grow at a rapid pace. By 1918, the Community Chorus (formerly Choral Union) had given some 507 performances, with over 166,000 in attendance. The community orchestra (Flint Symphony Orchestra) had begun, along with the Flint Opera Society and the Flint Sinfonietta. The growth in high school music programs could be attributed, at least in part, to the thriving community music movement in Flint as a whole (Smith, 1954). For example, there was a 50-member Girl's Glee Club as well as a chorus of 400 students (p. 9). One of the music directors of the Flint Community Music Association established a solid orchestra program at a Flint high school, which became a reliable feeder for the FSO, and created a "larger, more interested, more intelligent group of listeners" (p. 30).

Smith (1954) made it clear that the Flint community in the mid-to-late 1800s had a fervent desire for a strong community music program that particularly revolved around choral, orchestra, and opera activities. In the 1943-44 season, the Flint Symphony Orchestra was comprised of only 30 percent professional musicians (p. 31). When the orchestra was formed in 1918, union musicians from elsewhere were asked to fill in to cover instrument deficiencies in order to "get the program as a whole underway" (p. 29). With high performance expectations placed upon the group by the Flint patrons, it stands to reason that the majority of community players would have had some degree of mastery on their instrument in order to keep musical pace with their professional counterparts.

The Community Music Association in Flint was significant due to its success, which could have been described as, to coin a phrase, "localized serious leisure." It carried an immense amount of importance for community music in the lower Great Lakes

area. Indeed, it had national implications. The Community Music Association organized one of the first amateur music weeks in the United States, eventually gaining the attention of the National Bureau for the Advancement of Music. The bureau contacted Flint, along with other Michigan organizations, to help them with organizational aspects of what became National Music Week (p. 9).

Dykema (1934) advocated a continuation of musical opportunities for all people in the community. In 1950, the editors of the *Music Educators Journal* asked “are the rank and file citizens aware of the community’s musical achievements?” (p. 11).

Normann (1939) highlighted the efforts of community music advocates in Fort Wayne, Indiana, where they persuaded the local Chamber of Commerce to help them revive chamber music in the home. Norman also noted a college-community collaboration for an orchestra in Hastings, Nebraska (p. 35). Banse (1962) clearly made the argument for college-community partnerships, referencing his own college orchestra’s philosophy that “it is an amateur group which gives an opportunity for musicians to work together in re-creating fine orchestral music” (p. 188). Banse referred to the efforts made to bring community members to the orchestra and listed ten occupations outside of the music field that the members comprise. Banse went on to state that even non-music faculty were able to once again “pursue their avocational interest in music in an active manner” (p. 11). These music educators’ experiences bring up two important questions: What factors led to the decline of active community music making, and how can current educators affect a modicum of change?

The wholesale development of band, choir, and orchestra programs in portions of the Midwest as far back as the 1800's established a lasting foundation for community music making. Perhaps even more intriguing than the proliferation of these ensembles was the local desire for musical enrichment. Both the public at large and the individual musician had a stake in creating quality music.

Purpose Statement

The purpose of this study was to examine the motivations behind amateur music participation in the Large Midwest Community Band, and construct meaning from the participants' commitment to the ensemble. I endeavored to gain insight into the participants' interactions with the conductors, other band members, the community, and the music. Furthermore, the impressions gained from the analysis of the data were considered for their relevance to take of improving current and future trends in music education.

Research Questions

The two research questions that guided this study were designed to illuminate possible connections between adult community music ensembles and public school music education. The two questions were: 1) What formative experiences in public school bands, if any, contributed to the participants' desires to continue performing music at an advanced level, and 2) Why are the study participants currently motivated to spend their leisure time with performing an advanced level of music? For the purposes of this study, an advanced level of music ranges from standard music grades four to six.

Orientation of the Study

If music ensemble participation, and indeed, music education, is to remain relevant, then a strong connection between music educators and lifelong music making must be established. In this case study, I examine the commitment to community musicing by the adult amateur musicians of the Large Midwest Community Band (LMCB) through the lens of Serious Leisure Perspective (SLP). By exploring amateur musicians through the six attributes provided by SLP, motivations for continuing to perform music into adulthood are illuminated.

Serious Leisure Perspective is vetted and the study is situated within the existing literature in chapter two. The design and method (including data codification) of the study are framed in the third chapter, while the resultant themes and sub-themes are unpacked in chapter four. In the final chapter, the results are deliberated including implications and recommendations for the music education profession.

CHAPTER TWO

Literature Review

Brown (2016) established the importance of adult participation in community music ensembles: “Adult engagement in music activities needs to increase [in order to] maintain the assertion that music education is an important part of the school learning experience,” and also asked whether community music ensembles were currently an asset to schools and communities (p. 32). As I reviewed studies, a few key terms emerged that helped to situate this review. According to Frick (1999), “each field of study has its own set of terminology and meanings,” and “operationalized constructs are working interpretations of terminology used in specific fields” (p. 16). Three key operational constructs exist for this study. The first, Serious Leisure Perspective (SLP), according to Stebbins (1992), was defined as “the systematic pursuit of an amateur, hobbyist, or volunteer core activity sufficiently substantial, interesting, and fulfilling in nature for the participant to find a career thereby acquiring and expressing a combination of its special skills, knowledge and experience” (p. 3). Second, the term *amateur* needed to be viewed through the lens of SLP, rather than its colloquial meaning of neophyte. Stebbins (1992) stated that amateur [musicians] were “oriented by standards of excellence set and communicated by the [professionals]” (p. 55) and were capable of achieving professional standards. Additionally, amateurs must have had professional counterparts employed in the given pursuit.

The third operational construct was musicing. Small (1998), who proposed the term *musicking*, stated:

To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing. We might at times even extend its meaning to what the person is doing who takes the tickets at the door or the hefty men who shift the piano and the drums or the roadies who set up the instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are all contributing to the nature of the event that is a musical performance. (p. 9)

However, Elliot and Silverman (2015) used the term *musicing* to refer to “all five forms of music making: performing, improvising, composing, arranging and conducting” or perhaps even used singularly (p. 40). For the purposes of this study, I shall use the term “musicing” to refer to rehearsing and performing music in an amateur community band.

I explored the connections between music education and amateur adult community band members’ motivations for participation in the Large Midwestern Community Band. Serious Leisure Perspective was the lens used to examine whether experiences in public school bands contributed to the amateur musicians’ desires to continue performing music at an advanced level. The relevant literature concerning the theoretical kinship of musical amateurism, serious leisure, and education was explored through the following categories: Studies of Serious Leisure Perspective, Lifelong Musicing and the Amateur, the grouping of Family, Music Amateurs, and SLP, Identity and Music Amateurs, Educating Within Serious Leisure Perspective, and, finally, Educating Towards Amateurism.

Studies of Serious Leisure Perspective (SLP)

The concept of serious leisure has been investigated by researchers who have studied leisure among adult amateurs. Stebbins conducted numerous studies to build support for serious leisure theory. Stebbins's (1992, 2007) developed the following definition of SLP:

Systematic pursuit of an amateur, hobbyist, or volunteer core activity sufficiently substantial, interesting, and fulfilling in nature for the participant to find a career there acquiring and expressing a combination of its special skills, knowledge and experience. (p. 3)

Several clarifications must be made to provide a consistent frame of reference. Stebbins (1992) posited that amateurs, within SLP, were "oriented by standards of excellence set and communicated by the [professionals]" (p. 55). The amateur was capable of achieving professional standards, and while not always successful, good amateurs could be better than mediocre professionals. It should also be noted that according to Stebbins (1977), the amateur was part of a Professional-Amateur-Publics (PAP) system, in which publics was defined as "groups of people with a common interest, which are served by professionals or amateurs or both, and which make active demands on them" (p. 586). Gates (1991) furthered Stebbins's ideas and stated, "Serious leisure is distinguished from play by the extent to which an individual participant accepts quite high costs in knowledge, skill, time commitment, and persistence." Gates posited that at certain times that the amateur will accept a distortion in the cost-benefit structure (p. 13).

Another term that appears frequently in the literature, *hobbyist*, is similar to the term *amateur* in two aspects. Analogous to amateurs, Stebbins (1980) stated that hobbyists, like amateurs, were “not merely passive consumers of a performance or product, nor just people doing something aimlessly as a form of temporary diversion” (p. 416). Stebbins also stated that, “A hobby is a specialized pursuit beyond one’s occupation, a pursuit one finds particularly interesting and enjoys doing because of its durable benefits” (p. 416). Yet the distinction Stebbins referred to between the hobbyist and amateur was clear:

A crucial difference is that a hobby is external to any complete PAP system. Hobbyists may have some sort of public but, unlike novices and dabblers who are members of a public within a PAP system, they do not interact with some professional counterpart. Thus, they fail to qualify as paraprofessionals or volunteers. Indeed, they are likely to be enamored of pursuits that even fail to constitute a work role for others. (p. 416)

The key idea is that the pursuit of a hobbyist will most likely not qualify as a true vocation in general society. It is also important to understand that hobbyists do not necessarily require publics in their endeavors. For the amateur community musician, publics can play a significant role. For example, Stebbins (1977) asserted that amateurs and even professionals “know when they see a member of the audience following a miniature score of the symphony they are playing that he is likely to be able to spot their mistakes, spiritless solos, late entries, and other artistic flaws” (p. 588). Stebbins continued, “A sprinkling of knowledgeable, skilled, and concerned people among the

spectators, readers, audience, or other public should be sufficient to encourage the best from performing professionals” (p. 588). Conceptually, the amateur therefore knows the following:

Any of the durable benefits could accrue from attempting to meet professional standards and finding that one has done so in significant measure. Moreover, publics served by those with such achievements tend to show their appreciation (in itself a reward), thereby encouraging further involvement in the avocation. (Stebbins, 1980, p. 414)

Another word used in the literature term *career*. According to Stebbins (1992), a career is “the typical course, or passage, of certain types of amateur-professional practitioners that carries them into, and through, a leisure role and possibly into, and through, a work role” (p. 68). As relevant to community musicians, the amateur will experience serious musicing as an avocation; the professional is, therefore, assigned the term *vocation* when making music. As a matter of course, the hobbyist is assigned neither.

Lifelong Musicing and the Music Amateur

Numerous researchers have addressed the connections between community music and lifelong musicing. Some of these studies used SLP as a framework while other studies did not; however, all of these studies provided insights and contextualization into issues such as the desires of music participants, motivational factors for music making, and social factors that influence music involvement. These ideas relate to the premise that community music promotes the development of music amateurs.

In their discussion of modes of leisure, Gunter and Gunter (1980) made an inference that dealt with the sociological versus psychological functions of time and choice. They claimed that both sociology and psychology are interrelated inasmuch as time is external and, therefore, sociological, while choice is internal and consequently psychological. Their argument is based on the assumption that “society’s institutions . . . structure most of the hours of our days, both overtly and covertly” and that the individual will most likely acclimatize to these structures by “developing habitual, psychological rhythms in response to these impositions” (p. 365). The time problem for music amateurs is that they must overcome numerous societal establishments, such as employer expectations, family commitments, and faith obligations (p. 365), in order to be able to properly prepare for the rigors of amateur music making. The idea that these time constraints lead to a psychological underpinning for choice in leisure activity is intriguing.

The most salient argument that Gunter and Gunter (1980) made was their definition of *involvement*. They hypothesized that involvement contains three components. These include behavioral, cognitive, and affective components (p. 366). The former is therefore "doing," the medial is "knowing," and the latter is "feeling." This idea can be easily extrapolated to the participatory element of music amateurs. It has been established that music amateurs will devote significant amounts of time, energy, and money to honing their skills to approach a professional performance level on their instruments. The result of the coalescence of the three involvement components lead Gunter and Gunter to the following conclusion:

Intensive involvement in an activity or set of activities coupled with a positive feeling (affectivity) of enjoyment, pleasure or self-fulfillment would seem to lead to a degree of psychological fusion of the individual with an activity, and perhaps with the situation in which it occurs. (p. 366)

The assumption would seem to epitomize the ideology of music amateurs. Gunter and Gunter (1980) write, “The result of this particular combination would be an integration of the individual into the situation, a sort of fusion which, in the extremes, suggests both psychological as well as behavioral engagement” (p. 366). While Gunter and Gunter did not make any attempt to connect the term *engagement* to SLP, the parallel is nonetheless evident. If engagement is the highest form of their model of leisure, then it surely fits Stebbins’s view of the amateur musician in the PAP construct. The argument against this conclusion lies in the fact that Gunter and Gunter listed separate components of the “pure leisure” mode as creative activities, hobbies, and vacations. They posited that unlike their other three modes of leisure (anomic, institutional, and alienated), pure leisure is a “less permanent leisure style” (p. 369). This does not describe the situation of music amateurs. Yet Gunter and Gunter seemed to be at odds within their own theory. For instance, if engagement is the highest possible level of leisure, and pure leisure is at the top end of choice and involvement, then why do pure leisure activities not retain their longevity in both the sociological and psychological environs?

Gates (1991) stated that serious leisure “provides a logical and well-developed source” for providing the “social foundations for music participation in American schools” (p. 8). Gates explained that community ensemble directors, more often than not,

create the overall program design around accepted performance practice standards. Ensemble directors find these norms to be conducive to maintaining positive learning atmospheres in part because they are “socially acceptable both for themselves and their learners” (p. 10).

Gates included the previous arguments as partial support for Stebbins’s leisure theory. Of the PAP model, Gates writes,

The most important thing that members of this system share is an agreed-upon set of values that is used to regulate behavior and decide issues of quality, including settling questions of stratification. High-status individuals are either or both the ‘definers’ and ‘modelers’ of high quality for others. These people’s behaviors define and model the group’s set of values, regardless of whether or not they make their livings at the activity. (p. 10)

Coffman (2006) used SLP as the lens to examine the perspectives of adult musicians who performed in a community band in Tasmania. Coffman posited that the participants “display perhaps all of the attributes of serious leisure” and that “their beliefs and activities have an aspect of necessity, obligation, perseverance, and a strong identification . . . [including] . . . durable benefits” (p. 20). Coffman also asserted that the Tasmanian band program was a way for music educators to reach individuals in a manner that embraces Gates’s (1991) ideas within a PAP system (p. 21).

Rohwer (2010) sought to discover “potential [music] participant desires” (p. 204) in senior citizens. Rohwer cited Stebbins’s (1992) and Kleiber’s (1999) work as evidence of the potential benefits for leisure activities. Rohwer’s sample included non-participants

in addition to active participants. While citing leisure research, Rohwer made no attempt to classify the participants as amateurs, hobbyists, or dabblers based on the PAP system.

It should be noted that for the purposes of this study, lifelong musicing and aging as it applies to lifelong music making are not synonymous concepts. Numerous studies (e.g., Coffman, 2006; Coffman, 2009; Coffman & Adamek, 2001; Dabback, 2007, 2008; Jutras, 2011; Tsugawa, 2009) involve the New Horizons music programs that “provide entry points to music making for adults, including those with no musical experience at all and also those who were active in school music programs but have been inactive for a long period” (New Horizons International Music Association, 2012). This study, however, encompasses community musicians who have achieved amateur status. Thus, lifelong musicing to the amateur musician involves performing at or close to the professional level, not as a novice.

Augustin’s (2010) study on the effectiveness of comprehensive musicianship (see Contemporary Music Project, 1963) on a community band focused on learning outcomes when performers were provided additional information about pieces they rehearsed. Results indicated that subjects were more satisfied by learning supplementary material about the music, able to transfer that knowledge to their playing, and found extra facts about thematic changes to add to their own musical sensitivity (pp. 178-179). Furthermore, Augustin suggested that the band members were able to recognize the different possibilities regarding lifelong musical learning (p. 179).

Like Coffman (2007) and Patterson (1985), Augustin did not use SLP as a framework. While some community band members in the study were of high school age,

and, therefore, not eligible as music amateurs using Stebbins's definition, the median age for the study was 53. Thus, the potential to have amateurs in the group existed. Augustin stated, "The majority of the respondents' answers suggest that they are open to the educational opportunities afforded to them within this community band" and that because it is a volunteer organization, if members do not recognize the experience as beneficial, they will likely not return (p. 179).

Keil (1987) stated, "Participation is the opposite of alienation from nature, from society, from the body, from labor, and is therefore worth holding onto wherever we can still find some of it" (p. 276). Indeed, music amateurs may draw from the preceding statement to help explain their passion and dedication to music. Naturally, music amateurs participate in lifelong musicing for a variety of reasons that may or may not be as esoteric as Keil's notion. According to Coffman (2002), the three reasons that adults participated in music ensembles were personal, musical, and social. Coffman generalized that adult participants were more likely to have performed music as a child and have music-oriented families. In other words, if participants in music observed music as a model early in life, they may be more likely to develop amateur status within the SLP model. This also explains why the music amateurs display traits of what could be described as musical imprinting (Holbrook & Schindler, 1988). While studies like this and other scientific studies on imprinting (e.g., Rauschecker & Marler, 1987) do not fall under the sociological scope of this study, it is an intriguing link that needs to be explored in further research.

Several studies (e.g., Carrucci, 2012; Coffman, 2007, 2009; Dabback, 2008;

Lane, 2012; Rohwer, Coffman, & Raiber, 2012; Tsugawa, 2009; White, 2016) had roots in the New Horizons programs which “provide entry points to music making for [senior] adults” (New Horizons, 2012). While New Horizons ensembles do appear in northeast Indiana, they differ from the group examined in this study in important ways. For example, some of the community bands in the region require auditions or certain prerequisites (i.e., played throughout high school, played in college) in order to participate. In New Horizons, no such prerequisites exist. Another example of this difference can be found in Coffman’s (2007) use of the phrase “amateur musicians” (p. 1). Coffman’s study, based on the New Horizons musicians (mostly novices), sought to find personality parallels with professional musicians. Coffman found that “the participants had either put aside personal music making for many years or they had little prior experience ... [and] ... music educators and amateur musicians can be encouraged that successful and satisfying music making ... is possible in retirement, even without the professional musician’s temperament” (pp. 9-10). While Coffman did not present a formalized definition of the term *amateur*, the participants in that study had little experience on band instruments.

One of the subthemes that occurs throughout the literature on lifelong music making and amateur musicians is motivation. Patterson (1985) examined motivational factors for community band members in Massachusetts. One of the correlations between Patterson’s study and one can be found in the fact that Patterson looked at participants of all ages (some community bands in the study allowed high school students to participate) to find their reasons behind participating in instrumental community music. Patterson

found that the desire to perform “[stems] from an inner satisfaction and [indicates] that personal fulfillment [is] an important reason to join a community band” (p. 240).

Certainly, this is true for almost all community music organizations, whether a New Horizons-type group or a strictly amateur band. Patterson also stated that “Other primary motivating rewards inherent in community band performance included playing a concert before an audience and the fulfillment [participants gained] to express [themselves] musically” (p. 241). Curiously, Patterson found the “type and quality” of the music to be less significant than those reasons (p. 241).

Neither Coffman (2007) nor Patterson (1985) used SLP as a possible explanation for group members’ involvement in community music. Coffman’s participants did not fit into the PAP paradigm as amateurs. Patterson’s argument was that personal fulfillment and concertizing are major factors in participants choosing either to join or maintain membership in a community music group. These motivations align with the concept of a music amateur. One discrepancy, however, does stand out and seems to call into question the classification of at least some members as music amateurs. Patterson’s findings indicated that the qualitative characteristics of the chosen music are less important than the more social aspects of performing.

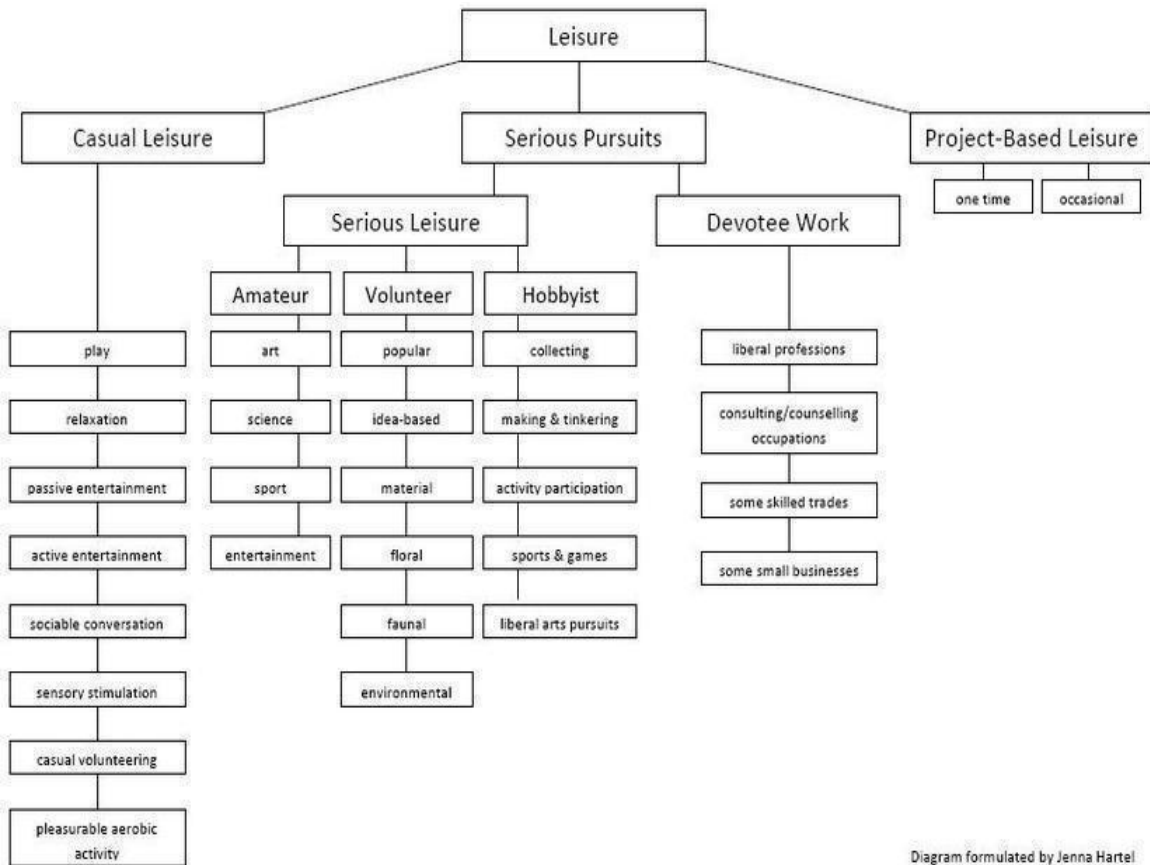


Diagram formulated by Jenna Hartel

Figure 1. *Diagram of the Serious Leisure Perspective. This demonstrates the various classifications assigned under Serious Leisure Theory. The Serious Leisure Perspective Website, www.seriousleisure.net*

Spencer (1996) considered motivational factors, demographic information, and attitude statements while examining adult community bands in the southern United States. One particular marker that emerged in the results involved the sizeable difference in the participants who identified themselves as professional musicians (10 percent) versus the 90 percent who did not. Spencer did not address the issue of classifying the non-professional players. For example, Spencer found significant relationships among the exploratory category of "intrinsic motivators," that involved self-enhancement, musical

growth, leisure, and educational growth, among others (pp. 220–221). These factors point toward the possibility that many of Spencer’s participants may fit amateur status.

Stebbins (1999) pointed out that “amateurs, volunteers, and other hobbyists learn as a means to particular leisure ends.” Stebbins continued, “Hence, leisure educators of adults should not be surprised if the latter seem restless, anxious to get on with what they consider the most important aspect of their serious leisure - *applying* what they have learned” (p. 7). This is congruent to the four intrinsic motivators listed above.

Weren, Kornienko, Hill, and Yee (2016) proposed that social environment is an important motivator for music participation beyond public school band. The study was conducted with a large college marching band with a majority of non-music major participants, using self-determination theory in combination with the lens of social network analysis. Results suggested that “although the musical experience is certainly a reason to participate in leisure music ensembles, the motivation to connect to other people through this medium appears critical” (p. 338).

Douglas (2011) discussed motivational factors and stated that participants were motivated by mental and emotional factors that included “enjoyment, satisfaction, and self-expression, pride or distractions from the daily routine” (p. 25). While some or all of these benefits may be a part of the incentive, it would stand to reason that they are not prime motivators for the music amateurs, at least as far as SLP is concerned. The music amateur is most likely to experience musical motivations, which Douglas described as “the interactions between the individual and the music” (p. 25). Douglas also stated that adult ensemble participants may find their major influences within a particular condition.

If this is indeed the case, , it supports what was described above as “localized serious leisure” within an “immediate community.”

Family, Music Amateurs, and Serious Leisure Perspective

Music amateurs face a host of issues related to their chosen form of leisure. For example, they invest large amounts of time in practice, rehearsals, and performance. They use disposable income, in some instances considerable amounts, in maintaining and upgrading instruments. Music amateurs also spend a good deal of time commuting to and from rehearsals and performances, which is not only expensive from a fuel consumption perspective, but also costs social capital with time away from their families. The question thus becomes: What are some ramifications music amateurs face in regards to familial attitudes that thereby complicate their leisure pursuits?

Stebbins (1992) addressed this from within the SLP setting, revealing some potentially positive outcomes when family and music amateurs interact within their chosen activity. Regarding this activity, Stebbins stated, “Music . . . [fosters] the most family participation, both direct and indirect,” and “It seems that it is the nature of the activity itself rather than the area of classification (i.e., art, science) that determines the form and extent of family involvement” (p. 110). This idea was supported by Coffman (2006), who found that family and friends were responsible for 54% of the participants’ reasons for joining an adult community band program (p. 14). There was evidence of bilateral influence on joining the bands: children joined because of parental influence, but also parents joined because of their children's involvement in the program

Johnson (2002) stipulated that “The activity of making and listening to music

involves us in something that is never merely personal” (p. 11). Johnson’s statement, when applied to the family, refers to a strong connection between music making (the individual) and the listener (the family). Indeed, the case could be made that music making is often interpersonal, and, therefore, family members may participate in community groups together. Stebbins’s (1992) conclusions on family, music amateurs, and SLP agreed:

First, the level of family involvement is inversely related to the level of family tension vis-à-vis the partner's serious leisure or professional work. Second, it is rare, indeed, that a person’s amateur or professional pursuit meshes perfectly with the needs and interests of other family members. [Third], one should never lose sight of the fact that serious leisure can also lead to an amelioration of the participant’s physical, psychological, and social well-being, which in turn can enhance family relationships. (pp. 110–111)

Chiodo’s (1997) study cited high costs in time commitment by noting family conflict over music participation, finding that even in strong marriages, “Music participation was a source of conflict with spouses because the time devoted to music preempted free time and family time” (p. 251). Chiodo also found frustration among the children of participants. Children expressed concern when their parents attempted to force music participation on them, or even share their appreciation of their own music making experiences. Chiodo’s findings were consistent with Stebbins’s views on amateur characteristics.

In additional studies (Ransom, 2001; Rohwer, 2013), researchers closely

examined the issue of family members' positions on both the participation and support structure of band and choir members, respectively. One conclusion by Rohwer was that "while music was perceived to be a valued activity by the majority of spouses, it may be important for directors to realize that band may also be seen in a negative light by some spouses due to the time commitment" (p. 45). Rohwer found, however, that family members enjoy being a part of the audience and suggested that musicing brings "family members together and encouraged non-musician spouses to advertise upcoming band events or organize receptions" (p. 45). Ransom (2001) agreed that a "broader music belief system . . . includes . . . a support system of family and friends" (p. 105). These two conclusions are indicative of the publics in the PAP paradigm within SLP.

Identity and Music Amateurs

Holba (2007) questioned whether any leisure activity is actually worth delving into more substantially (p. 175). While serious leisure theorists answer Holba's question in the affirmative, the question of why amateurs strive to become more than just dabblers or novices may have to do with establishing specific identities. In other words, does performing at a high level of musical ability (as an amateur) in a community ensemble require the establishment of a new or renewed personal identity, cultural sub-group, or perceived social standing change?

The first problem may be much easier to conceptualize than either the second or the last. Nonetheless, all three are interconnected. It should be noted that in this case, "social standing" is not analogous to the phrase "social class" that Stebbins (1992) referred to regarding occupation and social class. Social standing refers to the more

fundamental idea of a localized phenomenon in any given particular town or city. Perhaps a better way to refer to social standing in this context would be the phrase "immediate community."

This notion was supported by Stebbins's (2005) study of serious leisure in mountaineering. In discussing the social rewards of mountaineering, Stebbins listed three main components of the unique ethos of identity that also readily applicable to community music making:

1. Social attraction (associating with other serious leisure participants . . . participating in the social world of the activity)
 2. Group accomplishment (group effort in accomplishing a serious leisure project; senses of helping, being needed, being altruistic)
 3. Contribution to the maintenance and development of the group (including senses of helping, being needed, being altruistic in making the contribution).
- (p. 36)

Klickman (2014) explored this idea of identity with serious leisure in music participation, and the results supported the cogency of the SLP concept. Klickman stated:

[The] intent to continue participating in music [is] related to two of six characteristics of serious leisure—identification with the activity and ability to show progress in the activity—and three of twelve durable outcomes of serious leisure—self-actualization, self-expression of individuality, and self-image—as evidenced by statistically significant rank-order correlations. (p. 96)

Exploring identity and socialization issues (Dyer, 2016; Kuntz, 2012; Shansky,

2009) reinforced the concept of immediate community within a music setting. In a study of community bands in New Jersey, Shansky (2009) conjectured that such bands have served and will continue to serve a valued purpose in both the participants' lives and the communities in which they perform. Dyer (2016) stated, "participatory music making contributes to the development and maintenance of identity in older adult community musicians" (p. 32).

If participants in this study have a particular and at least minimally unique approach to musicing, then prior environmental experiences must be a factor. The development of a personal identity with a band at any level can most usually be dated to an individual's involvement in a school band or orchestra program. Shivers (2000) asserted, "No individual was born with a taste for reading good books, skillfully participating in a variety of motor activities, or performing great music. These proficiencies are acquired slowly and usually only with painstaking care" (pp. 19–20). Therefore, it falls to the music educator to have a significant role in the growth of future music amateurs (Shivers, 2000). The cultivation of self as a band or orchestra member consequently begins in public school, may continue in college, and can be renewed by joining a community band program.

Music amateurs, while participants in an ensemble, can become part of a sub-group. Here, the definition of sub-group is not merely the section in which they play. It refers to the dynamics within that section (e.g., violins, cellos, clarinets, trumpets, etc.), and the identity created specifically by that sub-group. These attitudes can become an important microcosm of the overall identity of the individual in the group. Kemp (1996)

discussed “intersectional perceptions in symphony orchestras” (p. 144) at length, describing how each section in an orchestra feels about another. Once again, the internalization of these attitudes by music amateurs not only adds to their sense of group identity, but also to their individual identities in the group as well.

Social standing is more idiosyncratic in that it can be assigned externally by the community in which the music amateur lives. As mentioned, Kreitner (1990) asserted that “a band was a valued source of entertainment and local pride, but an orchestra adds to these an element of cultural fervor” (p. 74). This is an example of how an outside attitude that may shape an individual’s self-perception.

Stebbins (1992) stated, “serious leisure and allied professional activities are greatly influenced by the social milieu in which they unfold” (p. 108). In a PAP context, the public’s perception of either the band or orchestra is high; the music amateur is a member of that group, so communal standing is elevated. Hallam, Creech, and Varvarigou (2014) stated that the “benefits of active engagement with music . . . are accrued through listening, others through making music” (p. 35). The individual music amateur, however, may or may not be aware of this. Either way, personal identity can be apportioned by the immediate community.

Many of these communities display admiration for their own civic bands or orchestras. While they support them by attending concerts, donating money, or volunteering at events, they may also view the music amateurs in an elevated stratum. Indeed, both Jarvie and Maguire (1994) and Shivers and deLisle (1997) supported this notion when they discussed what they call “high culture” in relationship to art and music.

Jarvie and Maguire noted, “High culture . . . is praised for its potentially liberating effects” (p. 62).

Crichter (2006) discussed class and social division. The theories provided about class structure could be easily and effectively transmitted into an SLP paradigm regarding the individual identity of music amateurs and the immediate community’s perception of them. Crichter stated that they are “perceived as being substantially different materially or culturally . . . and confer unequal access to resources—and thus different life chances and lifestyles” (p. 271). This is not to imply that community music participants are viewed in the same light as pop culture icons, or more colloquially, rock stars. The immediate community manifests its approval of the music amateurs in a much more muted fashion as would be considered appropriate in high culture.

According to the literature, drawing an identity from a serious leisure activity is a natural outcome for anyone who invests large amounts of time and energy into a community music ensemble. Music amateurs are certainly affected by their community’s attitudes toward such groups, particularly in smaller areas. Tomlinson (2005) alluded to this dynamic and stated, “leisure cultures have been transformed, particularly in the last quarter of the 20th century, in ways that have increased their profile in everyday life and their importance as social [and] cultural . . . presences” (p. 229). Although referring to society as a whole, Tomlinson strongly implied an intra-community perspective. A simple inference can be drawn from earlier concepts regarding community bands. Social standing in the immediate community has a broad influence on the individual’s concept of self and may be directly related to a music amateur’s participation in a band.

Educating Within Serious Leisure Perspective

Hallam, Creech, and Varvarigou (2017) questioned whether “the elements of well-being are stable throughout time and culture” (p. 34). Harnum (2010) stated, however, “If music for lifelong learning is a goal in music education, then we should also focus music teaching and learning on those who have lived a long life” (p. 228). Certainly, proponents of lifelong musicing must view that statement as an axiom. Leglar and Smith (2010) compared community music to cultural education by stating that it “can be at once a vehicle for cultural self-expression and an avenue for self-discipline” (p. 344). The study of Serious Leisure Perspective can provide one avenue to promote these ideas. The argument for SLP as a framework is furthered by Johnson (2002), who discussed the importance of classical or art music, the direct output of most instrumental community music groups. Johnson stated, “Its collective, communal aspect suggests that its significance exceeds our purely individual responses, but at the same time we tend to experience music as significant in intensely personal and subjective [ways]” (p. 11). Indeed, many amateurs in the PAP system of SLP may share Johnson’s viewpoint on music with relation to practicing, rehearsing, or performing it. This once again raises the issue of how SLP develops in community music participants.

A tenet among leisure theory researchers is that leisure has an enormous impact on the individual, societal sub-groups, and the social order as a whole. Shivers (2000) pointed out that “personal growth during leisure should not be left to chance, accident or the impulses of momentary temptations. Provision for leisure needs the same intense care and deliberation as does preparation for occupation” (p. 14). That last sentence should be

incorporated as an integral part of the personal educational philosophy of all music educators. If music education is to have relevance beyond the confines of a rehearsal room, football field, or school auditorium, then current music educators must find a way to promote music participation well beyond their students' high school or college years. This means that music educators must look outside of the current practice of getting ready only for the next concert, contest, or festival. A few verbal reminders of the possibilities of a musical life-beyond-the-classroom or even a posted list of alumni who are participating at "the next level" may go a long way to encourage students to be participatory beyond school. Some band and orchestra conductors spend a part of their own leisure time playing in such ensembles, and by making that evident to their students, they may encourage future post-school involvement. The concern for music education as a whole must focus on ensuring is a sustainable next generation of community group performers. For a variety of reasons, this remains an increasingly difficult problem to address in today's culture.

Certainly, the current climate regarding music participation in the United States is itself problematic. Community musicians who fit the SLP paradigm are atypical of society's activity in music. Radocy (2002) pointed out that "most Americans are involved passively with music [and that] far more listening than active music-making occurs, and much listening is not highly attentive or contemplative. Although virtually everyone listens to music, the listening likely is for entertainment" (p. 123). Yet music amateurs are acknowledged by that same culture as having a specialized talent or skill set worthy of positive recognition, an investment of time spent as an audience or board member, or

monetary contributions to a music organization. Thus, at some level, there is intrinsic value assigned by society to community music groups.

This argument is further amplified by Bowles (1991): “The inconsistency between the high level of support for music among adults and the low level of participation in adult music education courses indicates that some attention should be given to music education offerings for adults” (p. 192). It should be noted that Bowles also showed that participation in courses in the arts is small when likened to areas in leisure and recreation (p. 191).

Bowles’s (1991) study bolstered the notion that future music participation is—at least in part—based upon positive prior experiences in music education. Not surprisingly, the findings indicated that community bands are a popular leisure activity among former high school and college band members. These older adults remember the beneficial, encouraging experiences in earlier activities that reinforced their desires to spend leisure hours in an ensemble. Harnum (2010) stated “that this will in turn mean more diverse musical interests as the population ages” (p. 250).

Burch (2016) used attribution theory to explore ways of encouraging future participation in community music ensembles; he suggested that music educators, while keeping the students’ priorities focused on the school music program, should find a way to encourage post-schooling music participation (p. 105). Burch advocated creating an awareness of community music ensembles while student musicians are still in high school, assuming that the community band may play higher-level music and that the high school players will subsequently bring more advanced abilities back to their high school

programs. The resulting success gained by these young musicians may lead to their continued interest in community music programs as adults.

While discussing students' performance sensitivities in a rehearsal setting, Froehlich (2007) declared, "these experiences shape and inform one's life beyond what is learned during the moments that those skills are being honed. . . They are sensations that if carefully guided and monitored by the teacher, can give a student a strong sense of self long after high school graduation" (p. 118). The connection for SLP is therefore apparent. In order to create potential participants of all ages, particularly as amateurs, a music educator must first create an atmosphere similar to that of Froehlich's ideals. This should lead to a solid philosophy of promoting post-school musicing. Finally, this solid philosophy must be internalized by other current music educators.

Educating Towards Amateurism

Bowen (1995) stated that "if the performance aspect of the school band program has no counterpart in adult education, then the justification for its existence in the schools becomes weaker" (p. 7). Dabback (2010) reaffirmed this and added, "the profession risks obsolescence unless it begins to broaden its scope," for which community music is a natural vehicle to do so (p. 214). Indeed, given the historical evidence presented earlier in this paper, it can be deduced that community music in the United States carried a much more significant role in the lives of adults in the late 1800s than it does now is participatory (e.g., the number of viable community groups), and some is passive (e.g., the large audiences).

Undoubtedly, broad social changes in the structure of American society contribute to a shift away from community music making as a form of leisure for many adults. In its most banal sense, the tastes of the public for new forms of all types of leisure activities swings in a different direction every few years. For example, upon examination of popular music trends from the 1930s to the present day, no less than eleven widely contrasting forms of popular music now exist. It thus can be reasoned that musical changes of taste may contribute, at least in part, to potential community musicians looking elsewhere for leisure fulfillment.

Again, the more significant social changes that take place undeniably have a serious effect on community musicing. For example, large-scale industrialization, work week issues, and advances in technology can all deter people who, if not for the pressures of industrial and postindustrial society, might trend toward musical amateurism. Several studies allude to the time factor in modern society as possible contributors to this problem. Blakelock (1960) supported the idea of “time as a commodity” (p. 451). The assertion was that “as industrialization of our society [increases], the number of work hours per week [declines]” (p. 451). The worry was that “despite this . . . increasing opportunity for creative recreation, proper use is not made of it” (pp. 456–457). Blakelock’s sociological approach to time centered on that of the individual and not society as a whole. Blakelock surmises that people see time as a commodity meaning it is an “object for exchange [and therefore] specific portions of time are characterized by high or low liquidity [or] exchangeability for activities” (p. 453).

Blakelock’s theory of how the individual may conceptualize time has merit. It

certainly imbues in its framework a good deal of practicality. Yet Blakelock was writing in the 1960s and may be incorrect that the number of work hours per week will continue to decline and leisure time will thus increase. Much evidence—aneecdotal, media-driven, or governmental research—suggests that the opposite is taking place in 21st-century American society. A two-part series in the *Washington Post* in 2012, “A Nation Overworked: Abandoning Happiness and Health for Paychecks” describes how overwork themselves for pay, which leads to poor health. Williams and Boushey (2010) demonstrated that the financial rewards for working long hours increased substantially between 1979 and 2006, and therefore extended work weeks naturally detracted from available leisure time (p. 54). In a General Accounting Office report to Congress (1976), the Comptroller of the United States clearly stated that “the need remains to protect employees when long hours of work could be detrimental to their well-being” (p. ii). Williams and Boushey (2010) also pointed out that nearly 70 percent of children live in households where both parents work, and this may explain the growth in work-family conflict (p. 4). The logical inference from this information is that even recreational leisure time will be at a premium, not to mention the consequences that this socio-economic phenomenon has on those with avocational leisure pursuits such as the community music amateur.

Csikszentmihalyi (1981) warned against work environments that do not allow for proper leisure time and activities:

The increasing separation of expressive leisure and instrumental work, often hailed as a progressive development in terms of increased productive efficiency,

has also had some rather devastating consequences. It has resulted in the progressive elimination of meaningful experience from work and other instrumental activities, and the transferal of such experiences into leisure settings. (p. 334)

Csikszentmihalyi continued, “The artificial dichotomy between work and leisure is not only detrimental to the former, but also to the quality of life as a whole” (p. 334). If this statement has merit, then serious leisure pursuits will become all the more essential and community music groups certainly fill this void. The argument was that meanings derived from work situations are most likely determined by meanings derived from leisure (p. 333).

Csikszentmihalyi also addressed the problem of leisure activities as opposed to work experiences with adolescents. The fear was that societal pressures promulgated grades, money, and materialism, and therefore did not reasonably address “expressive experiences” (p. 336). Csikszentmihalyi stated that “teenagers respect teachers who are intrinsically motivated, who derive pleasure from the subject they teach... whom they perceive as enjoying their lives, [and] adults who are able to draw expressive experiences from their instrumental roles” (p. 338). The import of these reactions cannot be underestimated by music educators at both the public school and college levels. The consequences for not adhering to this philosophy are clear. The music educator must emphasize the process of music making, not the product (e.g., winning a marching band contest) and thereby instill in the student the desire to make music.

Mantie and Tucker (2008) validated this idea and stated that “it appears current

practices in music education often exhibit a particular kind of instrumentalism that regards music teaching as a means toward short term goals that end upon secondary school graduation” (p. 217). If the student gains an understanding of what Csikszentmihalyi (1981) labelled “expressive experiences” (p. 334) and what Blakelock (1960) called “progress toward personal fulfillment” (p. 447), then the chances should increase for that student to appreciate the benefits of post-formal education music making.

Thus, how music educators make strong connections to serious leisure begins with the infusion of some sense of lifelong musicing into their own teaching methods and philosophies. Miller (1988) suggested that these connections will improve both the community music milieu and music education as an institution (p. 59). Not only does the responsibility of encouraging and developing the music amateurs lie with the music educator, but such an endeavor is essential for the survival of the field itself.

Making such critical connections may be more difficult than it appears. Mantie and Tucker (2008) highlighted these difficulties by asserting that “teachers do not view their teaching as leading toward the goal of lifelong participation” (p. 223). Coffman (2011) compared community music with higher education by stating that it may be “a marriage of convenience” and that “both parties live fairly independent lives, even if they live under the same roof” (p. 101). Coffman correctly stated that higher education institutions focus on making competent music majors in fields that do not relate to community music. Coffman nevertheless remained positive that the “potential for mutual benefit is great,” and that “community musicians can benefit from the infrastructure of

higher education as long as the content is relevant to the needs of the community musician” (p. 102).

Leglar and Smith (2010) agreed. They believed that cooperation between schools and community music organizations is necessary to avoid overtaxing the communities in which they operate. They cite funding issues from state and federal agencies, which can cause undue strain on community resources. They also caution that this is no easy task to get schools and community arts organizations to cooperate because it may go a long way to dispelling the notion put forth by many music schools that music performance is best left to the professionals (p. 352). Leglar and Smith substantiated Csikszentmihalyi (1981) and stated, “Who better to instill in children the notion of music as a lifelong pleasure than ordinary adults—the grown-ups next door, so to speak—who are enthusiastic participants in the musical life of the community” (p. 352).

Rohwer (2011) described a “music-making continuum” (p. 129) that included the natural progression from public schools, through the college levels, into community music groups. In particular, higher education was tasked to help influence this progression by including some form of training in community music stratagems for undergraduate music majors. While this would benefit both music education and community music, including yet another course obligation into an already overloaded music education major may prove difficult. States are increasing the amount of overall training and requirements for all educators, and music educators must often take courses in reading and writing advancement to teach the general student in order to help increase test scores in schools. Nonetheless, even a module in a secondary music methods class

would be a step in the right direction.

Shansky's (2009) work on the histories of two community bands in New Jersey illuminated the need for music educators to "educate towards amateurism" by stating that the "participation of the school-aged students is an obvious benefit for community band, [and] it is a benefit for the school music program as well" (p. 319). Shansky also showed the imperative need for music education to include students in post-school ensembles stating, "The musical and life lessons learned by school-aged students in these bands demonstrates that there are benefits beyond . . . participating in a community band" (p. 329). As well as solid educational outcomes, there are without doubt ancillary benefits to school students as members in such groups. The PAP system allows for publics as part of the process. As Babineau (1998) stated, "the need for a knowledgeable, enthusiastic, generous, and committed audience has never been greater, though it must be admitted that at no time has the [community ensemble] been able to attract more than small coteries of supporters in a community" (p. 2).

Certainly, if students participate, many family members will come to hear and see them perform, thus increasing the chances of a more fervent, informed, and younger audience. Families and friends demonstrating their support for community making can only serve to encourage the students to continue their music making long past formal schooling. Thus, it falls on the public school, collegiate, and community ensemble music educators to work towards the common goal to create a swell of interest, lifelong music makers, and amateurs to promote community music and music education as a whole.

Summary

The purpose of this study was to explore the motivations of amateur music participation in the LMCB. Specifically, formative experiences in public school bands were explored to determine if they contributed to the participants' desires to continue performing music at an advanced level. This study also probed participants' continued motivation to spend their leisure time performing an advanced level of music. SLP was the theoretical lens used to frame the research.

Relevant literature in this chapter included studies of Serious Leisure Perspective, lifelong musicing, family, identity, and education in regards to SLP and amateurism. Much research (e.g., Bowen, 1995; Bowles, 1991; Burch, 2016; Coffman, 2007; Dabback, 2010; Johnson, 2002; Mantie & Tucker, 2008; Patterson, 1985; Rohwer, 2011; Shansky, 2009) has been conducted concerning motivations of individuals for joining or maintaining a presence in community music ensembles. A growing body of literature (e.g., Burch, 2016; Dabback 2010; Patterson, 1985; Shansky, 2009) suggests the necessity that more effort must be made by current music educators to encourage community musicing into adulthood.

CHAPTER THREE

Research Design and Methodology

Sociology itself would be most advanced by the actual research of amateur members—Stebbins

I examined the motivations behind amateur music participation in the Large Midwest Community Band (LMCB) and constructed meaning from the participants' commitments to the ensemble. I endeavored to gain insight into the participants' interactions with the conductors, the other band members, the community, and the music. Serious Leisure Perspective provided the theoretical framework as I sought the answers to two research questions: 1) What formative experiences in public school bands, if any, contributed to the participants' desires to continue performing music at an advanced level, and 2) Why are the study participants currently motivated to spend their leisure time with performing an advanced level of music? The answers to these questions led to recommendations for current and future music educators regarding fostering lifelong music participation in their students.

Rationale for Qualitative Research

Bresler (1992) posited that qualitative research can be at once holistic, empirical, descriptive, interpretive, and empathetic (p. 68). This variety of characteristics makes qualitative research ideal for examining human behaviors and motivations. As the end result of qualitative research is to construct meaning from the experiences and observations of people amidst a specific context, I chose to use this method when describing the involvement of the musicians in the culture of the LMCB. Because this study sought to explore music amateurs and their relationships pertaining to community

band participation, the qualitative research method of interviewing provided the mechanism with which to explore participants' interactions with the conductors, the other band members, the community, and the music itself.

Research Design

For this study, I selected a case study design to explore the motivations of the participants in a community band (Creswell, 2014). Saldaña (2011) stated, "A case study focuses on a single unit for analysis," such as one group or one organization, and that "the case study in and of itself is valued as a unit that permits in-depth examination" (p. 8). In this study I examined one community music organization, the LMCB, therefore a case study was determined to be the most effective research design approach.

Site Selection

Midsized Midwestern University (MMU) is the home of the LMCB, which is a company-in-residence at the school. In this instance, company-in-residence refers to the relationship between MMU and LMCB. Midsized Midwestern University has a partnership with LMCB as a community outreach program. Through a contracted agreement between the two, LMCB is able to utilize the music building for rehearsals, instrument storage, and library housing. In exchange, MMU garners a percentage of concert ticket sales, two concerts per semester to be held at MMU's performing arts auditorium (including hall rental fees), and acceptance of any MMU student enrolled in a music ensemble. Rehearsals take place in the university music center's band room from 7:30 p.m. to 9:00 p.m. each Tuesday. Permission was received via email from the music department chair to begin the study on campus. The initial call for participants and

requisite permissions took place in this facility.

Protocols for Participant Selection and Confidentiality

After receiving consent from the chair of the music department at the university, the rehearsal venue for the LMCB, I obtained permission to recruit volunteers from the band for this study. Approval from the Institutional Review Board (IRB) at Boston University was granted, and I began working closely with the LMCB board and president to procure participants. The LMCB board meets on the first Tuesday of every month, an hour before rehearsal begins. As principal conductor, I regularly attend the meetings, so I was not out of place by discussing matters or voicing opinions with the board.

I read a prepared statement explaining the study premise to the board (Appendix B). At the end of the rehearsal (on the same evening as the board meeting), the board president read my prepared recruiting statement to the band (Appendix C). Those who volunteered were asked to briefly stay after rehearsal to receive the consent form (Appendix D). I went over the form with them and described each section. I made it clear that I was the only person to have access to their real identities throughout the study. Time was then allotted for the volunteers to read the form on their own and ask any questions. Participants then either read and signed the form on the premises or took the form home to read. There was an even distribution of those who signed the form on-site, those who took it home and returned it in person at the next rehearsal, and those who took it home and scanned the completed consent form, subsequently emailing it to me.

Once all the consent forms were collected, the participants were assigned aliases to protect their names and confidential information. An online random name generator

was used at the following website: <http://www.behindthename.com/random/>. The participant's real name (first name only) and gender were entered into the generator engine, the English language option was selected, and the resulting new first name became the pseudonym used.

I used a Microsoft Excel 2016 spreadsheet to align the true identities and the pseudonyms. This was the only document used that connected the participants' true identities with their pseudonyms. To ensure privacy, the spreadsheet was kept on a HP Pavilion laptop computer with fingerprint-encrypted security, and a password protected Store 'n' Go Secure Pro 32GB USB 3.0 Flash Drive. I was the only one with access to these files. In this way, the participants' personal information was kept confidential.

Participant Characteristics

The participants in this study included members of the Large Midwest Community Band (LMCB) who were all residents of the Midwest region of interest. Of the 21 volunteers, 10 were men and 11 women. The musicians varied in age between the mid-twenties and mid-sixties and had a wide amount of time involved with the band, from one year to founding memberships (35 years).

Educational levels of the participants ranged from high school graduates those with doctorates. Various occupations were represented in the participant group that therefore resulted in different work environments, work-time commitments, and income levels. Most of the participants had careers outside of music: Five engineers, two accountants, an elementary school teacher, a hairdresser, a college history professor, a doctor, a retail support worker, and a laboratory microbiologist. Music professionals were

represented by a middle school band director, an elementary school music teacher, a music store worker/professional musician, and a private studio instructor. In order to orient the reader regarding names and careers, Table 1 is alphabetized by pseudonym, and Table 2 is alphabetized by occupation.

Assigned Name - Men	Occupation
Albert	Engineer (Retired)
Darrell	College History Professor
Drew	Engineer (Retired)
Evan	Engineer
Glen	Doctor
Jerome	Accountant
Spencer	Engineer
Tom	Engineer
Vincent	Hairdresser (Retired)
Assigned Name - Women	Occupation
Carol	Retail Support
Cheryl	Musician, Private Music Instructor
Christy	Music Educator
Katherine	Teacher (Elementary)
Lori	Musician, Private Music Instructor, Music Store
Marilyn	Laboratory Microbiologist
Ruth	Teacher (Retired), Freelance Photo Artist
Teri	Music Educator
Virginia	Accountant
Ada	Accountant
Charlotte	Musician, Private Music Instructor

Table 1. Assigned name and occupation, alphabetized by pseudonym

Assigned Name - Men	Occupation
Jerome	Accountant
Darrell	College History Professor
Glen	Doctor
Evan	Engineer
Spencer	Engineer
Tom	Engineer
Albert	Engineer (Retired)
Drew	Engineer (Retired)
Vincent	Hairdresser (Retired)
Assigned Name - Women	Occupation
Virginia	Accountant
Ada	Accountant
Marilyn	Laboratory Microbiologist
Christy	Music Educator
Teri	Music Educator
Cheryl	Musician, Private Music Instructor
Charlotte	Musician, Private Music Instructor
Lori	Musician, Private Music Instructor, Music Store
Carol	Retail Support
Katherine	Teacher (Elementary)
Ruth	Teacher (Retired), Freelance Photo Artist

Table 2. Assigned pseudonym and occupation, alphabetized by occupation

Data Collection

Members of the LMCB lived as far away as 45 to 60 miles from the MMU campus. Therefore, interviews for the study took place in a variety of locations. I wanted the participants to feel comfortable with their environment in the hope that it would elicit both plentiful and accurate response data to each question. I told the participants that I would meet with them wherever they wished, as long as it was off-campus. Most chose their homes for their interviews, though three chose a local coffee shop and one a quiet restaurant near his workplace in order that the interview take place during his lunchtime.

Seidman (2013) stated that interviewers should transcribe interviews “verbatim including . . . nonverbal signals, such as coughs, laughs, sighs, pauses, outside noises, telephone rings, and interruptions, that are recorded on the tape” (p. 118). In-depth interviews (See Appendix A) with the participants, including verbatim transcribing, provided the data needed to examine answers to the research questions in this study. These interviews were conducted over a period of three months at times and locations of the participants’ choosing. A series of questions designed to explore the participants’ educational backgrounds in music and amateur status within the group was utilized. The list of questions included opening, introduction, transition, key, ending, and final questions. This detailed structure ensured that the interviews followed the same well-organized and logical format for each interviewee.

Each interview lasted from 30 to 90 minutes and was recorded on a separate track of a Sony ICD PX333 digital voice recorder. I myself transcribed the interviews as suggested by Seidman (2013, p. 118). Dragon Nuance speech-to-text software was used

to transcribe each interview to a Microsoft Word document stored on a password secured HP ProBook laptop computer. The end product was achieved by listening to each interview through the mp3 downloaded from the digital voice recorder. I then used a Logitech H110 Wired PC Headset to speak the interview (using Dragon Nuance) into a Microsoft Word document. While word-for-word transcriptions were utilized, data collection errors attributed to the speech-to-text software were corrected by me by my listening to the text.

Participants were utilized at the end of the data collection/transcription process. Interviews were transcribed, then submitted to each interviewee through email or hardcopy, dependent on the request by the individual participant. I asked the interviewees to review the transcripts and either approve as-is, revise as needed, or add anything they felt necessary. After perusal and their changes (if any), I asked the participants to sign and return the approved transcript to me either in person at a rehearsal or through email.

Data Analysis

The scrutiny of the data led to the development of a coding system based on concepts espoused by Saldaña (2013). Saldaña stated that a “code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (p. 4). Saldaña asserts that less experienced qualitative researchers may benefit from utilizing Eclectic Coding, a combination of more than one “first cycle” coding (pp. 212-213). Hence, I used NVivo Coding from Saldaña’s Elemental Methods combined with the Affective Method of Value Coding (pp. 105–106, 131–132).

This particular study, since it refers to both specific techniques and interpretations of playing music, naturally lends itself to both NVivo Coding, which are codes drawn from the actual language of the participants, and Value Coding, which are codes that reflect the personal attitudes, beliefs, etc., of the participants (Saldaña, p. 105, p. 131). For example, some NVivo Codes noted were “listening,” “tonguing techniques,” and “played jazz band in high school.” Value Coding produced descriptors such as “sense of community,” “good mentor,” and “creating something good.”

After the interviews were transcribed, errors that occurred during transcription were corrected, and member-suggested alterations were complete, I examined and coded the responses. I then discovered many themes woven throughout the data. For example, for interviewees who expressed views about the difficulty level of the music, I used codes such as “challenging” and “keeping techniques up.” These codes, repeated by several interview subjects, led to the development of a theme around the standards for amateurs being set by music professionals. Alternately, codes such as “getting better,” “rerunning sections,” and “playing tighter” indicated that professional standards are expected by the amateur members of the ensemble.

Significant amounts of data were codified using this design, that allowed me to identify developing themes. Some of the themes included “professional standards expected by amateurs,” “demonstrating technical proficiency on an instrument,” “social identification,” and “community pride.” Such themes were indicative of amateur status according to the six professional-amateur attributes identified by Stebbins (1977) in the SLP paradigm. Themes were then framed with the SLP attributes (Stebbins, 1977) of:

- 1) they turn out an un-standardized product, 2) they hold widespread knowledge of a specialized technique, 3) they have a sense of identity with their colleagues, 4) they have mastered a generalized cultural tradition, 5) they use institutionalized means of validating adequacy of training and competence of trained individuals, 6) they emphasize standards and service rather than material rewards. (p. 585)

Following are examples of the data and the themes that lead to using SLP as a framework for one path to amateur musicianship:

1. *Demonstrating technical proficiency.* For example, Jerome and Geoffrey mentioned that improved tonguing and facility techniques were important as part of their overall musicianship.
2. *High level of musicianship.* Marilyn used an emotional release to play more expressively. Tom mentioned that listening to the band playing as a unit was of importance.
3. *Public school music training.* All but one of the participants began formal training at an early age in public school instrumental programs, and many played through their college years.
4. *Governing the ensembles.* Evan, the current president, took care of contracts, finances, and meetings with the board and university faculty. Albert, who was a past three-term president, wondered if the band as a whole knew what had to be done to keep the band functioning.
5. *Community pride.* Spencer was proud of his service to the community, as was Ruth.

6. *Community outreach.* Community outreach was deemed important by Darrell. Both Christy and Terry felt that entertaining the public was important.
7. *Faith.* Katherine said that her service was directed toward her faith and serving God.
8. *Public school bands.* Educational bands were the springboard for future music involvement for most participants. For example, said, “I’ve always been a part of ensembles since ... middle school; It is when you start identifying with the ensembles.”
9. *Amateur standards set by professionals.* Spencer, Darrell, and Glen pointed to specific advanced techniques such as ensemble blend, listening across the group, and good rehearsal methods used by the conductors.
10. *Professional standards expected by amateurs.* The professionals in the band set the standard for musical achievement, whether in the technical ability on an individual instrument, or the rehearsal and performance expectations.
11. *Social identity.* The participants described concepts such as developing an attractive social and personal identity through participation in the band. Spencer gave an example of social identity by stating, “our founding conductor was very engaging because he was also trying to find a social group. He developed a social group that played music.” Kristy recently married another member of the band who is in a different section. She said, “I enjoy being with him musically.”

12. *Musical Identity*. Glen said that he valued being able to express himself musically as a band member. Spencer commented, “You’re in for a ride like you are on a surfboard. [It is] the thrill of performance and finding the groove.”

The themes found in the data supported the notion that the musicians in the LMCB could be classified as amateurs according to SLP. The following figures illustrate the relationships between the codes, themes, and the SLP attributes.

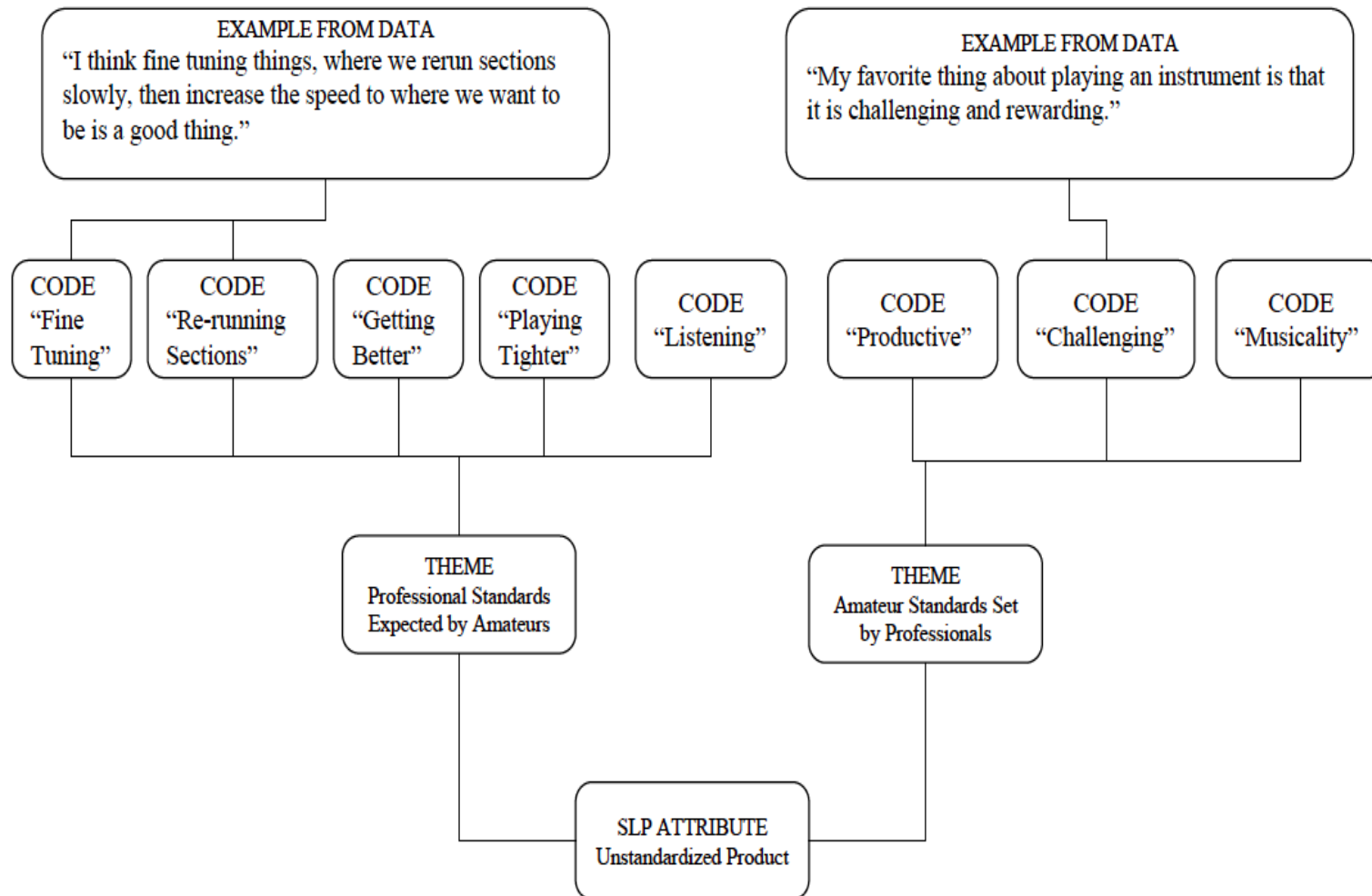


Figure 2. *SLP Attribute “Unstandardized Product” with Codes and Themes*

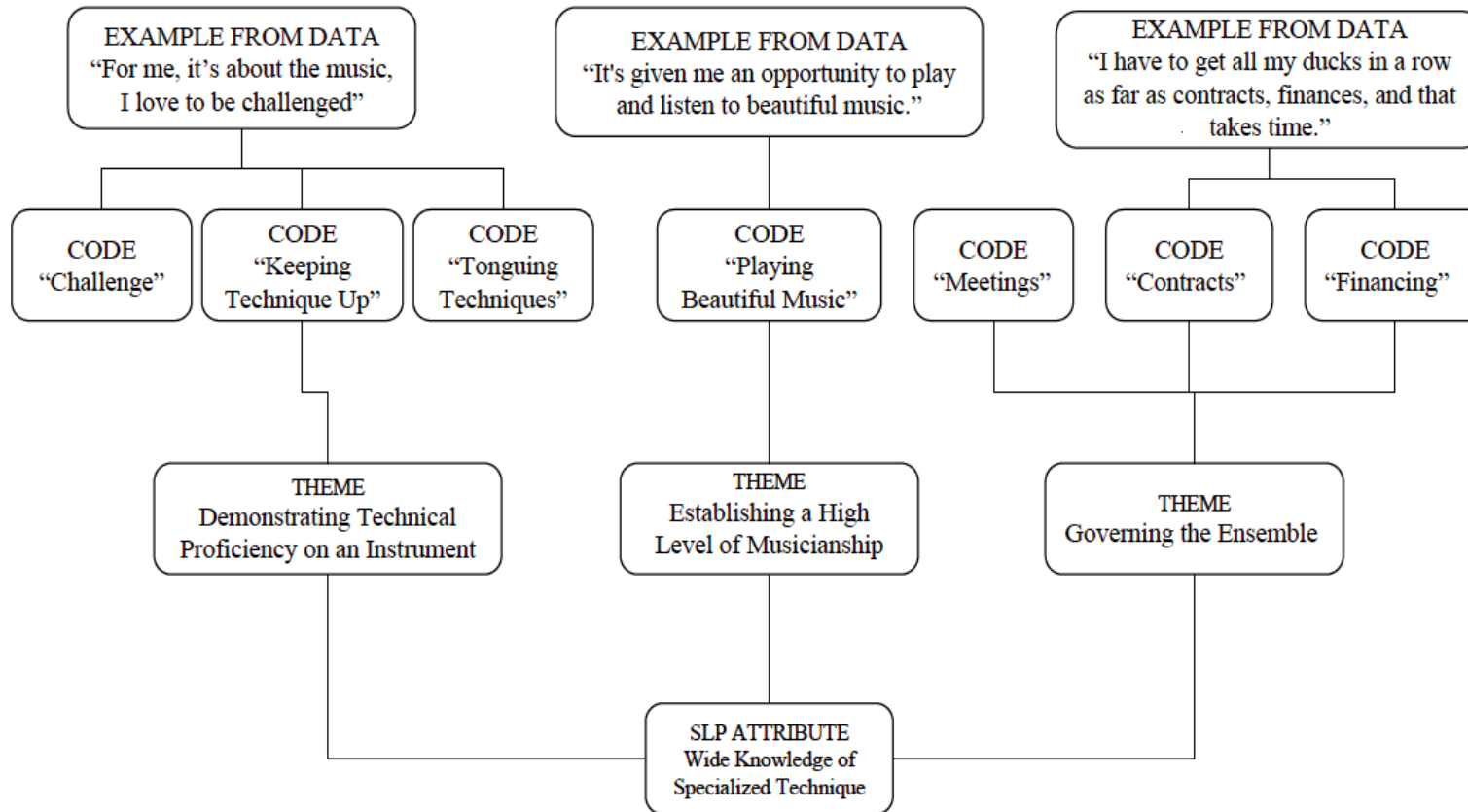


Figure 3. *SLP Attribute “Widespread Knowledge of Specialized Technique” with Codes and Themes*

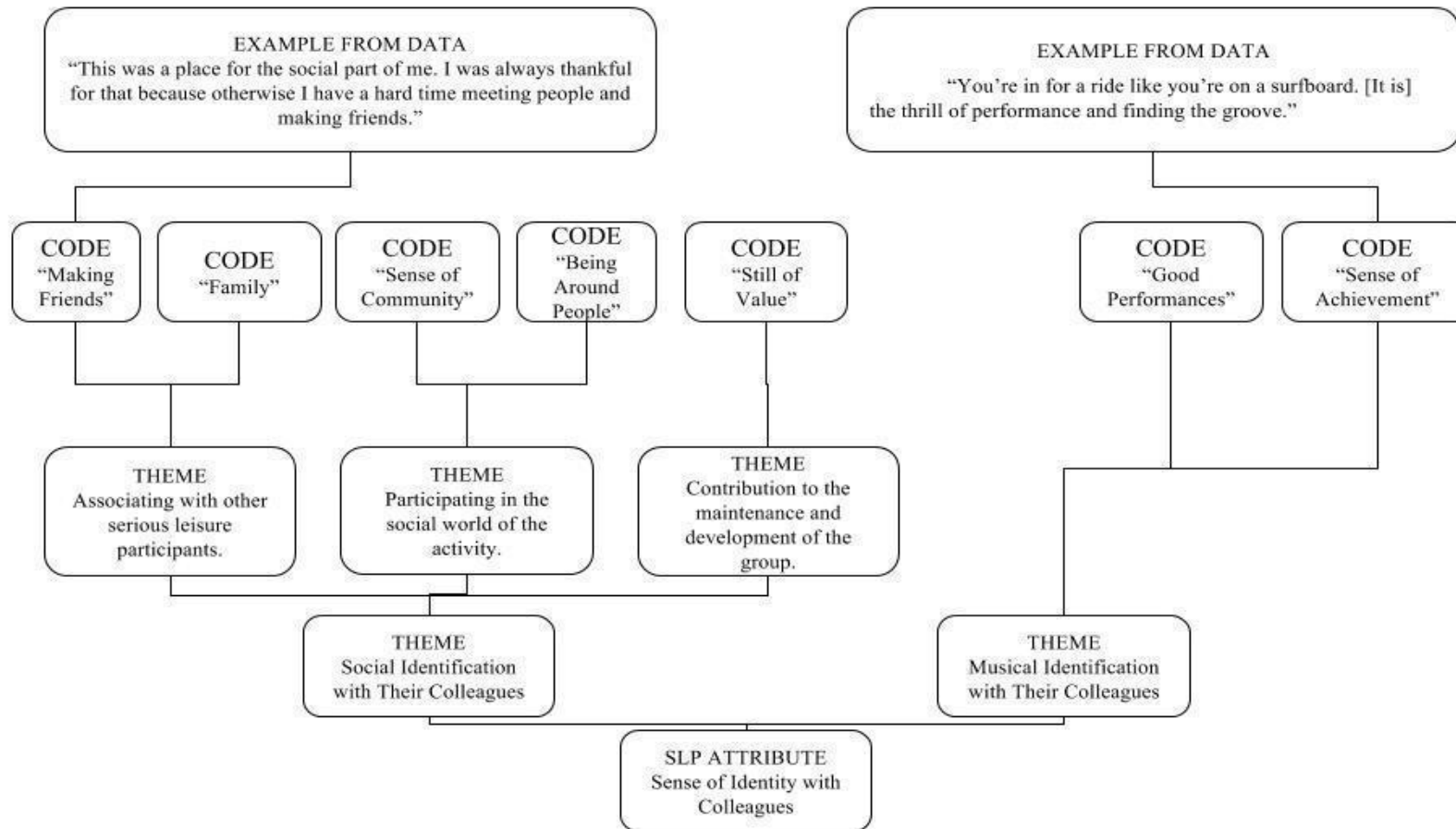


Figure 4. *SLP Attribute “Sense of Identity with Colleagues” with Codes and Themes*

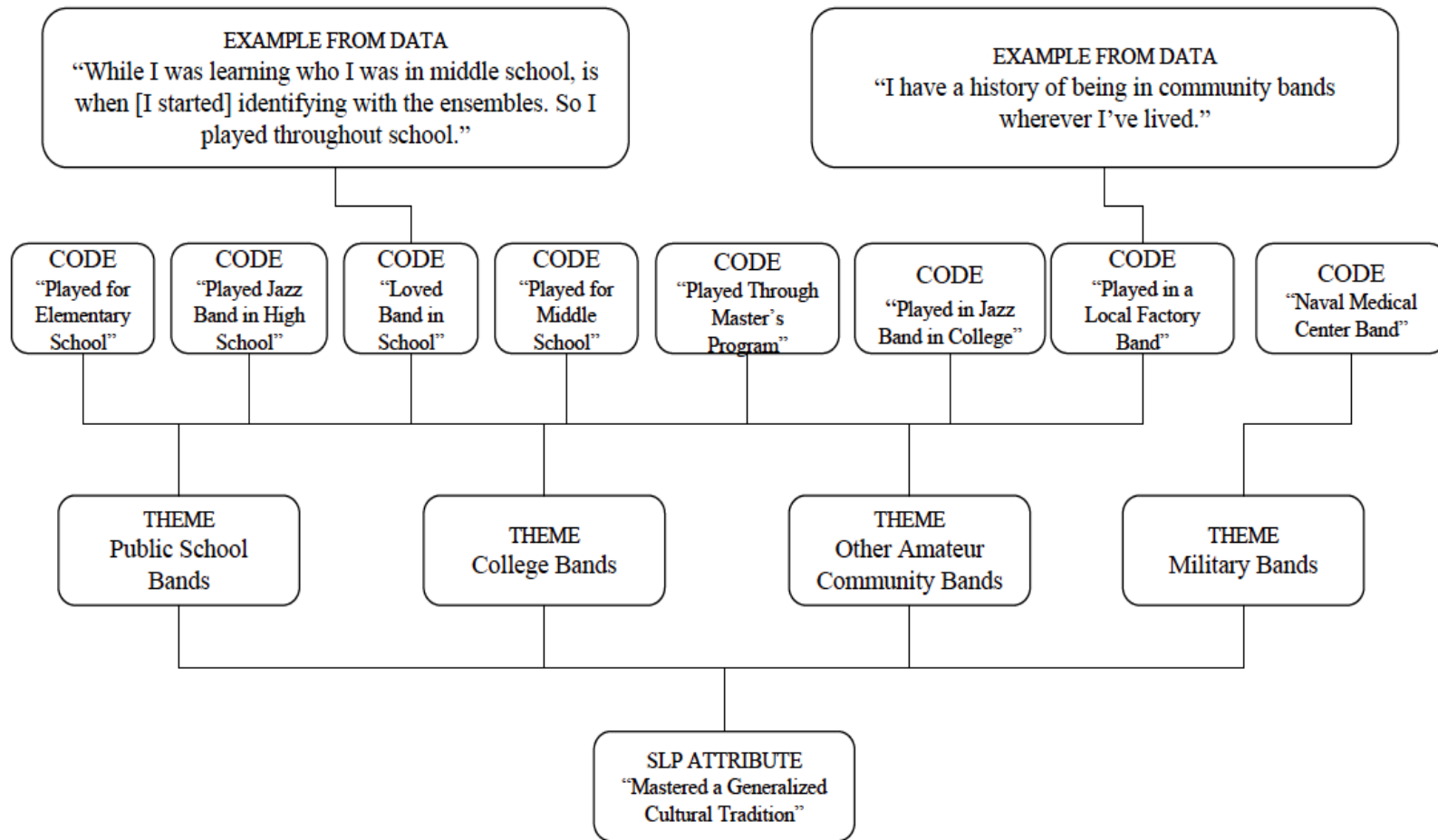


Figure 5. SLP Attribute "Mastery of a Generalized Cultural Tradition" with Codes and Themes

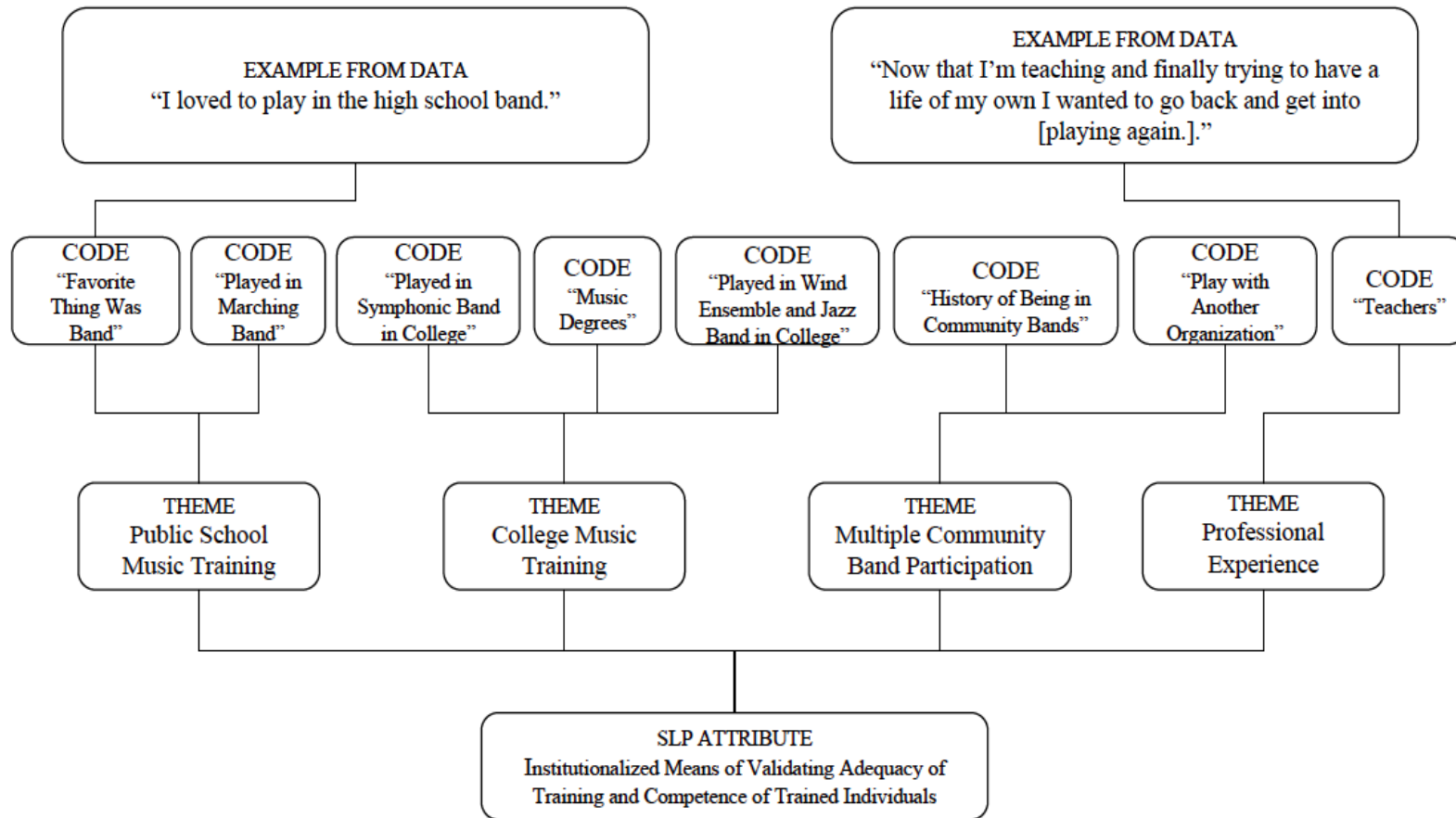


Figure 6. SLP Attribute - "Institutionalized Means of Validating Adequacy of Training and Competence of Trained Individuals" with Codes and Themes

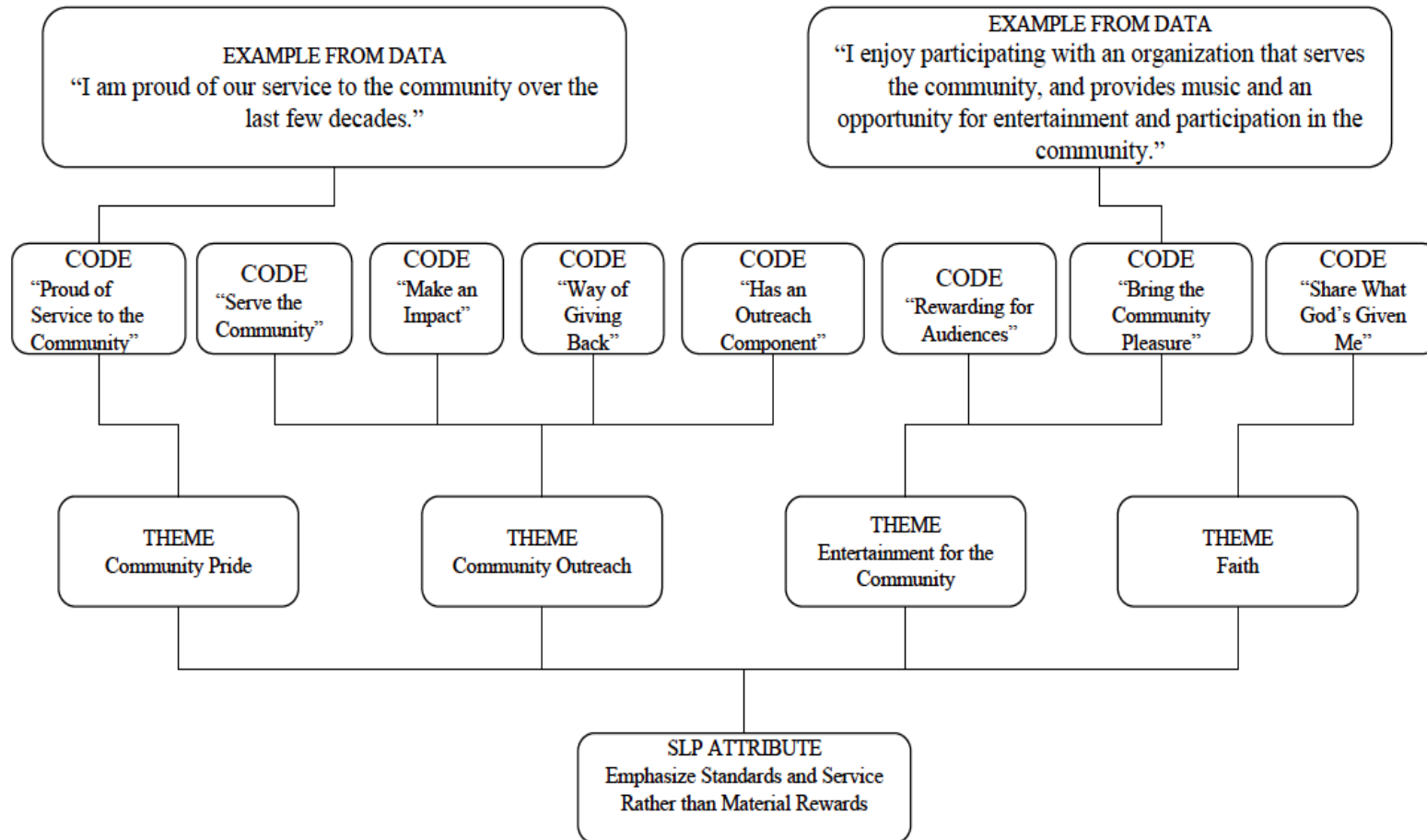


Figure 7. SLP Attribute "Emphasis on Standards and Service Rather than Material Rewards" with Codes and Themes

Triangulation/Trustworthiness

The schema for data triangulation was established via an array of methods. Interview transcripts were scrutinized through member-checks, compared to one another for congruity, and correlated to observational data collected over many encounters. Informal conversational data gleaned through years of familiarity with the participants aided in the triangulation process.

Trustworthiness was achieved by employing three essential strategies as suggested by Creswell (2014), which included: a) peer debriefing, b) prolonged time in the field, and c) bias reporting (p. 202). Two peer debriefers from a large western university in the United States and unfamiliar with SLP, read, reviewed, and asked questions regarding each component of the study during March–April 2017. Their conclusions were agreeable to the interpretations found in this study, and, therefore obeyed Creswell’s (2014) definition that “the account will resonate with people other than the researcher” (p. 202).

My prolonged time as a participant with the LMCB gave me a broad familiarity with the operations and achievements of the ensemble. Creswell (2014) described this trustworthiness strategy as follows:

In this way, the researcher develops an in-depth understanding of the phenomenon under study and can convey detail about the site and the people that lends credibility to the narrative account. The more experience a researcher has with the participants in their settings, the more accurate or valid will be the findings. (p. 202)

Further validity was obtained by the reporting of researcher biases. The data were also strongly consistent among the responses regardless of age or occupation, which led ~~ing~~ to readily obtainable themes and codes.

Delimitations

This was a case study of the Large Midwest Community Band through the lens of Serious Leisure Perspective. The study was limited to current members of the LMCB. Age, instrument, section rank, nor seniority within the band were not determinants in the selection of participants. The LMCB only accepts musicians who are high school graduates and older, so consideration and adjustments for minors was not necessary. Volunteers for this study were selected according to the procedure discussed above, and all volunteers were selected as potential participants, pending the signed return of the consent form. All 21 of the volunteers returned the consent form, and all were subsequently interviewed. Of those interviewed, 19 returned the signed transcripts in the allotted time frame. Data therefore only included those who properly returned their transcripts.

According to Creswell (2009), “case study and . . . research involve a detailed description of the setting or individuals” (p. 217). Using this recommendation, I chose qualitative inquiry in order to fully explore the participants’ experiences, thoughts, and feelings regarding their participation in the LMCB. I selected the one-on-one interview format rather than the focus group setting for two reasons. The first, and perhaps more practical with the large participant pool, was that finding times and facilities to meet presented a challenge given the wide distribution of work hours of the participants.

The second reason I chose the one-on-one interview format stemmed from Wilson's (1997) suggestion that because the focus group format involves many personalities, a shift in the balance of power in the group could cause deviations in participants' answers. I believed that more accurate data would be garnered from each individual in a private setting.

Positioning

Growing up in a rural area, I was exposed to more informal music making than formal. When I was young, I went to community music making events in the form of family and friends playing folks songs on banjos, guitars, and mandolins. On many occasions people sang folk songs, church hymns, and Christmas songs around a piano in someone's home. I sang along even as a child. I also attended a large bluegrass festival that drew nationwide musicians and audiences. After formal music training, I actively participated in some of these activities, whether playing piano, singing, or even playing saxophone. While in high school, I participated in a community band, and later guest conducted a community orchestra. In sum, I was always exposed to community music making of some sort.

The stated musical heritage led me to become a band director and music educator. For 19 years, I taught mostly in the rural areas of the Appalachian region of Virginia, and it was always one of my goals to encourage students to participate in ensembles after they graduated from high school, either in the one or two community music groups available in our locale or in college ensembles. Upon arriving in of the Midwest, I noticed that the participants of several community-based ensembles were both dedicated to their groups

and committed to music making within their communities. These groups included a circus band, four community bands, one community-based collegiate band, and two community orchestras. These ensembles have rich histories in the area and have been making music and providing music making opportunities between 35 and over 100 years of operation.

My background in community music as a youth, coupled with my professional motives and experiences, led to my scholarly interest in amateur musicians, and how SLP could be used as a lens to explore those amateur musicians' experiences. I became principal conductor of the LMCB in 2011 (see Biases). This peaked my interest in exploring factors that influenced the dedication and commitment of the players of the LMCB, and led to my interest in undertaking this study. .

Biases

I became the principal conductor for the LMCB in the fall of 2011. The audition was by invitation only. I was the last of four to be asked, and I guest conducted the May concert cycle (nine rehearsals and a concert). Member voting led to my appointment. I felt that my position as the conductor was solid, therefore, I had no fears that my research might impact my appointment in any negative way. I should note that the honoraria received for conducting and rehearsing the four concert cycles throughout the season is minimal, and I do not depend on it for my living, as it represents a small part of my total income. Therefore, I had almost no conflict of interest from a financial standpoint.

As this is a respected position in the local musical communities, it could be argued that I have a professional conflict of interest regarding social and political capital.

The foci of my work in the area's musical communities are with outreach concerning on-the-podium workshops and clinics with middle and high school band programs.

Surrounding music educators know me as a clinician first, not as principal conductor for the LMCB. As a result, some are not aware that I am associated with the band. Therefore, as my reputation is not dependent on the outcome of this study, there is no appreciable conflict of interest from a professional or social standpoint.

Although I had become aware of the personalities and some of the musical backgrounds of the band members through weekly interactions with the group, the participants for this study volunteered, and all volunteers were then asked whether they could be interviewed. I had no control over who became a participant. Due to this familiarity with the band members, I was concerned that some participants might have questions or worries about their privacy or other issues. Several fail-safes were made clear to all volunteers during their review of the consent document. These were meant to allay any questions or concerns regarding the overall structure of the study and its confidentiality.

The volunteers were able to read the information packet that contained explanations to the key questions of the study. I also instructed them that they could take the document home to read at their leisure, and several did so. I allowed for a brief question-and-answer period for those who chose to complete the form on the initial evening. The volunteers who took the form home were allowed to ask questions either by email or in person at the next rehearsal.

I am unaware of any other issues or conflicts of interest that might constitute

further biases in this study, which includes financial issues, and political and social capital. I contend that the appointment as principal conductor has not affected my data collection, analysis, or results interpretation.

Summary

In this study, I explored the motivations of the amateur musicians of the LMCB to spend their leisure time performing an advanced level of music, and asked whether early public school experiences played a significant part in that motivation. Clements (2010) stated that the case study method examines “contemporary real-life situations and [provides] the basis for the application of ideas and extension of methods” (p. 6). Saldaña (2011) posited that “A case study focuses on a single unit for analysis,” such as one group or one organization, and that “the case study in and of itself is valued as a unit that permits in-depth examination” (p.8). As this research method focuses on the experiences and observations of people in a specific context, I felt that the case study method was the most applicable in the setting of a large community music ensemble and its membership.

A series of questions was designed and implemented in an individual interview setting to explore the participants’ educational backgrounds in music and amateur status within the group. The wide variety of educational and musical backgrounds exhibited by the participants provided a rich cache of data from which I was able to discern codes and themes revolving around public school experiences in music, as well as motivational factors for continued participation in a group that routinely plays challenging musical. Utilizing value coding allowed me to glean important themes regarding both the technical

aspects of advanced music making, and the attitudes and beliefs of the participants who devote their resources to creating such music. This window into the participants' perspectives helped to clarify issues surrounding the amateur status of the participants, the impact of public school musical experiences on future community musicians, and the motivations for community musicians to continue participating in and supporting advanced ensembles.

CHAPTER FOUR

Results

In this case study, I explored the motivations for ensemble participation in the Large Midwestern Community Band (LMCB) through the lens of Serious Leisure Perspective (SLP). Themes supporting lifelong musicing within the ensemble emerged from interview data and were subsequently framed with the six SLP attributes (Stebbins, 1977). Each attribute supports one of the two research questions. The SLP attributes of mastery of a generalized cultural tradition (including public school, college band, and other community band influences), and institutionalized means of validating adequacy of training and competence of individuals (including public school years, college band participation, multiple community band participation, and professional experience) support the first research question regarding the connection between experiences in public school bands and the participants' desires to continue performing music at an amateur level.

The second research question considers the continued commitment to spend leisure time performing an advanced level of music. Four of the six SLP attributes support the idea of amateurism as a vehicle toward lifelong ensemble music making. The first, unstandardized performance, was divided into two sections: amateur standards set by professionals, and professional standards set by amateurs. Widespread knowledge of a specialized technique was divided into three sections, which were: demonstrating technical proficiency on an instrument, establishing a high level of musicianship, and governing the ensemble. Sense of identity with colleagues dealt with both social and

musical identity issues. The third attribute, emphasis on service rather than material rewards, revealed both the community pride and outreach aspects of amateur music making.

Mastery of a Generalized Cultural Tradition

As it pertained to the current case study, the SLP attribute, mastery of a generalized cultural tradition, referred to the development and sustained historical success of bands in the United States. This history was traced in the development of community, factory, college, and most importantly, public school bands. The data from the participants in this case study clearly indicated the impact that school organizations had on their community band participation.

Public School Band Influences

School-based remained the primary source of musicians for most community bands. These bands fulfilled a number of important facets in musician and student development. First, and perhaps most obvious, educational bands, in the middle and high school setting, provided the basic training and skills needed for successful participation in ensembles. Second, they provided the impetus for students to participate in college or community bands post-high school. Finally, school-based bands of all types provided an important social function, a family-like atmosphere, and a support system for many.

For all the participants in the study, save one (Marilyn), band involvement began in public school. For example, Ruth, Geoffrey, and Spencer all began formal training in fourth grade. Ruth started in band on trumpet and has played continuously since then, whether in college, the community band, or the local competitive brass band. Geoffrey

began on clarinet and played in high school, then joined numerous community bands. Spencer started on flutophone in fourth grade. He said that playing with his entire class became a motivator for further music participation. He began on the saxophone in beginning band in fifth grade. He recalled, “My first music teacher was also a saxophone player and he really got me excited about playing. We even played a duet for the elementary school PTA.”

The interview data indicated that the cultural tradition of high school band was a large factor in the participants’ desires to continue long-term instrumental musicing. Two of the professional musicians in the group had positive associations regarding early band participation. Cheryl remembers, “I went to [a large local high school]. I was in band, and it was good back then. It was really strong. But, our middle school or junior high band was fabulous, too. I still have cassette tapes of our performances and [they are] better than half of the high school bands now. It was just amazing. I also played piano in jazz band in high school.” Similarly, Teri, who played continuously through public school, undergraduate, and graduate school, said, “I’ve always been a part of ensembles ever since ... middle school; it is when you start identifying with the ensembles. So, I played throughout school, even going straight to the Master’s program. I think it solidifies what I like to do and who I am. I just love band. In [high school], I loved being in jazz band, pep band, marching band, and symphonic band. I just did everything.”

Likewise, other study participants pointed to public school experience as a component in continuing their amateur careers. At one point in high school, both Albert and Virginia considered music as a profession. Albert reflected, “In high school, band

was very important to me. I was, believe it or not, picked on as a kid. I was somewhat good at playing the horn (smiles). I ended up getting a full-ride music scholarship to [a university].” While Albert played throughout college and considered music as a degree track, he chose not to major in music. Virginia weighed majoring in music as well. “I just love being in band, and I considered music as a profession, but didn’t think I was good enough.” In the end, both Albert and Virginia chose music as a lifelong avocation.

Geoffrey and Drew echoed their peers. Geoffrey started band early (in fourth grade), as did Drew. Interestingly, their post-public school amateur career paths were out of the ordinary. Geoffrey, a clarinetist, did not play for some time after school, and regretted it. He stated, “I didn’t pick it up for 20 years, and that’s something that I’d always missed. So, I went for it after that.” After beginning to play again, Geoffrey’s amateur career burgeoned, and he is currently playing in three community bands. Despite heavy involvement in music performance during his teens, Drew, a horn player, dropped playing after high school. “I did not touch a horn for 42 years. Then 13 years ago, I thought I might buy a horn on eBay. If I couldn’t play it, or didn’t care to play it, I could always use it as a wall decoration (laughs). I took lessons from a person who was an occasional player with the local area philharmonic.” Similar to Geoffrey, Drew currently performs with the LMCB, and in the same local competition brass band as Ruth.

Katherine’s story related the importance of the leadership aspect in public school bands. She recalled:

In middle school, I took private lessons, and I got really good. I went into high school and had a really good experience of just being able to learn a lot. I learned

about leadership. Because of my ability, I was put in different places, [even] as a younger person, in charge of sections and things like that. So, I really liked being part of a team, being in charge of my section, and helping us do better. I thought, ‘hey, we’re all very cocky, but let’s get better.’

College Band Influences

In addition to middle and high school bands, another prominent trend in this study was the involvement in college bands that factored into later participation in the cultural tradition of community band. For instance, Katherine stated that she played a great deal in college in both jazz bands and concert bands. Spencer played in marching band at a large-scale university, then transferred to a smaller university, where he played in the wind ensemble and the jazz band for three years. These college experiences were an integral part of Katherine and Spencer’s amateur musical careers

Three participants had travelled unique paths to community band programs. Darrell did not play after college for about 25 years. He remembered, “I came to what was then [a small college] as a professor, and they had a very small band and a good director. He asked me to play with them.” Darrell noted that he still plays occasionally with that group. Once his children got into band in middle school, he decided to play in a community band to bolster a connection with them. He recently finished his fifth continuous year in the LMCB.

Albert played in ensembles throughout college on a music scholarship, yet was not a music major. He has played with the LMCB since its inception. His college experience led him to join a local factory band. Upon retirement, he also participated in

the wind ensemble and orchestra at Midsized Midwestern University (MMU). He stated, “I think I played for about two or three years. It was a thrill, because I got to know some of the kids who were freshmen and watch them grow into seniors.”

Likewise, Tom’s distinctive cultural background in community music began with a positive college experience that then led to participation in community bands. His story was relevant in establishing a connection of the cultural tradition of college bands and a direct link to community bands:

When I first got into college, it was a small school in [the upper Midwest], and I didn’t even sign up for band. I didn’t own my own horn; it was just a school horn. I’m not sure exactly why, but I was never really that interested in fitting band into my schedule. But, the school had a band and orchestra and such, and the band director got in touch with me. He got me into an English course that was full so that I could take band. The English teacher got a very nice lecture stand to borrow for a couple of semesters (laughs). Anyways, it got me in the band. So, I played all four years in college in that band. We did the marching thing for football games, we weren’t really that great at marching, but we were adequate. We put on nice concerts in the spring tour, nothing really fancy. but good. So, I graduated and didn’t have my own horn. I was more interested in starting my career. One day I was in the [local] library and I saw a poster for the [local civic band]. I went to the concert and said ‘I can do this.’ So, I went to the music store and got a rental horn. I auditioned and got into that band, and played in that band for, well, seven or eight years. I did that and it was very rewarding. [Now] I have a history

of being in community bands wherever I've lived. I've been in a community band in [locations A, B, C, D and E].

Other Amateur Community Bands

Several participants in the study were members of multiple community bands. While only a few did so, their experience was telling as it pertained to mastering the community band tradition. Geoffrey, Evan, and Ada each performed in more than one group. Geoffrey mentioned, "I'm in three community bands now. In one band, I am one of three clarinets and in the other band, I'm one of four clarinets. In the [LMCB], of course, I am one of many." Evan participated in both the LMCB and another nearby community band. Ada played in the same second group as Evan and experienced the same sentiment. "[With the other] organization, I am the only person [who] plays my part. And, you talk about . . . that's a lot of pressure for me. I'm just thankful the music's not too hard" (laughs).

Glen was stationed in an eastern coastal city at a naval medical center. He recalled the community band there in which a colleague, an orthopedic surgeon, was the director of the band. "She got me to join the band, and it was really fun." When he was in another state, he played with a community band led by a well-known conductor/composer. That was a source of pride. He summed up his tradition of participating in community bands: "My personal history is that wherever I've lived, [I've tried] to be active in a community band."

The SLP attribute, "mastery of a generalized cultural tradition," as defined for this study, referred to the development and the subsequent continuing success of wind band

participation. Interviewees explained that they had played in bands throughout their lives including school bands, college bands, factory bands, and, in some cases, multiple community bands. The participants in this case study articulated their motives and involvement in not only community bands, but the band tradition as a whole.

Institutionalized Means of Validating Adequacy of Training and Competence of Trained Individuals

The founding committee of the Large Midwest Community Band wrote a constitution that established rules for entrance into the band based specifically on the institutionalized musical training of the admittees and their competence on their instruments. If prospective members played during high school and had recently graduated, they were eligible to audition (current high school musicians remained ineligible). Those who played in college bands, even if they had not played for a few years, were also able to participate in auditions. In addition to institutionalized training, it was mandatory that all newcomers audition with the appropriate section leader, thereby demonstrating their musical competence. As a result of these requirements, themes surrounding the SLP attribute, institutionalized means of validating adequacy and competence of individuals, which could be traced to the foundations of the band, emerged from the interview transcripts.

All of the participants in this study had some type of formal musical training, although the length and amount of training largely depended on either economic or educational factors in their earlier lives. While some had public school training from the early grades only through high school, others had received formal music education

experiences from the early grades through college. Still, not all amateurs in this study fit into one of these categories. For example, some continued to gain experience through participation in multiple community ensembles, and at least one had formal music training primarily outside of an institutional venue. Regardless of this spectrum of formal training experiences, the study participants exhibited adequate training and competence to be able to play in the LMCB. Data from the interview transcripts supported this conclusion.

As the interview transcripts were coded, four distinct themes addressing institutionalized means of musical training emerged. These were (a) public school music training, (b) college music training, (c) multiple community band participation, and (d) professional experience. The gathered information added credence to the assertion that a connection exists between experiences in public school bands, and that such a connection leads to the participants' desires to continue performing music as an amateur in subsequent post-public school opportunities.

Public School Years

All of the participants in this study, save one, began study on their instrument in some form or another during their public school years. For various reasons, a few of them ended their training in middle or high school for various reasons. For example, Carol did not go to college, but she played flute throughout public school. After high school, she sang in church for musical satisfaction, and did not play flute. Some years later, she decided to play flute again. Although she had played in school bands, she described herself as self-taught, because she did not have a private teacher.

Ada, a clarinetist, also ended her formal training in high school; she had attended a community college with no outlet for performing with a group. She was, however, heavily involved in ensembles as a public school student. She had private clarinet lessons until 11th grade. She recalled, “I think one of my favorite things in school was participating in either band or orchestra. I played with the marching band, one year in the orchestra, and in the concert band.” Her sentiments were echoed by other participants.

College Music Participation

Some participants played from public school through college, then beyond. For example, Ruth, a visual artist with a four-year degree, began playing trumpet in fourth grade and has continuously played in one group or another since then. Likewise, Tom played through junior high, high school, and at a university in the upper Midwest. He immediately transitioned into community bands. Virginia, a clarinetist who played through her college years, began with the LMCB in 1982. She remembered that when she interviewed for her first career job at age 24, her supervisor mentioned he was in the LMCB as a clarinetist. He invited her to join the group. After attending one rehearsal, she joined and has been with the band since. “I just love being in band, and I considered music as a profession, but didn’t think I was good enough.”

Another member of a college ensemble prior to joining in the LMCB was Katherine. As one of the first trumpets, she performed in many ensembles while attending college. She played in symphonic band, jazz band, pep band, and marching band. She stated, “I just loved band, and I was in everything [in school].” Spencer went to a large Midwestern university, played in the marching band, then transferred to a local

university. While there, he performed in the wind ensemble and the jazz band. This familiarity with collegiate level music helped provide the impetus needed for Spencer and the others to excel in the LMCB.

Multiple Community Band Participation

In addition to her college band, Lori played concurrently in a community band in the same area. Her experience of playing in more than one ensemble was not unique among the musicians of the LMCB. For example, Tom had played in community bands since he was in middle school. He also played in several community bands while in college. He stated, “I have a history of being in community bands wherever I’ve lived. I’ve been in a community band in [locations A, B, C, D, and E].” Similarly, Glen played in a community band in another state whose director was a noted band composer. He recalled, “In different communities, I’ve played in different bands and organizations, and had a lot of enjoyment. So, when I came to this area, I wanted to continue that and became involved in community band.” Evan, the current board president, began his community band career with a band in another state. Regarding his desire to engage in community band, he confided, “I’ve had a lot of music. I played piano for years and years and I just love music. I did not want to give it up.”

In some communities during the apex of instrumental music, factories sponsored their own bands. Albert, a horn player, charter member of the LMCB, and a three-term past president, played in a local factory band. He received a full music scholarship to a large university, but chose to become an engineer instead. He remembered the beginning of the LMCB. “In 1979, I read an article in the newspaper saying they were starting a

community band at [Midsized Midwestern University]; I've been playing since the first day of the community band until now." Albert's experiences with the factory band led to a love of community music that has served the LMCB well.

Evan pointed out that a few of the LMCB members currently play in two other community bands. Geoffrey and Ada are two of these. Geoffrey is in three community bands, where he is one of three clarinets in one group, and one of four in the other. He articulates that the LMCB is a different experience for him because he is only one of many. Ada describes a similar experience. "I play with another organization in which I am the only person on my part. And, that's a lot of pressure for me. I'm just thankful the music's not too hard (laughs)."

Among the amateur musicians in this study, the interviews supported the notion that institutionalized training was an effective springboard to participation in bands outside of the public school/collegiate level. Some transitioned into community bands without any hiatus, while others may have taken a break before rejoining a community band.

Professional Experience

At the time of this study, 15 percent of the current full membership in the LMCB was composed of practicing or retired band, orchestra, choir, or elementary music teachers. This sprinkling of professional musicians aided in ensuring that the amateur component of the LMCB was both proficient and skilled. With professional musicians providing excellent examples of both rehearsal techniques and performance acumen, the amateurs were challenged to perform at a high level.

Of the 20 participants in this study, four held music degrees. Teri, Lori, Christy, and Cheryl were examples of the professionals in the LMCB. Teri, Lori, and Cheryl held master's degrees in music, each with an instrumental concentration. Lori became section leader in 2014, while Cheryl became leader of her section in 1985. These music professionals had enhanced leadership and performance skills which allowed them to advance musical expectations within their sections.

One example of the professionals' influence on the amateur musicians involved Marilyn. Three professional flutists were seated in the first four chairs, and Marilyn was the first chair past the professionals. While clearly an amateur, she did not learn to play flute in the public schools, nor did she take lessons on her current instrument as did most in this study. She learned how to read music from piano lessons as a child. "My mother could always tell what kind of day I had by how long I sat at the piano when I came home from school." Marilyn subsequently went to college out of the country, but when she returned to the United States, she did not have a piano, nor could she afford to purchase one. "I thought I had to come up with something, and the flute seemed like the obvious choice because I've always loved the flute. So, I went out and bought a \$400 flute and taught myself to play. The embouchure thing came to me naturally."

As noted, not all the musicians in this study arrived at amateur status in the same manner, though many shared the same attributes. There was evidence of a variety of institutionalized training in public schools, universities, etc. Yet, they all strove to attain ability on their instrument to meet or exceed the expectations of the LMCB. The interviews indicated that the training imbued a level of confidence in their abilities

needed to participate in the band.

Unstandardized Performance

Stebbins (1992) explained that the unstandardized product paradigm is defined by “those who serve publics offer unique products, to the extent that a painting, rendition of a concerto, scientific journal article, play in baseball, or performance by a magician can be termed a singular event” (p. 26). He continued with a statement regarding the tenor of unstandardized products when he said, “Mind you, succeeding events of the same type, involving the same people, are never exactly the same.” He illustrated this concept by likening it to a football team in a game scenario. He theorized that no one play executed by the team would ever precisely duplicate another, even if there were multiple instances of the same play called (p. 26).

In SLP, the qualifications needed for musicians to be considered amateurs in the PAP system included the musicians’ abilities to create unstandardized products. Amateur musicians generally have worked to attain the highest level of musicianship possible (e.g., concerts, rehearsals) possible. In this way, they were contributing to the production of quality unstandardized performances. Regarding the creation and maintenance of these high standards, the participants in this study were asked the following interview questions: “Think about a recent rehearsal in the group that you felt was especially productive. This could be led by any of the three conductors. Describe the two or three most meaningful aspects of that rehearsal.” Through answering these questions, the study group illuminated the methods that were most helpful in their efforts to deliver an exemplary performance.

Amateur Standards Set by Professionals

Christy, a professional musician who is primarily a vocalist, pointed to a specific rehearsal as a benchmark for improving technique. She said, “During *Transcendent Journey*, there is a tom part that I’m supposed to play. You can’t put drumsticks in my hand and expect anything good to come out of it (laughs). It’s been teaching me, though, and I am getting the double bounce on one stroke. Now that I’ve got that, I feel a lot better. [It is] very productive.”

Teri, a local band director, approached the question regarding a meaningful rehearsal in a different manner. The previous year, she was part of a community band in another locality. She recalled,

I feel like I was part of a different ensemble last year, and I never felt challenged. I could show up, just sight read the music, and it was one of those things like ‘why am I even going to rehearsal?’ With [the LMCB], I feel like I’m challenged, I feel like I might be able to sight read most of it, but I certainly can’t sight read all of it. One time we had five or six flats. That time is a good example. For me, I like the challenge of feeling my brain work like that again, so fulfilling.

Professional Standards Set by Amateurs

When asked about a recent meaningful rehearsal, Katherine considered that it involved a specific type of rehearsal style. She said, “I think fine tuning things, where we rerun sections slowly, then increase the speed to where we want to be is a good thing.” She also said that the slow-to-fast rehearsal method allowed her to learn parts quickly, and the end results were better performances on the concerts.

Spencer recalled a recent rehearsal on a piece that he played a few times in the past. He stated,

When we were doing *Four Scottish Dances*, and you know that ostinato I played [umpteens] years before, I had a little bit of muscle memory left. So, while everybody else was struggling, I was ripping it and enjoying the hell out of it. My stand partner looked at me and said, ‘I’ve got a whole new level of respect for you’ (laughs). I encourage the folks around me to play a little tighter. I like doing that.

Thus, each time he played the piece, Spencer created an unstandardized performance for both himself and others.

Darrell said that most members of his family played an instrument, and that led him to becoming actively involved with his children’s music making. In his answer to the question of a productive rehearsal, he pointed out both musicality and technique. He stated,

I am convinced that there was musicality last night, and we can feel it ourselves. I think that is very productive, in that you are not just technically playing music because you can. The [principal conductor] sort of, you know, wants us to think about more than simply playing notes on the page; that is productive.

Glen discussed creating an unstandardized performance articulately. He referred to a specific rehearsal that he believed was a good illustration of how to advance the performance ability of the LMCB.

I think we’d been off for the summer or something, and [the conductor] remarked

that we needed to get back in the swing of things. But, the tenor was that we needed to listen to each other, were playing too loud, that we were just playing the [notes]. I realize that unless you continue to show attention to that and to each individual player, then we are just playing the music instead of making music. I think in a good way [the conductor is] challenging us to be more aware of blending and listening to the other parts. [He is] really good at this. That was a meaningful rehearsal to me and emphasized some things to me that I subsequently tried to observe more.

In sum, the SLP component of unstandardized performance became a synonym for well-above-average musical experiences. These experiences took place in either rehearsal or performance settings. Essentially, while each participant expressed a different aspect of the theme, the result was music making at a perceived advanced level of performance.

Widespread Knowledge of a Specialized Technique

The participants in this study demonstrated traits consistent with of the widespread knowledge of a specialized technique attribute within the SLP framework. Those who reached amateur status had extensive knowledge similar to their professional counterparts. When questioned about their knowledge and skills, some referred to specific musical techniques while others described a wide understanding of what it took to perform in or administer a community band program.

For example, these amateur musicians had to retain the ability to play their instruments with a certain level of technical proficiency in order to perform the difficult

literature presented to them throughout their musical careers. Many participants expressed beliefs that playing in the Large Midwest Community Band (LMCB) elevated their ability to perform. The difficulty level of the repertoire required them to maintain a high level of musicianship (i.e., ability to play difficult passages or phrases), musically and expressively close to a professional level). The demands of their conductors and fellow musicians challenged them to improve with each rehearsal.

Several participants indicated that a higher standard of musicianship was desirable. For example, Evan stated, “I take pride in doing well. I like to strive for perfection. It doesn’t nearly happen as often as I’d like (laughs), but it gives me that feeling of accomplishment...” Vincent said, “[The conductor] pushes us beyond what I thought we could do. [The conductor] opened up the band to a whole different variety and type of music. It’s a test of everybody’s performance skills along the way.” Drew was the most direct:

I appreciate it when we are held to a high standard. We’re paying more attention to the musicianship, and the expression that the music is capable of. I value that, and honor that, and in fact, I would like to see that stronger. If there are those who are saying, ‘Oh, this is too hard,’ then let them find a new venue. I think it’s wholly appropriate to hold people to high standards. I think especially in an organization like this, where you are in the center of a fairly large enough population, that if you lose a few, it’s not the end of the world. You may actually attract some others that are real assets.

Furthermore, those who sat on the governing board spoke of the knowledge and

effort required to uphold the constitution and bylaws. They also discussed the organizational issues such as concert and facility scheduling, in addition to positive relationship building with the university and community leaders. These musicians maintained more advanced skills and the requisite knowledge to maintain amateur status.

Three themes regarding specialized techniques were identified through individual interviews of participants of the LMCB. These themes were: (a) demonstrating technical proficiency on an instrument, (b) establishing a high level of musicianship (playing challenging passages, phrases, etc., musically and expressively; musicing as a cohesive unit), and (c) governing the ensemble (e.g., making policy decisions, creating the calendar, securing guest artists, rehearsal, and performance venues). By mastering these specialized techniques, members of the LMCB demonstrated their continued commitment to spend their leisure time performing an advanced level of music.

Demonstrating Technical Proficiency on an Instrument

Jerome, a long-time member of the band, enjoyed the challenge of learning how to continually improve his technical abilities on the clarinet. He remembered struggling with the basics when he first started playing with the group, “I couldn’t remember that an E-flat and a D-sharp were the same thing,” he commented. He felt that participating in the band continually sharpened those basic skills and allowed him to progress even further. He stated that all three conductors played their instruments in the band, a practice that added credibility to their instruction. He added that when one conductor “talked about ways to make the tongue do a thing, it impressed me, because it worked.” Jerome insisted that he learned a great deal by participating in the Large Midwest Community

Band, and that “it helps him keep his technique up.” His dedication to the ensemble was evident: “If I didn’t have the band, I would probably stop playing my clarinet.”

Geoffrey, another member of the clarinet section, mentioned that he played in several community bands throughout the region. He compared his experiences with the smaller bands in which he performed versus the larger LMCB. He summed it up by saying that in the LMCB, a reliance existed on one’s stand partner or other section members to maneuver difficult passages. Sometimes the stand partner dispensed technical advice during rehearsal, and at other times he or she suggested “trading off” individual phrases during a performance. But, he said, the “smaller [community band] groups help me perform better because I really have to know my part; my performances . . . greatly improve.” Geoffrey was then free to take his improved technique back to the larger LMCB, where he helped to raise the bar for the other members of his section.

Both Jerome and Geoffrey felt that certain advanced techniques were needed for group participation in the LMCB. These required improved facility and tonguing techniques, solid music theory knowledge, and an enhanced sense of how to move through more challenging literature. In other words, they understood the normative performance skills needed for successful group participation. This understanding was underscored by another participant, Virginia, who appreciated having to rise to the level of proficiency required for the more difficult music when she said, “I love to be challenged.”

Establishing a High Level of Musicianship

Two meaningful insights into the level of musicianship required of amateur status

were revealed in the interviews of Marilyn and Tom. Both understood band performance and rehearsal necessities. Each one, however, internalized this specialized technique in an individual way.

As a child, Marilyn learned the piano through private lessons. After she went to college, she no longer participated in musical activities, although she always had wanted to do so. As an adult, she simply decided that she needed to be a part of a group because music was, for her, “a release, an emotional release.” Since she could read music through piano lessons, she ultimately decided to study the flute, but struggled to achieve a playing level proficient enough to feel comfortable joining a band. Fortunately, she had guidance from one of the founding members of the LMCB. Marilyn described her initial musicianship experience with the band:

I was just struggling along, and Ada asked me to come join the community band. I thought, ‘How hard can that be?’ I thought that I would go ahead and try it. The first night that I went, they played difficult tunes, and I think I played one note every fourth measure (laughs). I thought, ‘Oh God, what a mistake I made,’ but I’m so glad that I stuck with it. It’s given me an opportunity to play and listen to beautiful music.

To create “beautiful music,” Marilyn knew she needed to be able to play the difficult passages in a genre-appropriate way. She used the “emotional release” she got from playing to make her music more expressive. Her amateur status was reinforced by Patterson’s (1985) assertion that her desire to perform stemmed from an “inner satisfaction and indicated that personal fulfillment was an important reason to join a

community band” (p. 240).

Tom’s perspective of musicianship included elements that Marilyn did not emphasize in her interview. He had been part of different bands dating back to elementary school. He played in grade school, middle school, high school, college, and various community bands throughout the upper Midwest. Upon moving to the area, he brought his knowledge of musicianship to the Large Midwest Community Band.

His understanding of what it meant to take part in a group was based on knowledge and experience gained through a lifetime of band participation. When broaching the topic of repertoire, he said, “I am always happy to see old friends, with being in so many bands. All of a sudden the piece ... comes up and I ... think, ‘Oh, there’s an old friend.’” Tom also understood the intricacies of rehearsal skills and techniques:

I appreciate [our conductor] working on listening, listening across the band. It’s something I have been aware of for ages, you know, trying to listen to what is going on around me and trying to fit in with the group as a whole. The band trying to be a whole unit and being a part of that unit is important. This usually involves listening and some thought involved as we are playing along. As a result, I like the level that the band is playing.

Musicing as a cohesive unit was therefore important to Tom’s concept of a good community band. He appreciated the fact that the conductors insisted on a high level of musicianship.

Governing the Ensemble

The specialized techniques needed for participating in a community band included not only the musical skills, but also the ability needed to keep the group organized from an administrative standpoint. For instance, Ruth, Evan, Carol, Spencer, Jerome, and Glen each was a past or current member of the board of directors for the band. They possessed a specialized set of knowledge that allowed the band to function from rehearsal to rehearsal, concert to concert, and to achieve more long-range plans.

Albert, a horn player, charter member, and three-term past president, addressed ensemble governance. He asked, “How important has the organization behind the band been to keeping the band going? Maybe the question should be, ‘Do the band members know what the board of this organization does together so that they can have this band to keep playing?’” Carol, another founding member of the band, demonstrated her commitment to the gubernatorial aspects of the group by commenting, “Spencer and I were on the first board . . . we put together the constitution and then 20 years later we went through it again.” Evan, the current board president and 15-year veteran percussionist, explained that his time commitment to the group was also large; he understood how the LMCB functioned both as an insider and a general member. Evan stated:

I am [the] chief interface between the University and the band; that takes up a whole lot more time than playing the instrument itself. There are meetings I have to attend on campus, I have to get all my ducks in a row as far as contracts and finances, and that takes time. But, I am willing to do it to make sure the band

continues on the upward path that it is going.

The participants of this study identified performing proficiently on their instruments, mandating an overall strong sense of musicianship, and effective oversight concerning ensemble administration as important aspects of the LMCB's overall functional structure. Not only did this indicate the presence of amateurism within the group, it gave supporting information with regard to the second research question, "Why did these participants continue to make a commitment to spend their leisure time with performing an advanced level of music?"

Sense of Identity with Colleagues

Drawing an identity from any serious leisure activity has always been a natural outcome for anyone who has invested large amounts of time and energy in a chosen pursuit. The development of a personal identity (either socially or musically) with community music programs has been linked to an individual's involvement in a school band, choir, or orchestra program. Thus, the theme associated with this durable benefit was called "musical identification with their colleagues."

In this study, the SLP amateur status for musicians included the cultivation of self-identity (whether socially or musically) as a community ensemble member. Self-identity of either type most likely began during public school years and may or may not have continued in college. The two following constructs—social identification and social attraction—resulted from answers that participants gave to the interview question and subsequent prompt, "So what benefits have you experienced from being a member of the group? What rewards are there?"

Social Identification

In this case study, social identity played an enormous role in the overall psyche of the band. Indeed, the answers were hardly surprising given Stebbins's view that part of identifying a serious leisure participant was in the "unique ethos and social world, and an attractive personal and social identity" (Hartel, 2011). The participants of the study were quite vocal in their support of this concept. Due to the amount of data, the social identity construct necessitated three clear-cut, additional subdivisions.

Social Attraction, Associating with Other Serious Leisure Participants

Tom stated, "This is a place for the social part of me. I am always thankful for that, because otherwise I have a hard time meeting people and making friends." Tom also mentioned that both he and his wife Ada felt welcomed since the very first day of rehearsal.

Darrell agreed and made a poignant statement about the social interaction rewards he garnered from LMCB participation:

My kids are on the way out, one still in high school, the other in college. I don't have a lot of social outlets, and the sense of community that you always get from band, whether you're in school or an older person like me, the sense of community is amazing. So, personally it stands for a personal accomplishment, a technical ability that I can still do, but I can still have the sense of being a part of the community organization.

There was considerable evidence in this study for the idea of social attraction as an important part of participating in a community band. Spencer reminisced about his

association with the founding conductor of LMCB:

Whenever I think of endearing people who kind of helped get me started, I think of our first conductor [William]. He ended up being a good friend and a good mentor of an amateur musician. In order of importance, I play for the performance thrill and then the social side of it. There's a social side to it that I enjoy.

Albert reflected about one of his section mates when he said, "[Doug] sits next to me ... I've known him and been friends with him for 36 years. I had a new job and sometimes things weren't going really well, but I could always come on Tuesday night and it would make me feel like a million bucks." Cheryl said that she knew a lot of people who were in the band already, and that they initially encouraged her to initially join. She enjoyed the "camaraderie and sense of belonging to something."

Social Attraction, Participating in the Social World of the Activity

A clear example of the unique ethos of the larger social world within SLP was found when Spencer stated, "our founding conductor was very engaging because he was also trying to find a social group. He developed a social group that played music, and sometimes the other way around (laughs)."

Evan stated that he initially joined the LMCB through his contact with Spencer. "We work together, and he was always in the band. I thought that would be fun to try, because I've missed him since high school. I didn't do band in college. So, I just showed up one day and that was history." Christy said that she has made a lot of friends by being a part of the group. She remarked that since her fiancé (now husband) was in the group, they had things to talk about. "It gets us to participate in the same thing, music. I enjoy

being with him musically. I could never date a guy who wasn't musical (laughs)."

Teri reinforced the sense of family she felt with the other members of the LMCB when she commented, "I like that interaction and watching everybody. Everyone is so sweet to me when I come in, and the guys behind me in the trumpet section joke with me every time. So, socially it's being back around music people." Ruth stated, "It was a way for me to get away from home and be with other people. But I think the band helps you feel like you're part of the family."

Marilyn agreed, "I need a place to be, to play in community band has provided that, and it's just a good group of people and I really like my section. It's like a family, you can be as involved as you want." She admitted that on some Tuesday nights she was not sure she wanted to come to rehearsal. Considerations of the social interactions she might encounter, made her more likely to attend. Lori noted that she liked to ride with a friend to rehearsals just to chat. Like Marilyn, she enjoyed her section. "I like the ladies in my section and hanging out with the people who play. It's a social thing for me, and I enjoy going. I know a lot of people who have degrees in music who don't necessarily want to play in a group that doesn't pay, but I don't care."

Geoffrey said that he enjoyed the fellowship of the band. "I like everything about it. It's very rewarding for me. I enjoy the socialization. It's just my salvation from work (laughs). I love being a part of all of them." Carol spoke of the high school friends with whom she had reconnected, as well as new friends she met as part of the band. As a direct result, she and her friends started a social group that met after rehearsals. They go to a local eatery or bar and relax and talk. She expressed how much the group aspect meant to

her:

There've been times where I've had problems family-wise or work-wise, but there are people in the band who I can count on and call on anytime and they will come help me, especially when my husband started going on the road and not here. I think about the camaraderie. I know people go there [to band] because they want to play, but they want to be with other people who are like them. They want to play even though it's not their occupation.

Charlotte, likewise, had a strong sense of the larger social world of community band. Her opinion perhaps best encapsulated this idea:

What I find rewarding is that in this band every Tuesday night for 48 weeks out of the year, you have 90 people that show up to play. It's a love of participation, doing, let's make it work. They don't complain about it. It's camaraderie that you don't have anywhere else. It's a big family. Those are the rewards. It's a place to play, like-minded people make it happen.

Social Attraction, Contribution to the Maintenance and Development of the Group

Several of the participants addressed their own contributions to the band. Albert remembered that he helped set the band up from the beginning and was one of the early officers. He also pointed out that Spencer and Neal were two of the founding members. He enjoyed his founding role experience saying, "It was a lot of fun to do."

Spencer reminisced, "I was part of the dream committee, and I had the opportunity to kind of help put it together. It included Ruth, Larry, Neal, Albert, me, and Carol. I just fell right into that and have been there pretty much ever since. At my age,

you like to think that you're still of value.”

Ada, Ruth, and Virginia were with the group from the beginning, and all have been board members. Both Ruth and Virginia, current board members, have been on and off the board since its inception. Ada stated, “You're there every week to support it and do it. I've served on the band board [in various roles], and I have been the librarian. I'm more than willing to do things like that.” Marilyn remembered that when she was librarian “I just felt like part of the community.”

Musical Identification

Nine of the 21 participants clearly conveyed the idea that the sense of musical identity with their colleagues was, at least in part, responsible for the overall social attraction of the band. For example, Darrell stated, “So the opportunity to play on a weekly basis, with good material, with [good] concerts, and the sense of camaraderie you get from the band has been a godsend.” Similarly, Christy enjoyed the good rehearsals and concerts. She said, “I love being around people who enjoy the same thing I do, people who strive to create something that’s good.”

Tom appreciated the fact that his section (euphoniums/baritones) strived to fit in with the group as a whole. He also said that “the band [is] trying to be a whole unit and being a part of that unit is important.” Spencer agreed with this idea: “My ear's not as sharp as it used to be, and I don't play as well. However, ... when you're playing in a large group and it clicks, you find this massive amount of emotion that all 'channels.' You're in for a ride like you're on a surfboard. [It is] the thrill of performance and finding the groove.” Evan stated, “We strive for, well, I don't know if you could call it

perfection, but we strive to do the best that we can (laughs). It's just to be around those folks that enjoy the same thing is a lot of fun."

Christy cited one of the associate conductors as having a positive musical impact. She said, "she's always so supportive, and always has really good advice. You know, everybody's just 'on' and that really influences the dynamic of the band. I think how the community band is such a tight group of musicians. We are always striving to become better at what we do. I think it's the sense of community and achievement that we share." She added, "I feel like I'm keeping on top of being a musician instead of letting it slide." Likewise, Geoffrey pointed to someone in the band who helped him maintain a positive musical identity. "I enjoy the music aspect of it all. [Sheila] has always been important. I've never considered myself a really good clarinet player, whether I really am or not. But, she kind of pushes me forward. She's always been a good backer of me."

Ada, Glen, and Marilyn addressed the group's combined musical aesthetic. Ada stated that "being part of a group that's working towards one goal, a good concert performance ... brings a lot of self-satisfaction to me." Marilyn loved the talent evident in the group. She pointed to the three conductors and the band board president, Evan, and stressed their had positive influences on her playing. She remarked, "that's helped me grow, and the way I play now versus the way I played when I first started is very different." Glen appreciated the opportunity to make good music. "I think that it's part of a consistent element of my life. I value that [I can] express myself as a member of a group musically."

A review of the results indicated that each participant in the study had some sense

of identity with their colleagues. The two main themes were the social identification and musical identification. There were, however, three distinct sub-themes identified from the data related to social identification and these were: 1) associating with other serious leisure participants, 2) participating in the social world of the activity, and, 3) contributing to the maintenance and development of the group. Each theme and sub-theme helped substantiate the answer to the second research question concerning the commitment of participants to spend their leisure time performing an advanced level of music.

Emphasis on Service Rather than Material Rewards

Direct observation of the board leadership of the LMCB produced some data outside of the interview process. The board was conscious of service to the community (referred to as public or publics within SLP). A subscription, or pay-as-you-go, concert series was planned during every academic year with four concerts held at a university concert venue. Of those, the holiday concert was a highly attended event by the public. The board also arranged three popular free public concerts at a large outdoor theater during the summer. In addition, the board agreed for the band to play at several local events such as graduations, July 4th celebrations, and other events in exchange for a return donation by the contracting organization. The gate receipts and corporate donations were used for conductor honoraria, music purchases, and facility rental costs. None of the players in the band received reimbursement.

The question arose regarding the individual band members on the issue of service to the public. As part of the interview process, the participants were asked, “Why do you

continue to participate in the band?” The interviewees’ answers were multifaceted. The main answers revolved around the prompts of music, social engagement, health, and service to community. The prompt of “service to the community” garnered positive responses. Four themes arose from the coded interviews. They included community pride, community outreach, entertainment for the community, and faith. The themes, along with extracts from the interviews, follow.

Community Pride

Spencer and Ruth, both founding members of the LMCB, expressed their views on service to the public. Spencer said, “I am proud of our service to the community over the last few decades. You do it because you like the way you feel, for instance, when you do it for the community.” Ruth stated, “I hope that we can present to the community more.” When reflecting on a recent holiday concert, she said, “there were so many people at our last band concert that did not even know it existed before then.”

Community Outreach

Some within the group indicated an interest in expanding the outreach component of the organization. For example, Darrell, a current board member, noted that a portion of the audience consisted of patrons brought in from local assisted living facilities and similar institutions. He felt that “[performances were] a way of giving back, because the LMCB did have an outreach component to it.” He also had a strong desire to form small chamber ensembles from within the band, suggesting that they would be an appropriately sized musical group to perform in venues such as senior citizen centers.

Entertainment for the Community

Ada, an original member of the group said, “I consider it a way to give back to the community. It seems to bring them pleasure, they keep showing up to concerts (laughs).” Christy has also routinely received positive feedback from concert attendees. “I love hearing from people in the community who come to our concerts [about] how much they really enjoy what we are doing.” A local band director, Teri, agreed, stating that, “I like performing for the community, it’s a different type of audience. When you’re in college, your parents come down for the concert, and it’s your friends. But, it feels a little bit more professional [in the LMCB].” Glen said:

I enjoy participating with an organization that serves the community and provides music and an opportunity for entertainment and participation in the community. It’s nice to be a part of the community in a way that can make a meaningful impact.

Faith

One unique perspective came from Katherine. She pointed to her faith as a vehicle for service through LMCB. Throughout her life, she played instruments in both her family and her church. She mentioned this several times during her interview. She currently plays trumpet at her church in a praise band. She related it to the LMCB, stating “I love our concerts, being able to share that with our community, and share with people in my life. Using this group to develop part of what [God] has given me is part of a huge thing.”

Yet, not everyone felt that service-for-service’s sake was their primary motivator

for participation in the band. In other words, while service to the public was important, it might not be as critical a component as others. For example, Charlotte and Teri, both professional musicians, expressed this view. Charlotte mused, “It’s rewarding for our audiences, and I think all the directors pick good music to feature something for [the public]. I think that’s a good thing ... It’s a place to play, like-minded people make it happen.” Teri wholeheartedly agreed. She observed, “I’m sure that all those people love to perform for audiences, and love to give the community a service, but I’m sure there’s a bigger part of them that still just loves to play. Even though I pick up my clarinet, and say, ‘Oh, I’m going to play for these people,’ it’s really [that] I enjoy playing clarinet for myself. So, that’s the intrinsic need for it.”

Other professionals that were part of the group concurred. Lori, a flute player who held two music degrees, said, “Well, it helps me continue to have a venue to play [in], because I don’t have a chamber group right now that I normally play in.” Christy added that playing in the group had “definitely increased [her] musicality. It also helped [her] work with other musicians.” In this way, the LMCB provided a much-needed support system for the local professional music community.

To summarize, there was no consensus among participants regarding their emphasis on service over material rewards in the LMCB. Some felt that service was an important part of group function, and that there should be more emphasis on it. Others felt that while service was important to an extent, playing good music for self-satisfaction was more important. One participant felt that reaching the community through music was a part of sharing her faith. Nonetheless, each participant did express an opinion that, in

one form or another, the public schools played a role in their participation in the band.

Summary

The majority of participants cited public school band experience as the launch point for future music participation. Institutionalized means of formal training, particularly during public school years, prominently figured into band audition requirements and membership. School bands provided the basic training and skills needed for successful participation in ensembles, the impetus for students to participate in college or community bands post-high school, an important social function, a family-like atmosphere, and a support system.

The motivations behind the participants' continued engagement at amateur levels in the LMCB emerged through the lens of SLP. Unstandardized performances, high levels of musicianship, social and musical identities, and community pride and outreach widely contributed to the continuance of advanced levels of music making with the ensemble. The study's further implications are discussed in the next chapter.

CHAPTER FIVE

Discussion and Implications

The purpose of this qualitative case study was to examine the motivations behind amateur music participation in the Large Midwest Community Band, and construct meaning from the participants' current high level of commitment to the group, as well as their experiences in lifelong music participation. I sought to gain insights into the participants' interactions with the conductors, the other band members, the community, and the music. The impressions gained from the analysis of the data were considered for their relevance to the improvement of current and future trends in music education.

Gates (1991) stated that "serious leisure is distinguished from play by the extent to which an individual participant accepts quite high costs in knowledge, skill, time commitment, and persistence" (p. 13). Stebbins (1982) described the serious leisure amateur as one who had area-specific knowledge and skills that also had professional counterparts in the same field (p. 256).

Research Questions

The two research questions that guided this study were designed to illuminate possible connections between adult community music ensembles and public school music education. The two questions were: 1) What formative experiences in public school bands, if any, contributed to the participants' desires to continue performing music at an advanced level, and 2) Why are the study participants currently motivated to spend their leisure time performing an advanced level of music?

Method Review

This qualitative case study was designed to explore the two research questions through the lens of Serious Leisure Perspective (SLP) in the Large Midwest Community Band (LMCB). That approach was deemed most appropriate for constructing meaning from the experiences and observations of people amidst a specific context, such as the particular culture of the LMCB. All of the musicians within the 90-member ensemble were offered the opportunity to take part in the study through a call for volunteers, 21 chose members choosing to participate. In-depth individual interviews were used to gather data and were digitally recorded. Verbatim transcribing was used to document the interview responses, and significant amounts of data were examined and codified to search for emerging themes. The developing themes were then analyzed and found to be indicative of, and correlated with, the six professional-amateur attributes according to SLP. The assignment of the participants to the status of music amateur then allowed for further thought as to the application of the study results to current music educational trends.

Conclusions

The synthesis of the interview data with the relevant research regarding musical amateurism led to the positive identification of amateur musicians within the LMCB, with no exceptions. Public school band experience was formative in the musical lives of the majority of the participants. The music career of the amateur musician in this study was fostered by strong public school band programs, interactions with music educators, and the personal desire for lifelong musicing.

Participants in this study exhibited many of the qualities of the musical amateur, including the willingness to provide substantial commitments of time, money, and effort to their chosen avocation. The analysis of the interview data revealed themes strongly applicable to all six of the professional-amateur attributes proposed by Stebbins (1977), and revealed the motivations behind spending leisure time performing an advanced level of music.

Supportive Evidence of Amateur Status

The data indicated that the LMCB participants qualified as amateur musicians according to SLP. Each of Stebbins's attributes were represented in the interview results. All attributes and the relevant supporting evidence are discussed in more detail below.

Amateurs Hold Widespread Knowledge of a Specialized Technique

Stebbins (1977) described the concept of "widespread knowledge of a specialized technique" as follows: "The idea of amateur presupposes some level of consistently active use of the core skills and knowledge of a field" (p. 589). Brown (2016) reinforced this idea and commented, "As serious leisure, community music making experiences enable those involved an opportunity to engage in a challenging, satisfying, and meaningful activity" (p. 4). As members of the LMCB, the study participants regularly employed their foundational music knowledge and skills during practices and performances. Three prevalent themes were identified in the interview transcripts regarding "widespread knowledge of a specialized technique," an important component of Stebbins's (1977) SLP attributes defining amateur status.

The first theme identified from the interviews was "demonstrating technical

proficiency on an instrument.” Band members acknowledged that in order to be a part of this type of higher performing group, the musicians were expected to have more advanced—or at least proficient—levels of technical performance skills. The individual musicians must have the ability to help achieve overall group musicality. While important, this was not a new revelation. For example, Spencer (1996) mentioned the seriousness of rehearsals as a motivator for amateurs. White (2016) found that “making music of high quality, with others, under skilled leadership; of learning new and interesting music, and experiencing the satisfaction of a good performance” were primary components of band membership (p. 161). Both studies were consistent with current research regarding the musical needs of amateurs.

The second theme, “achieving a high level of musicianship,” and having an appreciation for it, was also significant for this amateur group to succeed. Douglas (2011) asserted that the musical amateur was most likely to experience motivation to play selections musically (playing challenging passages or phrases expressively; musicing as a cohesive unit) when performing, which Douglas described as “the interactions between the individual and the music” (p. 25). The interviews showed that the participants in the study did indeed play musically and expressively and that they appreciated playing that way. For example, in her response, Marilyn asserted, “I’m so glad that I stuck with [community band]. It’s given me an opportunity to play and listen to beautiful music,” thus demonstrating her deep appreciation for the beauty of music played with a high level of musicianship.

Two participants, Vincent and Jerome, mentioned being able to “hide” or “fake

it” in larger sections while playing more difficult sections of music. While they both felt that they played well, each acknowledged limitations in some of the most challenging sections in the literature. For example, Vincent played in multiple community groups, and was sometimes the only one on a part. He therefore felt he had to play everything. In the LMCB, he was one of many, and he said that it allowed him to hide in less comfortable passages. Vincent and Jerome’s statements are consistent with Rohwer (2016) who wrote, “While literacy is still a part of the overall picture, I have found that the adult musicians like the idea of being *dependent* on others around them in terms of their musical path and their social enjoyment in a band” (p. 208). Brown (2016) observed similar results and posited that “because each [instrument] part is interlaced with the parts of others,” even less skilled participants can feel like they are “making a contribution to a highly valued and complex conjunctive task that generates a sense of competency, and that regularly exposes them to the modeling of more advanced techniques” (p. 119).

For all participants, the administrative needs of the LMCB must be adequately met to both promote the band and ensure its long-term success. This reality led to the final theme that supported the attribute “widespread knowledge of a specialized technique.” The theme, “governing the ensemble,” characterized the idea that knowledge of and dedication to the administrative needs of the band was critical for the continuing success of the group. This is consistent with Billaud (2014) who found that “a community band’s structure . . . [supports] the autonomous motivation to participate according to the perceptions of musicians” (p. 134). This finding was homogenous with the current study. The specialized skill of “governing the ensemble” was identified by participants as an

important element of amateur status. The LMCB board, comprised of elected band officers, was responsible for day-to-day, annual, and long-term operations and the health of the band program. For example, the board balanced a healthy, sustainable budget that included items such as income for producing concerts, conductor stipends, guest artist honoraria, concert hall rental, summer concert venues, and performing at the graduation ceremonies for local colleges with no band program. It should be noted that both the officer and non-officer study participants viewed the board tasks as essential for the long-term success of the band, again bolstering the argument for amateur status within the LMCB.

All three characterizations of specialized techniques described by the interviewees (e.g., demonstrating technical proficiency on an instrument, achieving a high level of musicianship, and governing the ensemble) lent support to the assertion that LMCB participants manifested amateur status when framed with the Serious Leisure Perspective. Gates (1991) discussed this specialized technique, stating that there was an “agreed-upon set of values that is used to regulate behavior and decide issues of quality” (p. 10). Gates’s assertion that the amateur musician had a significant time investiture was evident in the performer/board members’ experiences. Thus, for this study it was evident that musical amateurism was not only about the interaction between the individual and the music, but also about the relationship between the individual and the band as a whole.

*Amateurs Use Institutionalized Means of Validating Adequacy of Training and
Competence of Trained Individuals*

When discussing the requirements for amateur status to be awarded, Stebbins (1992) specified, “Amateur involvement in an activity is only possible when training, licensing, and equipment are available to those who intend to make it an avocation” (p. 45). This statement was supportive of the designation of the participants as music amateurs, as all of them had access to these essential components.

Regarding Stebbins’s first point, the interviews yielded a wide array of institutionalized training methods, including childhood piano lessons, public school experience, college level participation, and even professional training. Some participants were trained on instruments other than those they currently played in the LMCB. Thus, these musicians had achieved a level of competence that allowed them to play in the LMCB as a result of their training and skill.

The second point by Stebbins, as applied to this study, referred to music teacher licensure. All of the participants who had music education degrees were licensed to teach in the state, and were currently employed as music educators of some type. Since having professional counterparts was a necessary component of amateur status in the SLP model, teacher licensing automatically fulfilled this requirement, allowing the other interviewees to be designated as amateur musicians.

The latter point made by Stebbins, the need for proper equipment, seemed obvious in the context of this study. Instruments were widely available to rent, purchase or borrow, whether it was in a music store, online, or someone’s attic. The participants

possessed the full range of instruments, including student models, intermediate-level instruments, and professional-level equipment. For instance, Drew purchased his horn on eBay, and Marilyn bought a student-level flute for \$400.

Three institutionalized means of validating adequacy of training and competency of trained individuals were prevalent in this study. These were training methods via private lessons and school ensemble education, teacher licensure, and proper equipment. While varied, each identified component supported this attribute of amateurism as defined by SLP.

Amateurs Emphasize Standards and Service Rather than Material Rewards

The next of the six professional-amateur attributes refer to the amateur musician's placing an emphasis on standards and service when performing in a community ensemble. Shansky (2010) commented:

The notion that a community orchestra identifies with the local community is made clear by viewing the websites of various orchestras and by reading an ensemble's history and role in the local area. [These groups provide] audiences with listening (and learning) occasions at their doorstep (p. 2).

In their interviews, participants expressed similar thoughts, revealing four themes that supported the assignment of the study participants to the category of amateur.

When asked about his reasons for playing in the LMCB, Spencer remarked, "I am proud of our service to the community over the last few decades. I think that is about it. You do it because you like the way you feel, for instance, when you do it for the community." His expression of gratification was echoed by many of the other

participants, leading to the development of the theme “community pride.”

Commenting on a related theme, “community outreach,” Darrell said, “[Playing in the band] is giving back because the [LMCB] does have an outreach component to it. Most of our audience are, as far as I can tell, folks who are bussed in from nursing homes.” Glen added, “It’s nice to be a part of the community in a way that can make a meaningful impact.” Taking pride in their service and outreach to the community motivated many of the study participants to continue this work with the LMCB. Goodrich (2013) obtained a similar finding concerning community engagement with a community orchestra (p. 12).

Christy implied that simply providing entertainment for the community was a type of service. She said, “I love hearing from people in the community who come to our concerts about how much they really enjoy what we are doing.” Glen echoed Christy’s thoughts when he said, “I enjoy participating with an organization that . . . provides music and an opportunity for entertainment.” Comments such as these led to the emergence from the interview data of the theme “community entertainment” from the interview data. This theme supported amateur status as defined by SLP by emphasizing a service to the community.

Katherine’s idea of service was rooted in faith. When asked about her motivations, Katherine commented, “I feel like God is giving me this. It is a talent and I get to express the gifts he’s given me in general, but this is very specific. So, using this group to develop part of what he’s given me is a huge thing.” Katherine, among others, believed that developing her God-given talent to its fullest was a service to God. While

this theme was unusual compared with other participant views, it was still positioned with the service component of the attribute.

These participant motivations aligned with Spencer (1996), who found that, “many community band participants took great joy in performing for their community [and that] positive feelings towards the community seemed to have a carryover effect into the quality and level of musicianship in the community band” (p. 233). The four themes developed from the interview data in this case study (community pride, community outreach, community entertainment, and faith) were similar in scope to Spencer’s supposition. They bolstered the view that the musicians in this study met the criteria for emphasizing service and standards above material rewards.

Amateurs Have Mastered a Generalized Cultural Tradition

The participants told of many experiences leading to the mastery of the community band cultural tradition. The dictionary definition of *mastering* as applied to this study read “to become very skilled in or knowledgeable,” which served as the foundational component for “generalized cultural tradition” in SLP (Stebbins, 1977). The participants’ musical skill and knowledge were gained only through years of experience on an instrument, whether it was woodwind, brass, string, voice, or percussion. The data collected from the interviews showed a clear progression of influences from school bands to community band amateurism.

In this manner, and consistent with the SLP paradigm, a clear bridge existed between the attributes “institutionalized means of validating adequacy of training and competence of trained individuals” and “mastering a generalized cultural tradition”

(Stebbins, 1977). Both hinged on early-life band participation in some form or another, usually in school bands. Tom developed mastery of the community band cultural tradition. “I didn’t start band until I was in sixth grade . . . I played all through junior high, high school, and university.” He revealed the progression of influences he experienced during his early musical career. Tom’s enjoyment of school bands undoubtedly motivated him to pursue his avocation with the LMCB.

Birge (1938) wrote that participation in school bands, which began in the first two decades of the 20th century, was “due to the intense enthusiasm of adolescence for playing instruments and participating with others in musical performance” (p. 173). Applying Birge’s idea to community band participation, involvement in community bands was “due to the intense enthusiasm of [early-adulthood, adulthood, and later-adulthood] for playing instruments and participating with others in musical performance” (p. 173). Dagaz (2012) supported this idea: “The combination of supportive relationships and expectations of behaviors combined to produce positive social outcomes within the peer group that led to extensive and stronger interpersonal relationships” (p. 458). Participation in, and enthusiasm for, school band programs induced many of the interviewees to continue band membership in the LMCB.

Unlike Tom, Albert mastered the cultural tradition of community band in a distinctive way. He explained. “I played in the Magnavox Band. So, in 1979, I read an article in the newspaper saying they were starting a community band at [Mid-sized Midwestern University]. So, in 1979, I started playing horn.” His uncommon transition into community band participation was not alone in the data. Darrell played through high

school, yet did not play in college and was recruited as a professor to play for his workplace. Darrell commented, “I came to what was then [a small liberal arts college] as a professor, and they had a very small band and a good director. And he asked me to play with them.” Glen’s introduction to a community band also differed from the norm. “When I was in the military a number of years ago, I was stationed in Bethesda, Maryland at the Bethesda Naval Medical Center. We had a band there, and there was a colleague of mine who was an orthopedic surgeon who was the director of the band. She got me to join the band, and it was really fun.”

Both the idiosyncratic routes and the more common school pathways to membership in the LMCB allowed the participants to continue mastering the generalized cultural tradition of community music. These early experiences were vitally important to the success of the LMCB, therefore, they contributed to the designation of the interviewees to amateur status.

Amateurs Have a Sense of Identity with Their Colleagues

Shupe and Gagné (2016) posited, “Leisure is a group phenomenon that is strengthened by the interpersonal relationships of participants” (p. 96). In their study of amateur women pilots, they found the durable benefit of social identification with colleagues as one component to support SLP. They stated, “Friendships with other women who were committed to piloting contributed to long-term involvement in the leisure activity” (p. 96). This claim reinforced Stebbins’s (1978) idea that serious leisure pursuits were “unavoidably social” (p. 87), and Unruh’s (1980) notion of the social world, or more precisely, the local social world (p. 286).

Shupe and Gagné (2016) supported both the social identity and musical identity construct. When coupling these two constructs, the ideas of group phenomenon and friendship longevity were indicated (p. 96). Both constructs had strong supportive evidence among participant responses to bolster Unruh's (1980) social world theory. He argued that people would glean meaning through interaction, involvement, and participation in their chosen social world (p. 290).

Stebbins (1978) affirmed that “many amateur musical pursuits are unavoidably social, inasmuch as they can be carried out collectively” (p. 87). He further explained this notion of group sociality when he implied that a soloist (such as a lone pianist) would naturally be missing the amateur component thus leaving a gap in the amateur status of that individual (p. 87). Liu (2014) described several durable benefits, or broad outcomes, of amateurs in serious leisure. As it applies to the "sense of identity" attribute, the first durable benefit was of a distinct social world construct or unique ethos in which participants (LMCB members) pursued their chosen leisure interest. The theme that arose from the first durable benefit was “social identification with their colleagues.” The second durable benefit was that “participants in serious leisure tend to identify strongly with their chosen pursuits.” (p. 536).

Each of the participants who contributed to the sense of identity durable benefit told of meaningful aspects of the social world of the LMCB. The data strongly suggested that one of the basic precepts of SLP—sense of identity—was prevalent in the current case study. Katherine's poignant story summed up the specific aspects of the durable benefit of social identity with colleagues. She posited:

[I like] just being a part of a group, being creative around people who are like-minded and that facet of my life. Yeah, I love our trumpet section, and [laughs] they are a lot older. They have fun stories to share, and it's like being a part of the community. The most important thing is being able to make music with people, and having an opportunity to have people do that. For someone like myself who can play an instrument and desires to do that, it's a great outlet. So, I think that's really important to have that opportunity and outlet that is life-giving to a musician, and to have the community be able to come and enjoy it. I love expressing emotion, and I also love to just be a part of a group, being a part of something outside myself. My grandparents are gone and the [members of the] trumpet [section] are a lot older, so I get to talk to them. I appreciate that. We talk before and after, and that's a huge part of the community aspect of the group. So, to see them still enjoying it is a good thing. It's great to have people come up and say, 'Hey, this is an area of your life that I didn't know about,' so it's nice that way. It creates something fun for us to do.

Katherine's comments recognized the strong sense of camaraderie found among the members of the LMCB. She was not alone in her opinion; other interviewees also expressed finding enjoyment in the company of their fellow players. This bolstered Stebbins's (2005) claim that "participating in the social world of the activity" played an important role in regards to social identity (p. 34). Because amateurs, according to the SLP paradigm, were found to identify with their colleagues when engaging in leisure activities, this conviviality amid the band membership became another example in which

amateur status applied to the musicians in this study.

Amateurs Turn Out an Unstandardized Performance

The phrase “unstandardized product” originated in the work of Edward Gross (1958). Gross defined it as “knowledge [that] is applied to solve particular problems, each of which is different from all other such problems” (p. 77). He likened this to a classroom teacher who could not foresee all possible questions, learning outcomes, and behavioral situations during each class period. Thus, the individual students created unique problems for the teacher each day. In this case, the unstandardized product was the learning that resulted from the combined efforts of the teacher and the students in each different set of classroom circumstances.

When referring to performing arts groups, Stebbins (1977) posited that the word *performance* was interchangeable with the word *product*, hence the more appropriate musical term “unstandardized performance” (p. 583). Thus, no musical selection performed by a band would exactly replicate any other rendition. The LMCB would create unstandardized performances as defined by the Professional-Amateur-Publics (PAP) system.

The entire PAP system enhanced the need for quality performances by amateur musicians. It was clear that the professionals and amateurs had a link, yet the publics could not be forgotten in this system. While the public was not part of this study, the correlation helped illuminate the unstandardized paradigm. The addition of the publics to this system created another avenue by which the performances became unstandardized. In other words, the publics’ interpretations of each musical performance differed from their

interpretations of the same selection played at a later concert.

The amateur musicians in the LMCB had professional counterparts and the two groups functioned through a symbiotic professional/amateur relationship. To keep the public involved in the creation and appreciation of the unstandardized performances of the LMCB, it was necessary for both the professional and amateur musicians to maintain strenuous performance standards. The professional musicians in the group set the performance standards as a matter of course. They generally achieved high quality in their unstandardized performances easily. They were driven, in part, by those amateur musicians who expected (and could recognize) excellence in performance.

The reverse was also true. The amateur musicians were driven by the performance standards set by the professionals. Stebbins (1978) reinforced this notion when he stated that amateurs were “oriented by standards of excellence set and communicated by those professionals. One example of this link is the community orchestra that performs before an audience that, to a great extent, turns out two weeks later to hear a touring chamber music ensemble” (p. 85).

The public was knowledgeable about the music being performed on the stage. For example, the amateur musicians were considered knowledgeable audience who created an expectation of excellence for the professionals to aspire to during a concert. Stebbins (1978) explained that “amateurs perform before audiences, as professionals do, and at times the same ones. And, they are oriented by standards of excellence set and communicated by those professionals” (p. 85). Therefore, achieving the level of skill needed for producing distinctive unstandardized performances was one goal for the

amateur musicians.

The participants were asked questions that showed how the LMCB amateur musicians created unstandardized performances. In relationship to this construct, one question was: “Think about a recent rehearsal in the group that you felt to be especially productive. This could be from any of the three conductors. Describe the two or three most meaningful aspects of that rehearsal.” Each of the respondents had something similar to say.

The predominant theme that emerged from most participants regarded specific, advanced rehearsal techniques used by the various conductors designed to create a better group sound or clean up highly technical passages. Tom, who played euphonium, pointed to the technique of making individuals listen across to other sections across. The idea was to develop a more homogeneous group sound in blend, balance, and group facility. Tom remarked:

I appreciate [the principal conductor] working on listening, you know, listening across the band. It’s something I’ve been aware of for ages, trying to listen to what’s going on around me, so trying to fit in with the group as a whole. The band [is] trying to be a whole unit and being a part of that unit is important. This usually involves listening and some thought involved to it as we’re playing along.

The participants felt that various advanced rehearsal techniques were necessary and welcome to improve the band as a whole, making it easier to create a high quality performance every time the band performed. While refining the group during rehearsals was specifically mentioned, the implication was that the specific techniques would also

improve the concerts.

Since the performances of the LMCB were created by professionals, amateurs, and their public, they were unstandardized by definition. Stebbins (1978) asserted that amateurs strove to meet the standards of excellence set by professionals (p. 85). While the amateur instrumentalists in this case study group were shown to produce unstandardized performances within the SLP framework, they also strove to reach the highest levels of musicality reasonably obtainable, not only with the band as a singular, but as an individual.

According to Stebbins's (1977) views, the community musicians in this case study fell under his concept of "modern amateurism" (p. 582) as it related to SLP. The interview transcripts showed that each of the shared attributes (Stebbins, 1977) in the professional-amateur pairing were evident in the attitudes and behaviors of the study participants:

(1) they turn out an unstandardized product, (2) they hold widespread knowledge of a specialized technique, (3) they have a sense of identity with their colleagues, (4) they have mastered a generalized cultural tradition, (5) they use institutionalized means of validating adequacy of training and competence of trained individuals, and (6) they emphasize standards and service rather than material rewards. (p. 585)

Stebbins's (1980) belief that modern amateurs decline to remain hobbyists, dabblers, or novices in their chosen avocations was apparent throughout each interview (p. 414). The educational factors that led to the study participants' designation as music

amateurs are discussed at length below.

Educational Factors Contributing to Amateur Status According to SLP

To ensemble directors, it may seem like a matter of course for to have bands, choirs, and orchestras in which students participate. Such was not always the case, however. The large-scale formation of school bands did not begin until the first two decades of the 20th century. This fact was documented by an early book detailing the history of music in the United States by Birge (1938). Knowing this history is not enough for ensemble directors to promote the idea of lifelong music participation. It is therefore essential that music educators gain an understanding of their roles in promoting ensemble participation beyond school (Billaud, 2014; Brown, 2016; Burch 2016; Coffman, 2013; Kruse, 2007; Lane, 2012, Mantie & Dorfman, 2014; Peterman, 1954). The data gathered in this study indicated that when music students leave middle school, high school, or college, encouragement from music directors could incentivize future ensemble participation. For example, several of the interviewees pointed to specific past music educators who gave them the impetus to continue playing their instruments. The participants mentioned direct verbal support, excellent performance modeling, and non-verbal support. The charisma of a particular director encouraged a student to keep playing. In other words, having positive role models inspired music students to continue pursuing music making as adults.

It is necessary that music educators understand that verbal and nonverbal cues play roles in music ensemble participation later in life and encourage successful amateur careers in instrumental music. Some participants point to the good quality of training that

they received in school and the desire to continue to achieve high levels of playing.

Shivers (2000) asserted that “No individual was born with a taste for reading good books, skillfully participating in a variety of motor activities or performing great music. These proficiencies are acquired slowly and usually only with painstaking care” (pp. 19–20).

Because amateur musicians consider music an avocation, the caliber of instruction is individually important not only to sustain interest; instruction should cultivate the individual’s desire to achieve.

A few participants remembered their public school band experiences as subpar. Some expressed displeasure with community band directors with whom they performed. The participants stated that, instead of letting negative factors caused by weaker public school and community band directors affect their long-term music making, they practiced more of their own volition and took private lessons. Some used their network of friends to get through difficult experiences. Fundamentally, these participants decided to become better musicians on their own and continue as amateurs. They were internally self-motivated, or simply would not let difficult times dampen their musical pursuits. This was fascinating, because it is well-established among music educators that poor musical educational experiences can contribute to students not continuing in music programs, much less pursuing music as amateurs.

The majority of the participants felt that positive early musical experiences contributed to later satisfaction and eagerness to become more accomplished players. The drive to pursue music making as amateurs was usually traceable to supportive music education. Current music educators should be aware of these issues when seeking to give

students thorough foundations for productive musical lives.

Implications for Music Educators

The concept of fostering musicians of all ages to continue musicing is crucial. Actively encouraging student musicians to continue their pursuits beyond school ensemble experiences is essential in maintaining the viability of the art form for future generations. Therefore, relationships among public school bands, college bands, and community bands must be understood as symbiotic.

Natural chain reactions must occur throughout the lives of band members that will lead to future music amateurism. The research in this qualitative case study indicates that most participants who receive encouragement from at least one of their band directors gain the impetus to persist in performing in adult community ensembles. The sequencing of the mentor band director and student interaction is therefore viewed as paramount. For example, a middle school director should steer students to continue in their high school band either directly (personal-level interaction), or indirectly (high quality of instruction). This direct or indirect support is also applicable to high school and college band programs.

While attrition rate research for music ensembles does not fall under the scope of this study, retention issues through community band (i.e., lifelong participation) must be concomitantly addressed. Band directors know that large percentages of students drop out at each sequential level (middle to high school, high school to college, and then college to community bands). Articles can be found in music teacher trade journals supporting this notion (Ammerman & Wuttke, 2014; Poliniak, 2012; Sussman, 2012).

Non-formal evidence is bolstered by both qualitative and quantitative research for the attrition conundrum (Gibson, 2016; Hartley, 1996; Kerstetter, 2011; Ng & Hartwick 1999). If the long-term success of instrumental music is considered paramount, then both practicing music educators and music researchers must consider solutions to this problem.

The experiences of the musicians in the LMCB may illuminate this issue. The participants in this study clearly stated that music educators greatly influenced their continued music involvement. One method of directors' influence is through active personal interaction (Albert, 2006; Freer, 2012). For example, the interviewees enjoyed the approachability and one-on-one conversations with the conductors in the down times before and after rehearsals. They also indicated that the personality and rehearsal styles of the conductors contributed to their overall enjoyment of the LMCB experience. The directors contributed to the participants' desires to stay in the band.

Perhaps most importantly, providing quality instruction that leads to better rehearsal and performance pairings significantly increased musicians' desires to continue participation in ensembles as they matriculated from one level to the next (e.g., middle school to high school). Research indicates this interaction is significant in retaining students throughout their academic lives (Bowles, Dobbs, & Jensen, 2014; Hewitt & Allan, 2012; Sichivitsa, 2003). Most participants in the current study expressed that past school music ensembles met or exceeded performance standard norms. This early success led to the eventual continuation of music as an avocation in the LMCB. Music educators at all levels of experience and educational backgrounds should therefore examine the

results of the current study, and determine how they themselves can encourage lifelong musicing.

Finally, it is crucial that current and future music educators understand that as White (2016) put it, “participation in musical ensembles appears to meet multiple needs” of the individual musician (p. 167). The best summation of the current educational paradigm is found in the mid-20th century research of Peterman (1954). The questions Peterman asked are still of importance today:

- a. How much influence does the school music program have upon musical activities in adult life,
- b. are music educators including all phases of music in the school experience which are within the community or home life of the individual,
- c. will they continue music study in college and in the community,
- d. are the music teachers primarily concerned with the development of performers in music at the expense of forgetting to "build" consumers? (Abstract)

How music educators, as a profession, can encourage and create lifelong music amateurs must be a question to be explored in future pedagogy. Lane (2012) remarked that “music education majors are often inspired by the love and passion for active music-making that the adult learners bring to the experience” (p. 319). This conclusion derives from Lane’s work at the University of South Carolina. The music department sponsors several New Horizon ensembles, and music education students work with them as part of the curriculum. This is an important step in producing ensemble community music making. How practical is this solution throughout the music major educational experience, when one considers the heavy work and course load that exist in most music

education programs? The answer lies flexibility and creativity of those responsible for educating the next generation of ensemble conductors and music teachers.

Recommendations for Action

McCarthy (2017) wrote, “The inclusion of music in leisure and recreation programs depends on a close network of communication with related groups and institutions, such as professional musicians [and] music educators” (p. 23). It necessitates some level of cooperation among the various levels of music educators. Busch (2005) studied facets of lifelong music participation, and proposed that music education would be best served by cooperation and collaboration from public school to (in this case) the community college. Busch stated, “Music educators should take the lead in formally planning these types of connections, rather than leaving them to chance” (p. 273). Robinson (1999) also believed that partnerships between colleges and schools would be beneficial (p. 269).

Burch (2016) found that high school musicians who did not go on to perform after high school had “a desire to enjoy making music in their lives, but [did not] see a readily available means to accomplish this” (p. 101). If community ensembles are to survive, then music educators must advocate for post-schooling musical participation. The data from the participants in the current study suggest that progress toward musical amateurism begins during the formative musical training process. Promoting lifelong amateur music making could be achieved by involving pre-service, in-service, and collegiate level music educators.

Recommendations for Pre-service Music Educators

Pre-service music educators need to recognize that the musical lives of musicians do not end upon graduation from high school or college. Undergraduate music education majors need not be accomplished music researchers, but their participation in community groups may yield some understanding of the value of performing in multi-generational ensembles. While participating in community ensembles, students should develop some awareness of both the social and musical intragroup structures. For example, observations should illuminate social interactions among the participants, inclusive of times before, during, and after rehearsals. In addition to the social aspects, students should pay attention to the musical relationships from player to player, player to conductor, as well as the group dynamic with the conductor.

Such an approach may or may not lead to further knowledge and appreciation of the musical amateur. Currently, undergraduate pre-service music educators do not have the requisite training to identify the components of musical amateurism and its subsequent importance in the instrumental music milieu. While it is incumbent upon the student to seek as many musical opportunities as possible, it remains the responsibility of collegiate-level music educators to foster an understanding of community music. If meaningful lifelong music ensemble participation is to be considered, then encouragement from a mentor is of great importance (Busch, 2005).

Recommendations for Collegiate-Level Music Educators

Collegiate music educators, whether conductors, pedagogues, or studio teachers, must be cognizant of demands placed on the music education student. Most

undergraduate music education curricula are overcrowded, complex entities (Kenny, 2017) that need to obey ever-shifting state or national licensing requirements. Lecturers and professors, who may also be overloaded, may feel that additional information cannot be added to the pedagogical sequence without sacrificing time allotted on already established best practices.

In higher education, a continuum exists for changes to the curriculum. The need for revisions or even wholesale transformations in curricula are driven by current societal needs and pressures. These innovations take place due to the need to address subjects such as climate change (Fahey, 2012; Hess & Collins, 2018), the creation of relevant leaders and employable graduates (Roberts, 2015), and social change (Yob et al., 2015). Fahey (2012) stated that higher education curricula were undergoing transformations in order to create “future-proof graduates” (p. 703). Music education is no different.

The following question arises: How would the goal of musical amateurism and lifelong musicing be best achieved given the state of current music education curricula? This study suggests that the solutions are two-fold, practical, and do not require adding volumes of information to an already heavy undergraduate course of study. This preparation must include a minimum amount of instruction on the importance of amateur musicians in the wider context of post-schooling performance opportunities.

One recommendation is therefore to encourage pre-service music educators to play in community ensembles while still in college or once professional status is achieved (teaching positions, private studios). Involvement in post-educational groups will help ensure the continuation of the performance abilities of new music educators. These are

critical components of lifelong musicing often overlooked by the busy band, choir, or orchestra directors. The participation of practicing music educators in any community ensemble is not only beneficial to them, but to the amateur musicians within the group. Since SLP includes the Professional-Amateur-Publics (PAP) construct, the in-service music educators fulfill the professional-amateur component of PAP.

The second recommendation for music instructors in higher education involves the inclusion of SLP in music pedagogy courses. The most likely places to formally introduce music amateurism and SLP are methods courses. Again, they do not have to be (nor should they be) time consuming additions to any syllabi. College music education methods courses are already encumbered with vast amounts of material necessary to prepare pre-service teachers for content knowledge, pedagogy, and licensure exams. Yet, a short unit or assignment on the value of amateur musicing should be requisite to understand of the evolution from beginning band students into older adult musicians.

Barrett (2009) suggested that music curriculum development could be viewed as autobiographical in that “the process of reconfiguring the curriculum relies upon teachers’ thoughtful consideration of beliefs and practices, which are encapsulated in stories of their personal trajectories as learners and teachers” (p. 13). Indeed, this is the course of action that some may take in their own undergraduate teaching regarding amateur music making. Yob et al. (2016) promoted service learning as community engagement: “the students apply what they learn in class to meeting real needs in the local community or beyond, and then bring back to class what they have learned from the experience through reflective exercises” (p. 204). The students who take a secondary

music methods course could complete a short unit on community instrumental or choral ensembles that correlates, in part, with the service-learning idea. There could be a lecture, a requirement to at least observe two community ensemble rehearsals, and a short reflection and research assignment. The students could also have the option to perform with an approved community group for at least one concert cycle to receive field observation hour credits.

Hourigan and Scheib (2009) found that student teachers “perceived curricular, co-curricular, and extracurricular music teaching and non-music teaching experiences to be valuable prior to student teaching.” and that they acquired some of these skills outside of the curriculum (p. 48). If this is to be taken at face value, then having music students participate in a community music organization may be an avenue toward fulfilling this need.

However, the promotion of music making after college does not rely solely on pedagogy instructors. A sentence or two from the ensemble directors at the end of a semester about joining a community band, orchestra, or choir may sway music majors and non-music major students to seek out post-schooling music performance options.

These larger implications revolve around the example of music amateurism and lifelong music making within the theoretical framework of SLP. It is necessary for college-level music educators to take responsibility for infusing the importance of musical amateurism into the broad context of musicing after graduating from school. Current music professors must allow course time to examine the archetypes of community-based ensembles through modern community groups, and show the causal

relationships to music amateurism. Both students and professors must grasp the importance of this responsibility to promote the art form of community ensemble music making.

Recommendations for Practicing Music Educators

Practicing music educators must comprehend the amalgam of music learning and performing beyond the confines of academia, the responsibility of creating lifelong serious leisure amateur musicians, and the impact they can have on the overall music profession. School ensemble directors although not exclusively they alone, must imbue a culture of continued group music participation beyond the middle and high school band, orchestra, and choir rooms. Therefore, middle school directors must encourage their students to matriculate to the high school music programs, and high school directors should strengthen the idea of participating in music after graduation.

This study suggests that one avenue toward this goal is through quality instruction. The participants of this study indicate that the quality of—the caliber of an ensemble—plays a role in music amateurism. The quality instruction to which they refer encourages the sharpening of basic skills and eventually advanced instrumental techniques (e.g., articulation-tonguing techniques, or facility on the instrument). Other elements are strengthened, such as solid music theory knowledge, greatly improved individual skill, and an enhanced ability to move through more challenging literature. These components of good music instruction motivate students to become successful and accomplished when playing music. The positive associations they create with playing an instrument can embolden students to seek musical amateurism after graduating from their

university.

Several study participants point to direct personal communication from directors or mentors when discussing their motivations for continued participation in community ensembles. This communication is especially important for high school directors who have both collegebound and non-collegebound senior musicians. While post-secondary students have the opportunity to play in college ensembles, those who choose other career paths do not. Community ensembles are sometimes the only outlet for those musicians. Since there is a high rate of ensemble attrition from high school to the next level, a concerted effort must be made by the public/private/charter school directors to have students continue music making beyond school-age years.

Essentially, the fulcrum for future amateur musicing rests with practicing music educators. It is important to combine both quality of instruction and ensemble capability in addition to direct personal communication into one cogent approach toward sustaining the existing community ensembles by creating new music amateurs.

Considerations for Future Research

This qualitative case study explores amateurism in instrumental musicians in the Large Midwest Community Band (LMCB) through the theoretical framework of Serious Leisure Perspective (SLP). The participants frequently mention that their motives for pursuing music as an avocation are positive experiences with past music educators. The social structures within the band are viewed as important in maintaining both individual satisfaction and group cohesiveness. Thus, it is important that pre-service, in-service, and college music educators understand their fundamental responsibilities to promote future

musical amateurs.

Several avenues of research can be proposed for the future study of community amateur musicing. First, as Brown (2016) suggested, an expansion of the type of ensembles studied could prove useful in determining the extent of musical amateurism among disparate groups (p. 155). A glance at social media pages and websites shows that within a 50-mile radius of the LMCB, there are no fewer than five community bands, three community orchestras, and five community choirs. The community bands in this area include groups such as the LMCB, college-community collaborations, a New Horizon band, and even a single-use community band unique in scope. One of the orchestras is a community-based ensemble with professionals sitting in only for concerts, while two have a four-dimensional structure consisting of musicians from a nearby college, the community in which it is based, semi-professional and professional musicians. Studies of these groups may strengthen the amateur music making paradigm within the SLP framework.

Second, numerous studies include serious leisure amateurism outside of music. Researchers should incorporate research methods from non-musical SLP studies, or explore the possibility of correlative studies across disciplines that include music. These studies might reveal more than commonalities between amateur enterprises; they might provide valuable insight to such subtopics as educational factors, vocations, political views, and demographic and socioeconomic differences.

Finally, because conclusions from qualitative case studies are not generalizable to similar groups, not all studies need be enacted through the lens of SLP. For example,

Mantie (2012) used multiple frameworks in a quantitative study to examine “more meaningful connections between school and community, and . . . greater lifespan engagement with participatory music making” (p. 23). Rohwer (2010) compared adult musicians with adult non-musicians using qualitative research that sought to explore “why there are so many adults who are not actively making music” (p. 203).

Leglar and Smith (2010) discussed the historical context of community music and the state of community music in the United States. Their conclusion that “community music and music education could definitely benefit from closer cooperation between the community and the school” (p. 352) bolsters the link found in this study between educational support and continued amateur music making.

While none of these studies exclusively uses the lens of SLP, they come to similar conclusions about community musicians. Future researchers should consider all investigative models that connect music educators and lifelong music making. If music amateurism is to survive and flourish under the umbrella of community music making, a persuasive argument must be made to establish a secure link that connects school musicians to a broad realm of opportunities for music making beyond the school years.

Closing Thoughts

The idea for this study came from my association with the Large Midwestern Community Band (LMCB). As principal conductor, I observed the various musicians as they worked together to create distinctive music. I discerned that quality music making was important to the members of the group. They expressed their views of successful (or unsuccessful) rehearsals and concerts not only in terms of each individual’s performance,

but also their perception of the group performance. For example, while on the podium, I heard self-berating comments when an individual missed a note, a passage, or played out of tune. I also saw members help one another in their section when someone was struggling with fingering or counting. Band members often groaned good heartedly if a soloist made a blatant mistake, and clapped and cheered for an outstanding solo performance. Most group members wanted a satisfying musical experience without a sense of entitlement or an ego-driven mindset. Whether or not this was an anomaly among community groups, I observed that it is both personal and professional rewards.

While making good music is the reason most are in the group, some believe socialization to be just as, or more important. I particularly enjoy noticing the social interactions the members have with others in their section, members outside of their section, and their relationships with me and the two associate conductors. This naturally occurs before and after rehearsals. For example, conversations run from asking about the health of the individual or family member to discussing work and vacations. Sounds of conversation and laughter are usually heard until it is time to tune. On some occasions, small groups will go to a local restaurant or bar after a rehearsal or concert. An invitation to the conductors to accompany them is sincere and not merely a pleasantry, so positive social interaction with the conductors is considered important to the overall experience of being a member of the LMCB. As a result of this welcoming environment, getting to know the players is an attainable (and pleasant) goal.

Much like my reflections on the quality of performance, I believe the communal aspect of the band is one more reason to remain on the podium. In the case of the LMCB,

the drive to be a good musician and the need for positive social experiences are closely linked. I do not sense an ego-driven element in the majority of players, rather the desire to maintain a higher standard for music rehearsals and, ultimately performances, is definitely present.

In terms of my research, the inquiry regarding the search for amateur musicing within the LMCB was more successful than I expected. Stebbins's theories on amateurism regarding attributes, traits, and identifiers were confirmed throughout this study. The number of participants in the study represent almost one-quarter of the current listed band members. While the results cannot be superimposed on other individuals in the band, the consistency of the participant responses may indicate the presence of amateurism throughout the LCMB.

As with any case study with interviews as the data source, charting the path of each participant's arrival at amateur status is often the most fascinating part of the study. Reading and synthesizing others' research regarding community ensembles is rewarding from both an academic and personal standpoint. It is my hope that my own conclusions and opinions about amateurism and serious leisure will be useful to researchers in the future.

I disagree with a few points proposed by fellow researchers regarding amateurism and music education. For example, Kuntz defined *amateur* as anyone 18 years or older who participates in a community ensemble (p. 22). Obviously, this is problematic for me as a researcher who adheres to the usage of the term within SLP. Therefore, I believe that Kuntz oversimplified the more recent definition of *amateur* as used in modern

sociological research. The lay use of *amateur* within academic environs may prove confusing from an etymological standpoint to future researchers.

I differ in opinion with one of Brown's (2016) conclusions regarding implications for music educators. Brown stated, "If students are not making music beyond the classroom, whether during their school years or after they graduate, concerns may arise as to the validity of music education" (p. 147). Having taught public school bands for 19 years, and college ensembles for nine years, I have observed many durable benefits of school ensemble participation well beyond high school and college graduation. Dagaz (2012) agreed: "Decades of research has identified a variety of positive effects of student involvement in extracurricular activities" (p. 432), including trust, acceptance, and self-confidence.

Anecdotal evidence (telephone conversations, texting, social media interactions, and occasional gatherings) among former students may point to another important facet of school ensemble participation that does not exclusively lead to lifelong music making. For example, the school band and orchestra experiences of my alumni are among their fondest of memories, even though the overwhelming majority of my former students do not participate in a community group. These former students show particular affection for all aspects of school ensemble participation and gain lifelong positive memories regarding music. Some of these students have children who are now in school bands. This continuum from parent to child could encourage lifelong music making for the current generation of music students.

The evidence suggests positive steps in understanding advanced components of

music education in general, and demonstrates the need for further instruction of future music educators. I feel that perhaps one of the most important discoveries for my own education was the chronological continuity of two separate modules concerning community musicing in the context of traditional performance-based ensembles: the history of community groups, and the educational call for community music sustainability.

Throughout my career, I have read various histories of the band movement in the United States. Viewed through the lens of Serious Leisure Perspective, the evolution of art music ensembles throughout the country takes on more meaning. An examination of the proliferation of quality bands, choirs, and orchestras in just the lower Great Lakes region (where this study is based) produces evidence of musical amateurism. The breadth and depth (of what here would be described as serious community music making), can be traced to the early 20th century in Michigan and Indiana. Community organizations, factory bands, and school bands materialized at a rapid rate. Many of those groups still exist today in one form or another. Some are just as important to their communities as they were in the early to mid-20th century, some hold a lessened influence due to societal changes, and others are simply niche endeavors with a nuclear and dwindling audience.

Dykema (1934), Peterman (1954), Banse (1962), Mountford (1978), Bowen (1995), and Dabback (2010) provide a continuum of advocacy regarding the importance and/or survival of adult community ensembles. I hope that I am able to accomplish what Mantie and Smith (2016) espoused, which is to inform “the efforts of all those who care about avocational involvement with music as an integral part of the human condition” (p.

3). I believe these discussions are not only an important part of the continued success of the amateur musician, but sustainability of music education's work toward creating lifelong music making.

APPENDICES

Appendix A

Interview Questions

Introductory Remarks

Thank you for coming this evening. As you are aware, this interview is intended to gather information for my dissertation regarding participation in the Large Midwest Community Band (LMCB) program. I'm specifically investigating your experiences as a member of the group and how those experiences relate to your desire to participate in band. While you may be quite familiar with the organizational and administrative goals of the band, I am more interested in your personal stories and honest opinions. I encourage you to share your thoughts as you feel appropriate. Your statements from this interview will be kept confidential. Are there any questions?

Opening

1. Tell me who you are, what instrument you play, and your favorite thing about playing an instrument.

Introduction

1. How did you first become involved with the band (LMCB)?
 1. Prompts: How did your personal history influence your decision to be in this group?

Transition

1. What benefits have you experienced from being a member of the band?
 1. Prompt: What are the rewards of participating in LMCB?

2. Follow-up question: What are the drawbacks?

Key

1. Why do you continue to participate in the band?
 1. Prompts: music, social engagement, health, service to community
2. Think about a recent rehearsal in the group that you felt to be especially productive. This could be from any of the three conductors. Describe two or three most meaningful aspects of that rehearsal.
3. Who or what have been/are the most important influences on your participation in the band? Why?
4. How does your participation in the LMCB fit into other aspects of your life?
 1. Prompt: Does it fit into your weekly schedule well?
 2. Prompt: Does it affect your home life (positive or negative)?
 3. Prompt: Does practice time on the music take place at home? If so, does that have an effect on your home life?

Ending

1. The information from today will be used to describe your experiences in the LMCB. In your opinion, what was the most important point that we covered today?
2. Summary question - Moderator summarizes responses before asking) Is this an accurate summary of what was said today?

Final

1. Is there anything that we should have talked about but didn't?

Thank you for making time out of your schedule to make this interview possible.

Appendix B
PI Permission Statement
to the Large Midwest Community Band
Board of Directors

Good evening, everyone.

I am working on my dissertation at Boston University. My topic involves examining a community instrumental ensemble with the frameworks of Serious Leisure Perspective and Lifelong Learning. For clarification, Serious Leisure Perspective is a theory looks at leisure activities and how people experience them. In this study, Lifelong Learning is defined as the use of both formal and informal learning opportunities throughout people's lives; it fosters the continuous development and improvement of the knowledge and skills needed for personal fulfilment.

I will conduct brief 20–30 minute one-on-one interviews at a location convenient to each participant, and record them on a secure device. I (as principal investigator) will be the only person who knows the identity of each participant (they will be assigned a pseudonym), and all data collected will be kept on a security-enabled computer. Each interview will be recorded digitally on a secure, fingerprint-encrypted computer, and any handwritten notes by the researcher will be kept in a locked drawer in his home office.

If approved, Ron Reece (board president) or his board designee will announce the study to the ensemble and ask for participants.

Are there any questions?

Thank you for your time.

Appendix C

Prepared Recruiting Statement for Board President or His Designee

Scott Humphries is working on his dissertation at Boston University. The board has approved for me to ask for volunteers to participate in his examination of community ensembles. He will conduct brief 20–30 minute interviews with each participant. All volunteers' information will be kept on a secured device, and no real names will be used in reporting the data. We would like 8–10 volunteers and there is no pressure to do so. Scott has consent forms for those who volunteer. Who would like to volunteer to participate in his study?

Appendix D
Study Consent Form

Protocol Title: Serious About Leisure: Sociological Aspects of lifelong musicking in Instrumental Community Music Ensembles in Northeast Indiana
Principal Investigator: Carl Prescott Humphries (Scott)
Description of Subject Population: Volunteer participants from the Large Midwest Community Band. (LMCB)
Version Date: 6/10/15

Introduction

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

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

The person in charge of this study is Scott Humphries. He is a doctoral student at

Boston University, and this study is part of his dissertation. The dissertation adviser is Dr. Janice Waldron from the University of Windsor. Scott Humphries can be reached by email at cphumphries@manchester.edu or by phone at 260-982-5331. The dissertation adviser, Dr. Janice Waldron, can be reached at jwaldron@uwindsor.ca or by phone at 1-519-253-3000. We will refer to Scott Humphries as the “researcher” throughout this form.

Why is this study being done?

This study is being carried out to partially fulfill requirements of the researcher’s Doctor of Musical Arts from Boston University. The purpose of this study is to examine a community instrumental ensemble within the frameworks of Serious Leisure Perspective (SLP) and Lifelong Learning (Lifelong Learning). For clarification, Serious Leisure Perspective is a theory looks at leisure activities and how people experience them. In this study, Lifelong Learning is defined as the use of both formal and informal learning opportunities throughout people's lives; it fosters the continuous development and improvement of the knowledge and skills needed for personal fulfilment.

The intents of this study are: 1) to illuminate aspects of non-beginner adult instrumentalists by using the lenses of SLP and LLL, 2) gain understanding of the motivations behind community ensemble participation, and 3) thereby suggest direction in both the instruction and advancement of community music for music educators. We are asking you to take part in this study because you are a member of the Large Midwest Community Band. About 10 of subjects will take part in this research study at Boston University.

How long will I take part in this research study?

The researcher expects that you will be in this research study for 20 - 30 minutes for the interview portion at a time and location of your choosing, and 5-10 minutes to check for reporting accuracy (e.g. fact check) at a later date. The accuracy check may take place by email, in person, or by telephone conversation (your choice).

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

You will take part in a one-time, one-on-one interview with the researcher which will take approximately 30–60 minutes at a time and location of your choosing. You will be asked approximately 10 questions during the interview. At a later date, you will be asked to verify the accuracy of the answers to the questions you answered through email, telephone, or in person (your choice).

For purposes of privacy and security, you will be assigned a pseudonym in the reporting of the data you provide during the interview. Only the researcher will have access to your real name (for coding purposes). Nowhere in the dissertation will your real name be reported. Additional privacy measures include keeping the data stored on a fingerprint-encrypted computer and a password protected flash drive.

The questions you will be asked are designed to explore the nature of your participation with the LMCB. You are free to answer the questions as much or little as you like. You are also free to not answer any question(s) at any time during the interview. Your interview will be recorded digitally on a secure, fingerprint-encrypted computer, and any handwritten notes by the researcher will be kept in a locked drawer in his home office.

In addition, you are free to withdraw from the study at any time. There is no penalty or consequence for doing so. If you need to withdraw, you may let the researcher know by email, telephone, text, or in person.

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

Study Visit

The visit for the interview (time, date, and location of your choice) will take about 30–60 minutes to complete. At this visit, we will ask you to do the following procedures:

- Interview you about your experiences with Large Midwest Community Band.
- The researcher has developed 10 questions to ask you during the course of the interview, and you may feel free to ask questions and have open dialogue with the researcher.
- You are also free to not answer any question(s) at any time.
- Your interview will be recorded digitally on a secure, fingerprint-encrypted computer, and backup of data will be stored on a secure flash drive. Any handwritten notes by the researcher will be kept in a locked drawer in the researcher's home office.
- The researcher will need 5–10 minutes of your time at a later date to check for reporting accuracy (e.g. fact check). The accuracy check may take place by email, in person, or by telephone conversation (your choice).

Audio Recording

We would like to digitally audio record you during this study. If you are digitally

audio recorded, it will be possible to identify you in the audio file by your voice. We will store these digital files on a fingerprint-encrypted computer and only the researcher will be able to hear the recording. Backup of data will be stored on a Store 'n' Go Secure Pro 32GB USB 3.0 Flash Drive. We will label these recordings with a code (your pseudonym) instead of your name. The key to the code connects your name to your digital audio recording. The researcher will keep the key to the code on a fingerprint-encrypted computer and the aforementioned flash drive. The recordings will be kept for no less than a year, or until the end of the researcher's dissertation defense. The recordings and all stored personal data will then be deleted.

Do you agree to let us audio/videotape you during this study?

_____ YES _____ NO _____ INITIALS

How Will You Keep My Study Records Confidential?

We will keep the records of this study confidential by a) assigning you a pseudonym at the beginning of the study, and b) keeping your information stored on a fingerprint-encrypted computer with backup data stored on a secure flash drive. We will make every effort to keep your records confidential. However, there are times when federal or state law requires the disclosure of your records.

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

- The Researcher and any member of his research team.
- The Institutional Review Board at Boston University. The Institutional Review Board is a group of people who review human research studies for safety and

protection of people who take part in the studies.

- The sponsor or funding agency for this study
- Federal and state agencies that oversee or review research

The digital study data will be stored on a fingerprint-encrypted computer in the researcher's home office, and backup of data will be stored on a secure flash drive. Any handwritten notes will be stored in a locked drawer in the researcher's home office in Huntington, Indiana.

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

Study Participation and Early Withdrawal

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

You may choose not to be in the study or to stop being in the study before it is over at any time. This will not affect your standing or participation in the LMCB. You will not be offered or receive any special consideration if you take part in this research study.

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

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

- Other administrative reasons

Future Contact

We may like to contact you in the future either to follow-up to this study as mentioned above. The researcher will contact you after all data has been collected to check for accuracy (e.g. fact check).

Do you agree to let us contact you in the future?

_____YES _____NO _____INITIALS

What are the risks of taking part in this research study?

Question Risks

You may feel emotional or upset when answering some of the questions. Tell the interviewer at any time if you want to take a break or stop the interview. You may be uncomfortable with some of the questions and topics we will ask about. You do not have to answer any questions that make you feel uncomfortable.

Loss of Confidentiality

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

Are there any benefits from being in this research study?

The participant may or may not benefit from taking part in this research study. There are no benefits within the ensemble regarding basic participation, status, or solo opportunities. The research questions are designed to make you think in-depth about your participation in the ensemble. You may learn something about your participation that you

do not like, therefore affecting your enjoyment of the ensemble.

Since the questions are designed to make you think in some detail about being in a community band, you may learn something that enhances your participation in the ensemble. Participants may benefit from the knowledge that they have contributed to research that will increase our understanding about why certain instrumentalists take part in community bands. In addition, participants may benefit from the knowledge that information provided will heighten the overall body of research into community ensembles, such as the LMCB. Of course, there is the possibility that you experience neither positive nor negative effects from participating in this study.

What alternatives are available?

You may choose not to take part in this research study.

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

You will not be paid for taking part in this study.

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

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

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

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

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

You can call us with any concerns or questions. Our telephone numbers are listed below:

Scott Humphries

260-982-5331

540-968-1632 (cell)

cphumphries@manchester.edu

Dr. Janice Waldron (advisor)

University of Windsor

1-519-253-3000

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

Statement of Consent

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

SIGNATURE

Name of Subject

Signature of Subject

Date

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

Name of Person Obtaining Consent

Signature of Person Obtaining Consent

Date

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