

**THE BACKGROUND AND EXPERIENCES OF THE FRENCH CREEK
COLLEGE COMMUNITY BAND MEMBERS: A CASE STUDY**

by

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Abstract

The purpose of this study is to increase understanding regarding the context of sustained music making for adult members of the French Creek Community College Band (FCCCB). Research questions included: 1. How do the participants' backgrounds relate to their continued interest in music making? 2. In what ways do the ensemble structures and procedures respond to the musical and social needs of its members? 3. In what ways do individual participants contribute to the ensemble milieu? 4. By continuing their membership with the ensemble, what unique benefits do participants report? Data were collected from French Creek Community College Band participants through questionnaires, interviews with six participants, recordings of three rehearsals, five observation forms, and field notes taken during rehearsals at the time of this study. The following topics were identified as significant findings resulting from this study: the presence of diversity in the backgrounds and current experiences of ensemble participants, the importance of word of mouth impacting the structure and procedures of the FCCCB, the role of after-rehearsal dinners in building camaraderie and member advocacy, and the need for directors to be sensitive to the emotional needs of band participants contributing to eudaimonia among members.

Chapter 1: Introduction

My most fond childhood memories include sitting on my grandfather's lap and watching the Lawrence Welk Show. Whenever we watched he would lean over my shoulder and point as he whispered "that one's the saxophone. When they ask you what you want to play at school, you need to tell them the saxophone." To my delight, I was placed on the alto saxophone in the fifth grade, and have been playing it ever since. After graduating from college, I was hired to teach elementary music in a small town across the country. I knew no one in my new location and was desperate for something that would allow me to have a connection with my new community.

Soon I met a coworker's sister-in-law who played with a couple of ensembles nearby and was invited to play in the local community band. I was relieved to relate with my new peers by making music. After being introduced to fellow ensemble members, I was welcomed unconditionally into a community of friends with a similar passion for making music. Friends from the ensemble began recommending music groups to be hired to perform with, offering to play concerts for my elementary students, and hiring me to teach saxophone lessons to their grandchildren. I continued to participate in the community ensemble because it kept me in touch with people I could interact with socially.

Through my life experiences working with a variety of ensembles and in a variety of settings, I found that community ensembles vary with respect to how formal or informal their structure was, how friendly their members were, and how each ensemble leader worked to build the community within the organization. Upon returning to Michigan in 2014, I joined the French Creek College Community Band. The present case study is in response to my curiosity regarding the background and experiences of individuals who join a community band and maintain their

membership over several years, meanwhile advocating the importance of making music for adult and elderly community members.

Need for Study

Data from researchers and educators have been gathered to ascertain the value of continuing or beginning music education later into the adult life. Ernst (2001) argues that 74 million people belonging to the Baby Boomer Generation were beginning to reach retirement age at the time of his publication. In 2007, the Summit of Global Aging estimated that people who have reached retirement age would represent 12% of the world's population by the year 2030 (Bowled, Dabback & Myers, 2013). Resulting from this prediction concerning the population of retirees, researchers are exploring how to best meet the musical needs of this age group (Creech et al., 2016). Several studies have found that the musical community has responded to this area of need in earnest. However there still remains a vast discrepancy between the numbers of music makers in high school versus the number of people who continue with a similar activity in college or community bands (Dabback, 2006; Roulston, 2010).

Chiodo (1997) quotes a Bancroft study published in 1964 in which less than 10% of students continue to play in community bands after graduating from high school. A 2003 Gallup survey found 42% of people aged 35-50 who once learned to play a musical instrument continued to do so, and 20% of people aged over 50 continue to play their instrument (Vaccaro, 2017). Brown (2016) found that 44,000 school orchestras were registered for district or state competitions within the state of Texas in 2010-2011, compared to a mere 18 community orchestras operating within the state. Although these numbers are not overwhelmingly encouraging for adult participation in music, many music researchers are expanding their focus to not only encourage students' musical education in the early stages of life, but to continue

through the entire lifespan of the individual. Brown even cited a student's growth in music through their lifetime as one of the characteristics of an effective music program. Chiodo quotes from *Music in General Education* (Ernst & Gary, 1965) as they described the generally educated person after 12 years of music instruction in school as “one who will desire to continue his musical experiences”, and who “looks for community musical activities in which he can participate” (p. 8).

Hungarian composer, Zoltan Kodály endorsed beginning music education at an early age. Kodály states “If the soul is left uncultivated up to the age of nearly seven, it will then not yield anything that can be grown in it only by earlier cultivation” (p. 142). Roulston (2010) argues against this belief and cites several points of importance. First, adult music learners show greater flexibility with transporting themselves to and from rehearsals and private lessons, and appear to have an increased ability to logically select their instrument of study in addition to their music teachers. Additionally, adults voluntarily and persistently seek out music making activities that they find to suit their own needs—a strong contrast to middle or high school students in compulsory music programs. Roulston finds evidence of this “cradle-to-grave” educational mentality common to non-Western cultures.

Making music improves the quality of life for all participants, no matter the age. According to *Music in Adult Education* (1970), few activities involve as fine a balance between emotional, intellectual and physical aspects of music making. Brown (2016) finds that music increases participants' feelings of vitality and emotional sensitivity, as well as giving them an increased sense of belonging. Results from participating in making music include physical, psychological, societal and often spiritual benefits. Using a sociological lens, Dabback (2006) advocates for adult music participation. He studied the social interactions amongst ensemble

members while attempting to answer the previously disregarded question of ways in which adults use social networking to accomplish their educational goals.

Brown (2016) found that participating in making music helps musicians of all ages discover themselves. By interacting in a new environment, members may create identities within a social context, and potentially open their minds to new perspectives. Brown concludes that if the individuals allow this to happen, it will result in ensemble members discovering themselves, and the author quotes several researchers who give alternate labels for what she describes as “discovering themselves.” Reimer (2009) wrote of this phenomenon in terms of “experiencing greater richness in life” (p. 129).

As McCarthy (2017) states, connections between music in academic and leisure settings are in short supply, despite an increasing population of retired adults in need of leisure activities. It is my intention to study the background and experiences of the ensemble members within the French Creek Community College Band to gain insight into what has encouraged them to continue making music. The data from this study will be a welcome addition to research and will help readers understand how to best encourage dispositions of lifelong music education in K-12 students.

Purpose and Research Questions

The purpose of this study is to increase understanding regarding the context of sustained music making for members of the French Creek Community College Band. This was studied by exploring participant backgrounds, ensemble structures and procedures, individual and group music identity, and the unique benefits that result from maintaining band membership over several years. Research questions include:

1. How do the participants’ backgrounds relate to their continued interest in music making?

2. In what ways do the ensemble structures and procedures respond to the musical and social needs of its members?
3. In what ways do individual participants contribute to the ensemble milieu?
4. By continuing their membership with the ensemble, what unique benefits do participants report?

The French Creek Community College

The sponsor that gives its name to our ensemble is the French Creek Community College. Established in 1964, the community college has one 210-acre main campus as well as one ancillary campus. In the Fall of 2017 over 3,000 students were enrolled as part or full-time students, with the majority of the student body attending classes part time. 1,800 students were under the age of 20, and 800 more were aged between 20 and 30. The majority of students were residents of French Creek (“About the College,” n.d.).

Since the 1960s, French Creek Community College has sponsored a community band program that allows its students to be enrolled in the band for credit, as well as community members who choose to play for recreation. In 2004 the local newspaper shared with the community that its new \$12 million Performing Arts Center had been unveiled (Kisonas, 2004b) with the purpose of providing a better concert venue for the community. Between \$1 million donated by resident Shirley A. Meier, \$2 million from La-Z-Boy Inc., \$3 million from the French Creek Community College and a \$6 million state grant procured with the assistance of a popular state representative, the college’s project received full funding (Ramnarace, 2003). The new 53,000 square foot building would have a 600-seat theater, a glass-enclosed atrium with 35-foot ceilings, a green room, make-up rooms, a full stage, classrooms, lecture hall, band and choir

rehearsal hall and a culinary kitchen. The front of the building was designed to look like a piano or guitar depending on the visitor's unique perspective (Ramnarace, 2003).

Strong support for music in the area by corporations such as La-Z-Boy Inc. was a huge influence on the area and was commended by the French Creek Community College administration. College president at the time, Dr. David E. Nixon was quoted in 2004 as saying "The La-Z-Boy gift is the largest gift in the 40-year history of the college and demonstrates La-Z-Boy's continuing commitment to our community and their generosity in supporting the initiatives that enhance the quality of life" (Kisonas, 2004a, p. 1A). Mr. Norton, La-Z-Boy chairman at the time responded: "That strong focus is still a very important part of the La-Z-Boy culture, and we are proud to continue in their tradition of working to better our community" (Kisonas, 2004a, p. 1A).

Scope and Limitations

At the time of this study, data were collected from participants involved as members of the French Creek Community College Band as well as the current director, however excludes the former director of the band. Members of the ensemble who were enrolled in the ensemble for class credit were excluded from the study in order to limit responses to that of voluntary members. All voluntary members, the previous director being excluded, were given a short questionnaire to complete and return. Members had the option to sign up to participate as an interviewee in the study.

Two members who were employed and two members who were retired were interviewed. The criteria used to select interviewees was: one employed member in the field of music; one member employed outside the field of music; one member retired from the field of music; and one member retired from outside the field of music. Additionally, the band director and one

previous band director of the French Creek Community College Band were interviewed with questions specific to the structure and procedures of the band, as well as their perspective of building community in the ensemble. Interviews were completed within the span of 30 days after the questionnaire was completed. Data collection began November 6 and concluded on December 11, 2017.

Definition of Terms

Activity Theory. Henley's Cultural Historical Activity Theory (CHAT) is a goal-oriented system that explains different ways a person can interact with a variety of mediating artifacts. Mediating artifacts, or tools that are a means to an end, can include Kodály hand signs, a metronome, or even a pencil. For example, someone may decide to overcome the loss of a loved one by joining a community ensemble in order to keep their mind occupied. In this scenario, the community ensemble is the mediating artifact, while keeping their mind occupied is the goal. In many cases, the mediating artifact and the goal replace one another over a period of time.

Background and Experiences. In this study, the term background refers to events and/or circumstances occurring in the life of a participant prior to joining an ensemble, or outside of music making within the ensemble being studied. Experiences are defined as events or observations taking place while serving as a member of the ensemble being studied. It is important to note that for the purposes of this study, the current ensemble directors being studied serve as a member of the ensemble, similar to a past ensemble director serving as a past member of the ensemble.

Community Music Activities. Howell, Higgins & Bartleet (2017) separate community music activities into three groups: music of a particular cultural or ethnic community, communal music making, and music making as an active intervention. This study will focus on the second

group—communal music making, since the main purpose of the French Creek College Community Band is to bring a group of people together to make music.

Eudaimonia and Flow. Activities that often result in flow, self-actualization and well-being, and contentment and optimism often lead to eudaimonia, or human flourishing and living life to its fullest. This is the foundation of positive psychology (Smith, 2017; Vaccaro, 2017). Just as eudaimonia contributes to living life to its fullest, flow is related to maintaining optimal interest in an activity or achieving and maintaining a peak experience (Smith, 2017).

Recreational Music Making. In the 1950s, Kaplan explored the aesthetic and social functions of recreational music making. While analyzing the social functions of recreational music making, he defined five specific items to explain the relationship between listeners and music makers to person, ideas, cultural norms or patterns of behavior. The collective experience of recreational experience leads to the formation of an identity of the group. The personal experience conveys a means to reach out to others through performance, while the purely incidental or secondary function might be to perform for an event, such as a parade or a game. Recreational music can also serve as a social symbol or moral value (McCarthy, 2017).

Transcendent Model of Motivation for Music Making. Vaccaro's Transcendent Model of Motivation for Music Making, or TMMMM, (Smith, 2017) insists upon intrinsic rewards resulting from music maker's continued participation. These benefits include psychological, physiological and spiritual motivations and other benefits.

Conclusion

After playing in several recreational music groups in diverse parts of the country, I realized that there was no one "personality" or atmosphere that bands had in common. Some were more structured and others were less methodical. Some groups had members that had more

of a social connection, and others had a very tight-knit community. Looking back to my past as a recreational music maker inspired me to gather data to which I can compare my experience. The goal of this study was to develop a perspective as to how the French Creek Community College Band members were influenced by their personal histories, and how the band maintained its membership and fostered social interaction.

The perception of recreational music making has changed much throughout history. It is important to understand what trends have existed in the past, and what our current worldview is as music makers. Chapter Two of this study focuses on a review of literature pertaining to the purpose of the study, as well as an overview of historical views on recreational music making. Other topics surveyed include: participant background and experiences, ensemble structures and procedures, the construction of musical identity for groups and individuals, and reports of benefits from making music. Methodology and data collection points used to collect data for this study will be described in Chapter Three of this study.

Chapter 2: Review of Literature

This literature review will focus on studies pertinent to the purpose and research questions for this study previously stated in Chapter One. After a historical orientation, the literature is organized around the following research questions: 1. How do the participants' backgrounds relate to their continued interest in music making? 2. In what ways do the ensemble structures and procedures respond to the musical and social needs of its members? 3. In what ways do individual participants contribute to the ensemble milieu? 4. By continuing their membership with the ensemble, what unique benefits do participants report?

Historical Orientation

Listening to and making music as a recreational activity has been traced back to fourth-century Greece. Aristotle encouraged Athenians to engage in musical activities during their free time in order to create a happy environment. In contrast, Plato saw music as an important part of each citizen's education, and an activity that would teach people proper morals (Hallam et al., 2017). With the introduction of music into American public schools during the 19th century, music instrument manufacturers and music publishing companies began to flourish. The American Civil War increased the popularity of professional wind bands, which encouraged amateur bands to spring up all around the nation. The Progressive Era saw the rise of ragtime music, Tin Pan Alley, phonographs, and player pianos. Women's clubs across the United States raised funds to establish libraries, settlement houses, and promote literature and music in their communities (Krikun, 2017). Music is frequently highlighted "as an Americanizer" (Bureau of Community Music, 1920, p. 24) and as a deliberate function of community ensembles. Overall, the same Bureau listed building community morale as the primary purpose for community ensembles.

By 1925 it was found that music participation in community music was in decline. Mirroring support for the arts as found in Europe, American cities began to sponsor auditoriums, city ensembles, and municipal departments of music, even providing funds for such activity. Beginning in the 1930s, sales began to crash due to the Great Depression. However, in 1933 at least 15 million people in America could make music with an instrument, nine million people played piano, and two million people were learning to play the violin. Thousands of musicians and music educators were hired in America beginning in 1935 as a result of the Federal Music Project of the Works Projects Administration brought about by President Franklin D. Roosevelt's New Deal (Krikun, 2017).

William van de Wall introduced music therapy to the United States in his work, "Music in Institutions" published in 1936. Additionally, his 1938 publication, "Music of the People" explored the different kinds of community music projects, such as municipal bands and musical groups within private industries (Krikun, 2017; The Standing Conference for Amateur Music, 1970). Federal funding stopped in order to fund World War II (Krikun, 2017). Sociologist and musician, Max Kaplan published his dissertation, "The Musician in America: A Study of His Social Roles: Introduction to a Sociology of Music" in 1951. Always an activist for music making community programs, Kaplan was at the forefront of research and implementation of community music projects (McCarthy, 2017).

Participant Backgrounds

In this section, studies referring to ensemble member's backgrounds will be discussed. Findings presented will be limited to events and/or circumstances occurring in the lives of participants prior to joining a community ensemble, or outside of making music with an

ensemble. Materials covered under this topic include education, adult choices, family influence, and leader profiles.

According to Chiodo (1997) and Reed (2008), participating in music at a young age leads to joining community bands later on in life. Of the 10 ensembles in Cavitt's 2005 study, 86.8% of all participants participated in general music classes while in elementary school, whereas of the 11 ensembles in Brown's 2016 study, 65.7% of their members participated in general music classes while in elementary school. Only a small percentage of members joined adult instrumental ensembles without any experience on instruments or with vocal instruction (Billaud, 2014; Coffman & Levy, 1997; Jutras, 2011; Tsugawa, 2009). Several studies reported a substantial percentage of their membership had previously taken piano lessons (Cavitt, 2005; Chiodo, 1997; Mantie, 2012). Billaud (2014) reported that Highland Community Band members commonly participated in band during their college years. Over 75% of members who had attended college spent at least one year playing in their college band.

It is common for ensembles within the scope of this review to have members participating into their 70s and 80s (Billaud, 2014; Chiodo, 1997; Creech et al., 2016; Jutras, 2011; Wilkinson, 2008). Reed (2008) makes note of a particular member of the New Holland Community Band participating until the age of 93. Creech et al. (2016) studied three community ensembles in the United Kingdom and reported members being aged from 43-92. Rohwer (2016) values such intergenerational ensembles as they provide experiences which educate members in how to better know and interact with different age groups.

In her 2014 study of the Highland Community Band members, Billaud (2014) reported that 36% of her subjects who had graduated from college had earned a degree in the field of music. Although several respondents had indicated that they participated in musical ensembles

without stopping after graduating from high school, the vast majority reported having taken a break from playing before returning later in life (Billaud, 2014; Cavitt, 2005; Mantie, 2012). Since a large portion of the population had returned to playing after stepping away from their instruments it is important to know why adults return to music making.

Kruse (2007) explains that an adult adjusting their schedule, sacrificing gas money for travel or fees, and adjusting family life to accommodate time for ensemble rehearsal, concerts, and practicing music is a form of self-directed learning. Dabback (2006) tells the story of one of his focus group members who demonstrated self-directed learning while they were still new to playing with the Rochester New Horizons Band. The member decided she wanted to continue improving despite returning to Florida for the winter season and she used her computer to search the internet for community ensembles near her Florida residence. By making the decision to continue growing as a musician and taking the initiative to investigate how she could pursue this goal, the individual demonstrated self-directed learning.

Chiodo (1997) studied eight musicians who were currently or had formerly been married to spouses who were also musicians. Although most couples were happily married, one narrator, Pam, found her husband was overbearing during rehearsals and made her feel less like a legitimate musician. This feeling caused her to decide to not join the local musicians union, believing her husband was “the musician in the family” (p. 102-103). Another narrator, Ed, found sharing a profession with his former wife didn’t give him enough time to himself. His current wife had her own group of friends to spend time with, which allowed him to spend more time making music. In contrast, Chiodo interviewed 11 musicians that had non-musical spouses. All but one of Chiodo’s narrators said their spouses were positive about their involvement in adult music ensembles, despite the large time commitment invested in their ensemble. Ike,

however, seemed to feel some guilt over leaving his wife alone on Saturday nights in order to perform. At first Ike performed because his family needed the extra income to survive. Despite his plans to leave performing behind him when they had saved up enough money, he found he needed to continue making music. Todd and his wife sometimes would engage in negotiations to determine the “terms” regarding the time he could invest in his Legion Band activities.

Researchers Avery, Bell & Hayes (2013) and Rohwer (2016) reported evidence of younger generations following family traditions of performing with community ensembles.

Research studies found ensemble leaders of adult bands were considerably qualified. For example, the Desert Foothills New Horizon Band located in Phoenix, Arizona was instructed by two retired band directors with a combined experience of 82 years teaching band in the public school and university setting (Kruse, 2007). New Horizons groups were often taught by university professors with the assistance of graduate students (Coffman & Levy, 1997; Dabback, 2006; Kruse, 2007; Tsugawa, 2009). In 1963, Kaplan advocated increasing opportunities for student music teachers, specifically teaching beyond primary and secondary schools (McCarthy, 2017).

Ensemble Structures and Procedures

The ways in which each ensemble is organized and structured seem to determine the group’s ability to function. Many times, the ensemble leaders and members are able to pinpoint a specific hurdle for their group and find a way to adapt the structure of the group in order to convenience the largest population possible. In this section common areas of concern, accommodations, and gaining entry into community ensembles are discussed.

Music organizations described in this literature review are as diverse as the people who make up the ensemble membership. Hallam et al. (2017) collected data from bands, choirs, and

orchestras from Canada, the United Kingdom, and the United States and from both rural and suburban settings. The authors concluded that without proper ensemble infrastructure and guidance, it is not possible for members to achieve a full range of benefits, a finding that is discussed in the next section.

Problems effecting music programs at the primary and secondary school levels have a major influence on who takes advantage of opportunities to make music as adults and at the level of their skills and abilities they decide to join. Many music educators feel strongly that there are not sufficient entry points for music students of diverse ages (Ernst, 2001). Particularly in bands and orchestras, if a child misses the first year of instruction in an ensemble they are seldom given a chance to join at a later time. Compulsory music programs had their own set of problems, often developing a sense of apathy or resentment towards music (Tsugawa, 2009). A lack of required funds, interest or time, or even a lack of understanding about the benefits of music making can lead to students missing their one entry point (Kruse, 2007). In his 2009 study, Tsugawa found several participants who were discouraged due to poor instrument selection resulting from gender stereotyping with musical instruments.

Frustrations often occur that result in a young person leaving an ensemble. Some reasons include dislike of a director, loss of interest, or wanting to pursue other interests. Several informants stated that they had regrets about stopping playing due to these frustrations (Chiodo, 1997; Jutras, Kim & Roulston, 2015).

Community ensembles themselves have their own set of obstacles. According to Tsugawa (2009), adult ensembles either play music that is far too difficult for beginners, or require prospective members to audition in order to be accepted into membership. Upon reflection, members described repertoire was inadequate if it was technically too easy for one

part of the ensemble while being too difficult for the other. They stressed that music must be selected very carefully when working with a large ensemble with such diversity. Other frustrations for adult music makers may include a previous lack of community band experience, poor repertoire selection, or English being a second language for a member (Cavitt, 2005; Creech et al., 2016; Dabback, 2006).

At times, ensemble members found themselves having to learn how to cope with their own capabilities, often by means of working at their own pace (Jutras, Kim & Roulston, 2015; Kruse, 2007; Tsugawa, 2009). This lesson was easier for some individuals than others. Many ensemble members were successful career professionals who found the act of struggling with rudimentary fundamentals in music to be very discouraging (Kruse, 2007).

Health issues tend to become more exaggerated as adults age, which can affect musicians both mentally and physically. Vision impairment, hearing loss, fatigue, memory loss, compromised dexterity, and a reliance on repetitive tasks can all affect adults. In Kruse's study (2007), the ensemble director applauded a member diagnosed with Parkinson's Disease due to his positive outlook and determined nature, and mentioned her own willingness to adapt her instruction and curriculum to meet the needs of all her students. Ensembles have occasionally experienced a decrease in membership numbers due to strokes, broken bones, heart attacks, heart surgeries, cancer, and death. Mantie (2012) found that 35% of the membership from the ensembles he studied had to take a break from playing at some point due to health issues. However, members who had to take health-related breaks from playing returned eagerly to perform (Coffman & Levy, 1997).

Determined directors and ensemble members developed certain techniques to encourage members to keep playing. Participants express a desire for directors of adult bands to have

knowledge of age-related accommodations and psychology, in addition to emergency medical procedures (Rohwer, 2016). Common solutions for members struggling with failing eyesight include using their own stand, acquiring reading glasses, enlarging music copies and printing music on tan paper. Directors can help members with poor sight by speaking slowly to allow members to find their place in the music and to avoid beginning more than five measures from a rehearsal mark (Coffman & Levy, 1997; Ernst, 2001; Kruse, 2007; Roulston, 2010).

Accommodations also include seating cushions and avoiding pain by stretching before playing (Rohwer, 2016).

Hearing issues can be accommodated for by the director speaking slowly to allow members to read their lips, and using hand signs frequently to eliminate the problem of poor hearing. Directors may also choose to move members with difficulty hearing closer to the podium or decide to experiment with closed-loop audio systems. Alternate horn holds were common to accommodate musicians who suffered from arthritis and sometimes participants even chose to switch from a larger instrument to a smaller, more manageable one. One tuba player refused to switch to a smaller instrument, and used his life experiences to construct a tuba stand out of PBC pipe (Coffman & Levy, 1997; Ernst, 2001; Kruse, 2007; Roulston, 2010).

Many directors found that small changes to their rehearsal made a huge difference. Common warm-ups include long tones to increase air speed and technical etudes to develop greater dexterity. Directors also found that modeling the same section repeatedly was beneficial for adults. The more members heard a technical passage, the better they could understand how it should sound and repeat it accurately (Coffman & Levy, 1997; Kruse, 2007; Roulston, 2010). Coffman & Levy recommend limiting brass ranges. For example, some directors chose not to select repertoire requiring the trumpet to play higher than a “G” above the staff. They also

experienced success coaching musicians to stagger breathe, using more manageable dynamics, and giving ensemble members plenty of time to rest during each song.

Billaud (2014) describes the Highlands Community Band as having a band community with ages ranging from four years old to 83 years old. The youngest members of the band community were children who would visit the band's childcare service during weekly rehearsals.

Forms of recruiting included newspaper ads and other forms of media, announcements at public ensemble performances, and word of mouth from school music teachers and private lesson teachers (Cavitt, 2005; Coffman & Levy, 1997; Dabback, 2006). Cavitt (2005) found 40% of participants were recruited to join ensembles by word of mouth from family and friends. Kruse (2007) sums up the topic by theorizing that the function of ensemble members is not only to make music, but to act as role models and to encourage members of the community to join ensembles.

Membership by audition was seldom used; however, it was more likely to sort members among music organizations supporting more than one ensemble. When this is the case, auditions were only required to gain entry to more advanced ensembles within the organization (Kruse, 2007). Dabback (2006) found while studying the Rochester New Horizons Band's structure that even though it supported several ensembles, no auditions were required for placement. Incoming members were trusted to determine whether they should join the Green (beginning), Concert (intermediate), or Symphonic (advanced) Band. Alternatively, Chiodo (1997) mentioned both a formal audition and winning a majority vote of the American Legion Band Board as part of the process of becoming a member in full.

Coffman & Levy (1997), Dabback (2006), Kruse (2007), and Tsugawa (2009) all focus on, at least in part, New Horizons organizations. Rohwer (2016) explained the first New

Horizons Band formed in Rochester, New York in 1991, providing adult amateurs a later entry point to begin their studies. Most, but not all, New Horizons ensembles kept strict age policies in order to focus on the needs of adult learners. Some examples of age policies were requiring a minimum age of 40, 50, or 55. These groups weren't alone in limiting membership to seniors. The Sage Gatehead organization in the United Kingdom required its membership to be 50 years or older (Creech et al., 2016).

Several groups such as The Sage Gatehead and Westminster's Adult Education Service are both run by music departments and offer a wide variety of music making opportunities, as well as music theory and composing classes (Creech et al., 2016). Iowa City's New Horizons Band had both large ensemble rehearsals and smaller group ensembles, organized by ability levels and were led by graduate students of the University of Iowa (Coffman & Levy, 1997).

Although only two researchers report ensembles that require its membership to pay tuition in order to remain in good standing (Coffman & Levy, 1997; Wilkinson, 2008), several groups fundraise (Billaud, 2014; Chiodo, 1997) or require its membership to rent instruments or bring stands (Coffman & Levy, 1997; Creech et al., 2016; Dabback, 2006; Tsugawa, 2009).

Constructing a Sense of Community

Making music in a collaborative space allows for two identity-forming mechanisms to take place: the "looking-glass self", and taking on the role of the other. The looking-glass self occurs when the individual constructs an identity by monitoring other musicians' reactions to their behavior and then determining if their peers' reactions are consistent with their ideal identity. Taking on the role of the other allows an individual to understand how others feel and react to certain situations. Two main factors help to determine what kind of environment adult

ensemble members will experience while making music. The first factor being explored in this section is the interaction between players, followed by directors' contributions.

In all studies, social interaction was addressed consistently (Billaud, 2014; Dabback, 2006; Jutras, 2011; Kruse, 2007; Mantie, 2012; Reed, 2008; Tsugawa, 2009). The Highlands Community Band is a group of people ages 4-83 gathering for the sake of making music. In her study of the band, Billaud (2014) found that members of varying ages developed a "sensitization" toward one another. Younger members saw the skills and abilities of older members decay, while the older members bonded with the younger members and, in a sense became their mentors. This group had developed a very close bond by learning about one another, being supportive and caring about one another. Kruse (2007) found a competitive, yet friendly exchange between the ensemble's older and younger adults. Talented young adults make older adults "step up their game And no one . . . puts you down for trying" (p. 134).

Reed (2008) attributes the soothing culture of learning within the New Holland Band to the pleasant interactions of its members. The New Holland Band was studied using an intensity sample. All of the selected participants had been playing their instruments for at least 60 years. Reed found a very strong connection between the participants' longstanding membership in the ensemble and the group's sense of community. Social interactions have been found to build a group community, which leads to a need to give back and commit to the group (Billaud, 2014).

Once joined, participants maintain or improve their abilities through regular practice, which requires a great deal of dedication considering family involvement and other activities that may conflict with rehearsals and performances. Some members remember how it felt to have limited family time due to their parents' involvement with music and decided to play instruments in ensembles that required less preparation time at home. Several of the narrators describe their

time practicing as minimal, and mainly either had difficulty finding the time to practice or simply not finding practicing “fun.” However, those who did practice either did it out of obligation to the group, because a concert was approaching, or because they really enjoyed playing (Chiodo, 1997; Ernst, 2001; Kruse, 2007).

During her time studying the Concord Symphony Orchestra, Chiodo (1997) gathered some contrasting data about interactions between ensemble members. As a research-participant, she found the hierarchy to be very rigid and confining. The wind players seldom mixed with the string section. Wanting to focus on this particular phenomenon, during interview, Chiodo found that the string players were not bothered much by the lack of interaction with the wind section. Despite this, several members in the brass section seemed to resent the amount of time the director spent on string techniques, particularly bowing. Interviewees seemed to be aware that this ensemble was often considered less friendly than others in the community; however, they still seemed to greatly enjoy playing in the ensemble.

Chiodo’s experience does not seem to dismiss evidence that performing in a group with a common goal results in a commitment to the group. Billaud (2014) concludes that once members have concluded that participating in the ensemble is important to them, members choose to work together. The author believes that members want to not only give back to the ensembles they belong to, but also to the community to which they belong. Kaplan’s theory of play as an element of a specific culture seems to explain how a bond within the community is cultivated. Play results in organization, or order, which is often seen as a thing of beauty (McCarthy, 2017). Music making functions as a positive reinforcement for ensemble members, and contributes to a desire to continue “playing”.

While members assumed roles within the ensemble in order to contribute in whatever ways possible, they were forever changing and benefiting the ensemble as a result of this. Kruse (2007) finds that allowing members to play roles in the ensemble also required peers to trust one another to fulfill the commitment of their chosen role. For members in Billaud's study (2014), assuming their ensemble identity was as simple as coming to rehearsals and giving whatever they had to offer. The majority of members saw their careers as secondary, although necessary. However, they identified with making music much more closely. Many ensemble participants found the label "musician" a lofty one, which required meeting unspecified yet unattainable requirements (Chiodo, 1997; Kruse, 2007). Billaud (2014) noted that although participants with performance or composition skills were admired by their peers, the full ensemble worked well together in the absence of a hierarchical rivalry. She also noted that musicians were more successful in an environment that was free from competition.

Reflecting on prior experiences, ensemble members concluded that interpersonal dynamics were at their best when directors were enthusiastic, showed respect and patience to ensemble participants, and were able to convince all members to try new music (Creech et al., 2016; Rohwer, 2016). Humor was also found to be a common tool for directors to use in order to put their ensemble members more at ease (Creech et al., 2016; Ernst, 2001). Ensemble members need to be in a relaxed environment where it is okay to make mistakes (Rohwer, 2016). Tsugawa (2009) found that a stream of self-deprecating humor exchanged between the director and ensemble membership served to balance out the rigors and challenges of rehearsal.

As early as 1920, The Bureau of Community Music discouraged community ensemble instructors from displaying a "strict schoolroom manner" (p. 55). The director is warned that they must develop cooperation and good will through friendliness and devotion to the ensemble

community. The Standing Committee for Amateur Music (1970) also found that the director's personality and careful approach to instructional delivery were essential to the success of the ensemble.

Successful directors engage in friendly and personal relationships with the members of their ensemble. By doing so, they can learn about the members' interests, while building a bond that will result in mutual respect. Creech et al. (2016) described one director's experience:

They've travelled to Africa and parts of the Middle East. I am new to this region. I don't know much about what makes the Northeast unique. So, they come with their stories and wealth of experience and I really, really enjoy chatting with them (p. 27).

The same director continued.

I love classical music but I don't do much of it in my delivery just because most of the groups I work with are community groups. They can't read music or that's not their preference, so I do a lot of gospel songs. I do a lot of pop songs. I do bits and bobs of world music. For adults-gospel is always a winner (p. 27).

Data validating autonomy amongst the ensemble membership does not make the director any less important to the strength of the organization. A leader's ability to construct a welcoming atmosphere for all members is important for adult bands (Creech et al., 2016; Ernst, 2001; Jutras, Kim & Roulstron, 2015; Mantie, 2012). Creech et al. (2016) tells us that "the role of facilitators is to discover what participants wish to achieve and to consider how to provide an enabling physical and psychosocial environment that meets these goals" (p. 20).

The idea of conducting a rehearsal which encourages autonomy rather than an authoritative one was a common strategy. Billaud (2014) sees this autonomy, or self-government, as being freeing for the ensemble members. Rather than forcing musical ideas upon

their membership, leaders are able to achieve more authentic engagement amongst their ensembles by allowing adult members a sense of control over their learning environment. Members new to an adult ensemble setting may be more comfortable with an authoritarian style of teaching due to their prior life experiences. However, freedom to make well-informed decisions about music repertoire and concert planning has been proven superior in aligning ensemble goals (Creech et al., 2016).

Benefits of Music Making

Social benefits from interacting with groups of musicians were reported throughout the literature being reviewed. Researchers found social interaction to be a rich soil from which commitment to the ensemble can grow. Researchers have further found trends in benefits which help members' interest in the ensemble continue. These benefits include personal fulfillment, health benefits (both physical and cognitive), and meaning construction (Jutras, Kim & Roulston, 2015). In this section study findings pertaining to the following benefits will be discussed: emotional, medical and therapeutic, and expanding music-making opportunities.

Kruse (2007) believes that musical activities which provide balance between both skill level and task difficulty represent the greatest reward for ensemble members. Participants were aware that their ensemble experience had a beneficial effect on them emotionally as well as enhancing their daily life. The words "fun" and "enjoy" were regularly used to describe music making for participants (Jutras, Kim & Roulston, 2015). Adults felt a sense of reward in relation to their learning outcomes, technical mastery, and the experience of participating in an ensemble. Participating in an ensemble was often a means of invoking emotions and memories related to their family members (Jutras, Kim & Roulston, 2015).

Some ensemble members need to find ways of coping with their current lives. Chiodo (1997) interviewed Ben, a lawyer, who found his present living and work circumstances confining. Music was an area in which he felt comfortable. Ben admitted in his interview that if the law firm he worked for required him to not gig at night in bars, he would seek alternate employment (p. 121). Reports of reasons for joining adult ensembles varied significantly. Motivation to play in a community ensemble may be inspired by a chance to play challenging music or specific musical literature. Some may decide to join in order to maintain their playing abilities, and others may decide to join in order to learn a new instrument or even to play an instrument that has “just been laying around.” Reports also include using making music as therapy and making music as a means of reminding the ensemble members of times gone by (Chiodo, 1997; Dabback, 2006; Jutras, Kim & Roulston, 2015; Kruse, 2007; Tsugawa, 2009). Commonly, reasons for joining adult ensembles include meeting lifetime goals, pure enjoyment, playing in a group setting, and for social interaction (Cavitt, 2005; Chiodo, 1997; Dabback, 2006; Jutras, Kim & Roulston, 2015; Kruse, 2007; Mantie, 2012; Tsugawa, 2009).

Tsugawa (2009) determined that participants who felt they had a sense of control over their lives as a result of making music in a group setting led to gaining a sense of mastery over their own selves. Momentous events in an adult’s life, such as the loss of their spouse, beginning retirement, or family members becoming ill can cause a feeling of instability. However, becoming involved in music activities can help adults gain control over their lives again. A maturing sense of spirituality and lifetime opportunities act to transform adults into more independent individuals and shape adults’ thoughts on time, life purpose, and legacy (Reed, 2008).

Self-perception originates from our perspectives, which are shaped by a community that is focused on similar goals and typically include performances, music preparation and self-improvement (Kruse, 2007). Kruse theorized that in order to receive the most from an ensemble experience, participants must reflect on their goals, accomplishments, and how much they contribute to the group as a whole. The author quoted Marion Paroo on the topic of what may, in turn, belittle ensemble members:

I think some directors are back to the days of the tyrant in a way. Not all, but there are some. You know, they think that the power is here at the podium. The knowledge is here at the podium. This is what you do, and those same belittling behaviors that they might have exhibited as public school teachers are sometimes still there, I think in community band directors (p. 146).

Barbosa & Coffman (2013) would often use gentle teasing to coax their adult learners into fixing mistakes. It is important for members not to feel as though the director is “picking on” one person since the member may feel uncomfortable and consequently shut down. They suggest avoiding this by addressing mistakes to the group as a whole. At the same time, acknowledging the effort put into rehearsing is a must. The director needs to show the ensemble they respect the trust members of the ensemble have demonstrated by choosing to join the organization.

Roulston (2010) connects the purpose of ensembles as being recreational. Furthermore, she links this to a nourishment of the mind, body, spirit, and emotions, as is common in non-Western communities. She concludes that adults gain more benefits from active music making than other passive music studies. A majority of gerontologists agree that health decreases can result from adults being less socially active. Ensembles are a wonderful setting for interacting with other adults who share the common interest of making music. In fact, Ernst (2001) reports a

study led by the University of Miami School of Medicine in which adults who made music were found to have a marked increase in health benefits. Additional studies provide evidence that a steady routine of practice and performance helped participants maintain their physical, mental, and emotional health (Reed, 2008; Rohwer, 2016; Tsugawa, 2009). Chiodo quotes one participant, Lucy, about the effect of playing piano. “Music is an escape from everything else. If I feel really down and I go to the piano and play, it takes me out of that. It’s therapy. I can just totally immerse myself in it” (p. 238).

Performing with multiple groups is common amongst adult music makers. Additional ensembles include church ensembles, chamber ensembles, small groups consisting of members who stay after or meet before rehearsals, and even ensembles that are created by adult band members who met at adult ensemble rehearsals (Brown, 2016; Cavitt, 2005; Chiodo, 1997; Coffman & Levy, 1997; Jutras, 2011; Kruse, 2007; Mantie, 2012). Bell, Thawer & Janmohamed (2013) reported finding 67% of their choir sample population regularly attended a church, synagogue, or mosque, and out of that percentage, 24% disclosed participating in faith-based choruses. Such interest in making music is an invigorating result of adults’ backgrounds and experiences with making music.

In looking for fulfillment by seeking additional challenges, adults are creating states of eudaimonia, or a sense of flow and flourishing within their lives. Staying busy by participating in several ensembles has the potential to benefit musicians in a variety of ways, starting with the line between personal and professional life becoming a blur. Smith (2017) found that 10 out of 11 musicians he interviewed had full time jobs outside of making music. The eleventh subject was a full-time mother. However, all of his sample took music seriously, with two finding the term “professional musician” distasteful. Despite “fighting” to make time for music

performance, his participants found music to be a challenging obsession, but not necessarily fun. They continued making music because it was a part of their identity and did not see it being an option.

Conclusion

In conclusion, ensemble members' backgrounds prove to be quite diverse. However, a large number of adults currently engaged in making music had previously engaged in music at a young age. Despite several disadvantageous experiences with making music in primary or secondary school, adults were quick to participate in making music. Issues, whether they be related to family life or personal health concerns were remedied in order to participate in an ensemble. Educators were quick to be welcoming and encourage members whether they be new or returning.

In a majority of ensembles, members felt a sense of community as a result of the social dynamic amongst the group. Ensemble members, including the directors, were all respected equally, despite how long they had been playing. Although some members preferred a strong, assertive leader, all looked to a director who was welcoming and friendly. Directors sought to make music with the ensemble, versus dictating music to their ensemble and where needed, directors served the role of moderator for discussions or disagreements. The benefits of making music spanned from emotional, to medical and therapeutic, and to furthering the person's desire to make music. Adult ensembles could give an individual a sense of control during transitional periods in their lives that may have seemed hectic or out of their control. In the next chapter methodology used to collect data for this study will be described.

Chapter 3: Methodology

The purpose of this study is to increase understanding regarding the context of sustained music making for members of the French Creek Community College Band. This was studied by exploring participant backgrounds, ensemble structures and procedures, individual and group music identity, and the unique benefits that result from maintaining band membership over several years. Research questions include: 1. How do the participants' backgrounds relate to their continued interest in music making? 2. In what ways do the ensemble structures and procedures respond to the musical and social needs of its members? 3. In what ways do individual participants contribute to the ensemble milieu? 4. By continuing their membership with the ensemble, what unique benefits do participants report?

Research Orientation

The purpose of this study was, fundamentally, to see how participants' backgrounds impacted their experiences in the French Creek Community College Band. In turn, how do individual experiences result in the ensemble community that currently exists? These goals mirror Merriam's (1998) goal for qualitative research. She states: "[Q]ualitative research can reveal how all the parts work together to form a whole" (p. 6). At the heart of this study, the researcher hoped to extract meaning from ensemble processes and context of the French Creek Community College Band and the participation of the members themselves. This purpose called for an interpretive research perspective, geared towards collecting a multitude of opinions and worldviews for all participants. [This focus rules out positivist research perspectives as being too quantifiable and objective.] Qualitative research allows researchers to delve into participants' perspectives and experiences. Merriam (1998) cites Patton's description that qualitative research should "provide perspective rather than truth, empirical assessment of local decision makers'

theories of action rather than generation and verification of universal theories, and context-bound extrapolations rather than generalizations” (p. 209). Being that this study was defined as a qualitative study, the purpose was to explore and collect data about the participants’ music making and their environment, resulting in overall findings in response to the previously stated research questions. This inductive and qualitative study produced a rich and descriptive illustration of the various meanings constructed by participants, as well as mechanisms developed by the institution sponsoring them and which help to nourish them.

Case studies are unique to any other research design because they provide descriptions bound to a specific phenomenon. In this case, the study was bound to voluntary members of the French Creek Community College Band who have been members in the ensemble since September of 2016 and who were participating in making music with the ensemble from November 6, 2017 through December 11, 2017. The only exception was one retired director of the ensemble who agreed to be interviewed. Due to the uniqueness of this case, it is likely that the findings will not be wholly applicable to other cases. Merriam sums this up in her 1998 publication: “Because what is being studied in education is assumed to be in flux, multifaceted, and highly contextual . . . achieving reliability in the traditional sense is not only fanciful but impossible” (p. 206). The current study can further be described as a descriptive case study because the intention was to develop a thorough account of the context of the continued music making for members of the French Creek Community College Band. The researcher did not test different variables during data collection, or make hypothesis regarding the sample population before beginning this study. A portion of data was measurable, such as demographic information from a questionnaire that was administered; however demographic information was not at the heart of this study.

Methodology

Despite the bounded nature of case studies, there is no set procedure for how to administer case study research. To the benefit of the researcher, it is quite possible that at some point, the researcher may “change direction in pursuit of meaning” (Merriam, 1998, p. 20). However, there were many common practices and perspectives that are necessary to consider while preparing to collect data. First, it was recommended that data sources be viable sources for information research questions. The first research question in this study was focused on participants’ backgrounds, which was primarily informed by questionnaires and interviews with directors and members of the ensemble. The second question, regarding ensemble structures and procedures in relation to social needs of its members was primarily informed by interviews with the directors and members of the ensemble. Member interactions and the construction of the ensemble milieu, the third question, was primarily informed by interviews with the directors and members of the ensemble as well as by observation. The last question which focuses on member benefits was informed by interviews with the directors and members of the ensemble.

Another tenet of a descriptive case study is that there is no one correct reality; rather several interpretations of reality can exist dependent upon the individual who hold them (Merriam, 1998). This was not only true for participants but also for the researcher, and these could often interact with how people will construct or interpret the case. In fact, the findings themselves represented the researcher’s analysis of the realities of their subjects, and described accordingly.

Interviews, observations, questionnaires and field notes were used to collect data as well as create triangulation, which enhanced validity for this study. Transcripts from interviews were shown to interviewees. Pertinent findings from observations were shown to the ensemble

director or members of the ensemble who were interviewed. These member checks also serve to ensure validity in the findings. The researcher also provided an audit trail to inform readers that study findings are valid. Details describing methods of collecting data, how categories came to be defined, and how any decisions or changes in procedure have been recorded. The constant comparative strategy (Merriam, 1998) of analyzing data also requires description. While collecting data, the researcher constantly compared findings with the goal of identifying themes.

The researcher kept several things in mind in order to establish trust with the participants and to obtain and reflect honest and accurate information. The researcher was perceptive and sensitive to all aspects of the study to include the physical setting of rehearsals and concerts, people involved in the ensemble (and who is not involved in the ensemble), and verbal and nonverbal behavior. Additionally, it was important for the researcher to be sensitive to the data that has been collected. The researcher considered what the data revealed about the sample population so it could influence future data collection. It was also important that the researcher established trust with research participants by showing empathy, asking on-task questions, and showing interviewees that she was intently listening (Merriam, 1998).

Merriam (1998) states that in addition to being a good oral communicator, it is important for the researcher to be able to communicate well via writing. Writing is involved in all methods of data collection and there can be no room for error. Field notes, memos, and reflections were readily understood at any time during the study. Articulating findings so readers can understand study results accurately was also an imperative. Specifically, this study placed the researcher in the role of participant during observation. When I took field notes I took the role of participant-observer. Simultaneously, three 150-minute rehearsals were recorded with a video camera on November 6, November 20, and December 4 in the year 2017.

Research Sample

Where quantitative research would use a large sample size to achieve more saturated results, qualitative research attempts to achieve more descriptive, detailed results. In the realm of qualitative research, the selection of a sample population is typically nonrandom, purposeful, and small. A common qualitative sample population would be indicative of an average person or situation related to the phenomenon being studied. All members not enrolled in the band as a class through the sponsoring community college were given a questionnaire. Individuals selected for the interview portion of this study met specific criteria and collectively represented the diversity of people involved in making music with the community band. Therefore, maximum variation sampling as defined by Merriam (1998) was used to provide several varying perspectives which also informed the research questions. Interviewees included two directors of the ensemble (one previous and one current), two members of the ensemble who were employed and not retired at the time of the study (one employed in the music field and one employed outside of the music field), and two members of the ensemble who were retired at the time of the study (one retired from the field of music and one retired from another field than music).

Ethical Concerns

Measures must be taken to protect the sample selection for any study. Before beginning a study, researchers should consider the negative effects that can follow a subject's participation. Froehlich & Frierson-Campbell (2013) state: "Respect for those with whom you work as well as trustworthiness and credibility are the main criteria by which all research decisions should be made" (p. 161). Ensuring accuracy is key for collecting and reporting findings in a qualitative study, and it bears repeating that member checks are important to ensure validity for that very reason. Participants in any study deserve protection from misrepresentation. A next step is to

acknowledge and report disagreements between the participant and the researcher regarding findings resulting from interviews or observation. Research participants should reap some sort of positive benefit from participating; often interviewees report therapeutic or meaning construction as benefits to having been interviewed.

In this study, all possible efforts were made to ensure that the identity of research participants and the ensemble being studied remained anonymous. Therefore, the ensemble being studied was assigned the pseudonym the French Creek Community College Band, or FCCCB. Some risk was involved in participating due to the difficulty in maintaining confidentiality. For instance, the current band director was known amongst the group, and it was possible that members could ascertain the identity of the previous band director being interviewed. It was also likely that in a tight-knit group, such as the one being studied, word could spread as to who had agreed to be interviewed. This likelihood had been taken into consideration regarding the design of research questions, and the very purpose of this study. Also, due to the purpose of this study, it was unlikely that any illegal activities would arise and result in complicating the ethical responsibilities of the researcher. Prior to data collection this study was reviewed by both a thesis committee and the Institutional Review Board at the University of Michigan to ensure proper measures were being taken to conduct this study in an ethical and safe manner.

Observations

As explained earlier, using multiple tools for collecting data is called triangulation, which is one method of ensuring a certain measure of validity. Observations served a precise research purpose, were methodically planned for, recorded, and the data collected were analyzed, with care to consider validity and reliability (Merriam, 1998). When a participant also serves as an observer, it can pose several challenges for the study. There was a risk of the researcher taking

for granted standard procedures or environmental norms. For example, it was important for the researcher to describe the physical environment and any contexts or irregularities that existed. What kind of person was present at rehearsals and who was not, and were there any specific measures in place that regulate this? What was the sequence of events and were there any irregularities and why? What gestures and words are being used during rehearsals?

Participant observers can negatively impact the data they collect simply by being present, or introducing unfamiliar recording equipment into the environment. This may render some of the data collected atypical and skew results. In order to subvert this, the researcher explained to participants prior to observation as to why their ensemble was selected for study, and what the study hoped to accomplish (Appendix A). A video camera was placed in an inconspicuous place to minimize distraction during rehearsal.

Merriam (1998) draws on the work of Adler and Adler who distinguish the role of “participant as observer” from “observer as participant.” In the first description, the observer’s primary role was to participate in the group. In the participant as observer role, the authors warn that the researcher may never fully provide a rich characterization of the phenomenon being studied, and the confidentiality of the group may prove inadequate. The authors title this role “an active membership role” and further state researchers who use this method are “involved in the setting’s central activities, assuming responsibilities that advance the group, but without fully committing themselves to members’ values and goals” (p. 101). The second description, observer as participant, makes collecting data the primary goal of the observation session. In this “peripheral membership role,” the researcher has liberal access to participants and data; yet participants may not divulge as much information to the researcher. For the purpose of this study, the researcher decided to use an active membership role. While it is thought that a

researcher in this role may not be seen as “fully committing themselves to members’ values and goals” (Merriam, 1998, p. 101) the researcher has participated in the ensemble being studied for two seasons prior to collecting data, thus proving commitment to the values and goals of the group.

The researcher used a video camera to record visual and audio data for three 150-minute rehearsals on November 6, November 20, and December 4 of the year 2017. Again, prior to data collection, participants were given a preamble describing the study they were involved in, how long the data will be kept, what the study hoped to accomplish, and what are their rights as participants. Observation forms will be kept for November 6, 13, 20, 27, and December 4 of the year 2017. A copy of the blank observation form may be found in Appendix B. In these observation forms, the date, time, place, participants, and schedule of activities were accounted for. Additionally, pictures describing the rehearsal space were made. Field notes were occasionally taken to record significant participant comments, events or circumstances that may not be caught on tape, especially during rehearsals that are not recorded. Observer commentary was made on the field notes and marked “OC” to record the researcher’s thoughts at the time of data collection. A fieldwork journal was also kept to aid the researcher in reflecting on working hypotheses and any reactions of uncertainty or confusion.

Questionnaire

Froehlich and Frierson-Campbell (2013) recommend researchers keep questionnaires short, easily understood, and avoid negative connotations and words that may have negative or have double meanings. They also explain that data can best be gathered by presenting questions in logical groups, and within each group ordering questions from most general to most specific. This is called filtering. Essay questions can be used to capture answers in the responder’s own

words, and perhaps provide a more accurate perspective from each participant. The downside of essay questions is that participants rarely can provide thorough responses due to time restraints.

One of the first data collection points in this study was the anonymous questionnaire that was given to all members of the ensemble with the exception of students registered for the ensemble as a course and the researcher herself. The current director of the ensemble also took the questionnaire. The questionnaires were administered on November 6 after rehearsals. Before passing out questionnaires, the researcher explained to the participants why their ensemble was selected for the study, as well as their rights as research participants (see Appendix C).

Questionnaires were accepted before and after the next several rehearsals. The researcher also made herself available during breaks and after rehearsals concluded in order to answer any questions participants had. The questionnaire can be found in Appendix D.

Interviews

Interviewers are tasked with extracting answers from participants that accurately reflect the interviewees' worldview and then interpret the findings. As more than one participant was responding to questions, several different backgrounds, experiences, and perspectives emerged. This did not negatively affect reliability as it is possible for several worldviews to exist at once. Narrative accuracy required the researcher to recognize that research findings are subject to influence by the researcher's own beliefs and knowledge.

Although in-depth interviewing may cause respondents to relive painful memories, most interview volunteers seemed to enjoy talking about what musical knowledge, opinions, and experiences they have had over the years and how they came to gain them. Interviewers can help participants gain a better understanding of themselves which can be therapeutic for interview volunteers. Interviewees from the FCCCB were recruited as volunteers, with the exception of the

current and former directors. In order to ensure the interviewee was comfortable, the participant was given first pick for where they would like to be interviewed, and power settings, such as offices, were avoided. The interviewee was asked if they were comfortable being recorded, and informed how long the recorded data would be kept (no later than June, 2019). Interviewees were also informed of how they came to be selected and why their participation was important to the study. This study implemented formal interviews, and interview questions were determined ahead of time as well as presented to respondents before the interview took place. After each interview, a transcript was made of the session in order for the researcher to analyze and to provide the interviewee for them to verify or identify any miscommunication.

During the November 6 rehearsal, questionnaire participants who were also interested in being interviewed had the option to pick up an interview interest form, complete it, and return it to the researcher by the end of that same rehearsal. Interview interest forms were returned to the researcher at the next rehearsal on November 13; however, preference was given to volunteers who returned the form on November 6. The first portion of this form contained a preamble describing their rights as interview participants. The second portion of this form required them to fill out their name, occupation, retirement status, and phone number and email information. The interview interest form is found in Appendix E. The researcher required two interviewees with those who were currently employed. This group was called Group A. One member in Group A was employed in the music field, one member was employed outside of the field of music, and the last member was the current director of the ensemble. The next group consists of three interviewees who are currently retired and will be called Group B. One member in Group B was retired from the music field, one member was retired from a field other than music, and the last member was the previous (retired) director of the French Creek Community College Band.

No participants were informed of the criteria for Group A or Group B before filling out the interview interest form. However, if any of the criteria for the first two positions in Group A and Group B were not met, the interviewer would have looked for guidance from the current director in order to meet the criteria. For a chart illustrating the criteria for Group A and Group B, see Figure 1. The researcher began interviews no later than the week of November 13 and concluded the last interview during the week of December 4 at the latest. For a timeline of research activities, see Figure 2. Interview questions for the members of Group A and Group B (excluding the directors) may be found in Appendix F. Interview questions for the current director of the band may be found in Appendix G, and interview questions for the former director of the band may be found in Appendix H.

Figure 1

Interview Participant Descriptive Chart

	Music Field	Non-Music Field	
Group A	Member Participant 1	Member Participant 2	Not Retired
	Director Participant 1		
Group B	Member Participant 3	Member Participant 4	Currently Retired
	Director Participant 2		

Figure 2

Study Timeline

Monday Rehearsal Date	Data Collection Points
November 6, 2017	Video Recording Observation #1 Administer Questionnaire Collect Interview Interest Forms Complete Researcher Observation Form #1
November 13, 2017	Complete Researcher Observation Form #2
November 20, 2017	Video Recording Observation #2 Complete Researcher Observation Form #3
November 27, 2017	Complete Researcher Observation Form #4
December 4, 2017	Video Recording Observation #3 Complete Researcher Observation Form #5
Week of November 13 through December 4, 2017	Conduct Group A Interviews Conduct Group B Interviews

Interpreting Data

Making sense out of data, or data analysis, is the process by which the researcher organizes data into categories or themes. As data categories are examined more deeply and polished, they may begin to be connected by themes that will begin to emerge. It is important to link data from multiple data sources, consolidate correlations into manageable increments, and began to develop emerging themes. Categories and subcategories are often created with the constant comparative method of data analysis. This means that the data can be examined at the same time it is being collected, which requires the researcher to make decisions about what is pertinent. The researcher was advised to begin creating labels, or codes, at the very beginning of data collection. Codes can be constructed either *en vivo* (from the words of participants), assigned by the researcher, or assigned by outside sources.

As the researcher looked at the data, she took notes, made observations, and identified questions that the data posed. After completing the preliminary examination of the data, the

researcher examined the notes she made and placed ideas into categories. Codes were related to the purpose of the study, and to the research questions. Themes were placed within categories or subcategories. If one unit of data fit into two categories, more work was done to define the primary category.

Units of data are snips of information from various data sources that have been assigned to different categories. In order for something to be a data unit, it must be thought provoking and the unit must be as small as possible without losing heuristic value. Every response from a participant suggested a unit of data, and contained “complex interactive and communicative structures” (Froehlich & Frierson-Campbell, 2013, p. 262) that provided the researcher in-depth information about a participant’s worldview.

All collected data was kept in a codebook. All information was kept organized in a fashion that allowed it to be retrievable by date, code, participant, or data collection tool. The case study record was the document within the codebook that records the location of each item (Froehlich & Frierson-Campbell, 2013; Merriman, 1998).

Conclusion

The purpose of this study was to increase understanding regarding the context of sustained music making for members of the French Creek Community College Band. This was examined by exploring participant backgrounds, ensemble structures and procedures, individual and group music identity, and the unique benefits that result from maintaining band membership over several years. Research questions include:

1. How do the participants’ backgrounds relate to their continued interest in music making?
2. In what ways do the ensemble structures and procedures respond to the musical and social needs of its members?

3. In what ways do individual participants contribute to the ensemble milieu?
4. By continuing their membership with the ensemble, what unique benefits do participants report?

Using observations, questionnaires, and interviews, the researcher hoped this study would result in the development of theories that would illustrate the unique phenomenon of the FCCCB. By allowing participants to review interview transcripts, leaving a clear audit trail, and a detailed case study record, the researcher provided readers information from a reliable source. Above all else, the researcher treated all participants ethically and provided them a safe environment to relay valuable information and to express meanings associated with their identity as an individual and as a member of the FCCCB. Although the data collected from this descriptive case study resulted in a lush illustration of a distinct group amongst a subset of community music ensembles, it could add to the understanding of a growing topic of interest for researchers.

In the next chapter the research participants and setting will be illustrated in detail. Participants included retired music teacher Leonard, professional musician Katherine, retired engineer James and teacher John. Also included are FCCC Band directors Clive (retired) and George (current). Additionally, findings pertaining to the structure and procedures of the FCCCB ensemble will be analyzed in the next chapter. In order to make the analysis of findings more digestible for readers, findings related to the ensemble milieu and participant benefits will be described in Chapter Five.

Chapter 4: Findings Concerning Participant Backgrounds and Band Structures

The purpose of this study was to increase understanding regarding the context of sustained music making for members of the French Creek Community College Band. In this chapter I will describe findings that answer the first research question: How do the participants' backgrounds relate to their continued interest in music making? Also, findings are described for the second research question: In what ways do the ensemble structures and procedures respond to the musical and social needs of its members?

The following vignette gives a glimpse into my experience as an ensemble member arriving on the FCCCB campus and preparing for a rehearsal. It also will give a prelude to different participant to be introduced in this chapter.

George always said once you walk through the doors of the rehearsal hall you leave all your problems behind. Once my high school band director, he used to have need to remind us of this on occasion once petty dramas caused our concert band to feel tense. Now, as a member of the adult community band he directs, we rarely need reminders of this. It is one of the unstated rules that all ensemble members abide by. I join the crowd of musicians walking from the parking lot to the French Creek Community College's Performing Arts Center. Looking up at the building I remember the debate it's patrons always back and forth about. Is it supposed to be in the shape of a grand piano's lid as the curve of the atrium's windows imply? Or could the circular windows above the atrium be suggesting the tuning pegs of a guitar? There is no single correct answer, but I like to think of the building as illustrating the rhythm section of a jazz band. Piano, guitar, and a drum symbolized by a circular board room off the atrium of the building.

Exchanging pleasantries with another ensemble member, we pass in front of commemorative plaques thanking donors for contributions used to construct the building. In the atrium there are newspaper articles celebrating the new addition to the college hanging in mahogany picture frames, colorful sculptures

and cozy chairs. We turn to enter a hallway that passes several classrooms and wind towards the back of the building to where the rehearsal hall rests. My companion is still dressed in professional clothes from her work, and in contrast I made time to run home and change into jeans and a sweater beforehand. Dress doesn't matter, come as you are and arrive when you can. Outside the rehearsal hall we line the hallway with our instrument cases and jackets.

As I assemble my saxophone in the hallway I hear flashes of my peers warming up as the rehearsal hall's door opens and closes. Shards of technical licks, long tones and bursts of laughter blend together. I bring my instrument, pencil, music folder and purse with me to my seat in the setup and greet the other members of my section. Looking to the list on the dry-erase board, I arrange my music in the rehearsal order specified and look around the room as I play my scales. I see music teachers, college students, stay-at-home moms, social workers, nurses and accountants, all at different stages in their life. Percussionists are moving equipment, arranging their mallets and various auxiliary instruments, laughing and practicing licks on the marimba and vibraphone.

James smiles and rises from his chair and says hello to me as he leaves the section to briefly talk to a friend. John dutifully woodsheds a section of music on his instrument. Katherine takes a break from warming up to smile, leans forward and welcomes a member of her section. Leonard raises his instrument above his head and scoots by in front of me while exchanging a joke and laughs. It's 7:03 and I see a group of musicians leave George's office and he follows them out to stand by his podium and chat with some women in the flute section. As usual, he's wearing dress pants and a button-down shirt with pens in his shirt pocket and he adjusts his black glasses. At 7:05 he steps onto the podium and takes a seat on his stool to start rehearsal. "Welcome everyone. Chorale seven."

Analyzing Findings

Data in this study were collected using interviews, questionnaires, and observations. Transcripts from interviews and segments of rehearsal recordings as well as notes taken from observation forms were printed and sorted into different categories. Each category was assigned a different colored cardboard paper and text was glued to the category color to which it applied. Themes began to develop within each category, and were each designated a different colored highlight. Each finding was then given a code according to its category and theme, and also given a number to distinguish it from similar data units. In the current study, band members' experiences and directors' experiences were explored in order to describe their backgrounds and their continued interest in music making. Ensemble structures and procedures were described using the categories of French Creek Community College audition process, chair assignments, music library organization, selecting repertoire, accommodations for making music, and encouraging unity amongst FCCCB membership. Participant contributions to the ensemble's milieu were described with rehearsal atmosphere, interactions between players, and director contributions to the milieu. Lastly, I chose quotes from the participants to describe the following categories: "we've got a good leader" (ways in which members benefit from George's leadership), "nice people" (benefits attained by socializing with each other), and "we generally play good music. There's gonna be something on almost every program that is going to challenge you" (ways in which members benefit from challenging themselves), and "pride in our community band" (benefits related to pride resulting from participating in the ensemble).

An example of a data unit belonging to the category of socialization (red cardboard paper), the theme of networking (blue highlighter), and being the third of its kind may be labeled RB.3. Next, these units were entered into a document within my codebook in an order that helped describe findings. Questionnaire findings were also analyzed using a document placed

within my codebook. Pie graphs were made to represent data and visually show trends, and later the data were translated into tables which demonstrated trends in comparing data. My codebook was located in a file on my desktop.

Despite this study being qualitative in nature, valuable descriptive data collected from questionnaire forms is described via text, figures and tables. This data is necessary to communicate fully the backgrounds and experiences of all ensemble members, how the structure of the ensemble affects its members and to what extent, how members contribute to the ensemble milieu, and benefits which certain percentages of members report.

Influence of Participant Backgrounds and Experiences on Their Continued Interest in Music Making

In this section I explore how participants' backgrounds shaped how they chose to participate in music making and what options were open to them to continue making music.

Introduction to Questionnaire Participants

At the time of this study, 60% of adult volunteer members of the FCCCB returned their questionnaires. For the purposes of this study I will refer to participants submitting questionnaires as questionnaire participants, and members selected to be interviewed interview participants. Twelve percent of ensemble members were students enrolled in the ensemble for credit and therefore outside study limitations. The FCCCB had nearly equal participation from men and women. Forty-nine percent of respondents were men and 51% were women. All members were Caucasians of diverse ages, ranging from younger than 25 to older than 76 years of age.

The largest age group represented was 51 to 55 years of age at 19%. At the time of this study 47% of members belonged to the baby boomer generation (ranging between 56 and 74

years of age). Four percent of participants were 36-40 years old, 46-50 years old, and 71-75 years old. Six percent of participants were 25 years old or less, 31-35 years old, 41-45 years old, and 66-70 years old. Eight percent of participants were 26-30 years old and 10% were 56-60 years old and 76 or older. Seventeen percent of participants were 61-65 years old and 19% were between 51 and 55 years old.

During her interview Katherine said:

[T]he thing I like best about the band is it is ages 18 through people in their 80s and every age in-between and it's a mix of quote-unquote professional musicians and hobbyists. I love that about it, actually.

An interesting finding, overall, has been the melding of different age groups and professions in this ensemble. The ages of questionnaire participants were spread from less than 25 years to over 76 years old (see Table 1). In the FCCCB most members interacted with people of vast age groups, with the exception of younger college students who tended to keep to their own social circle.

Table 1*Questionnaire Participant Ages*

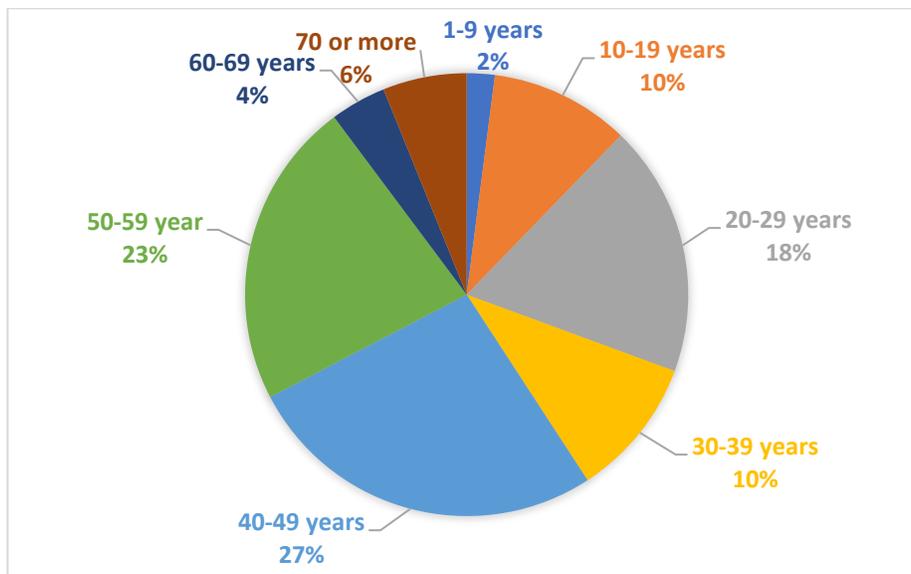
Age	Percentage
25 or less	6%
26-30	8%
31-35	6%
36-40	4%
41-45	6%
46-50	4%
51-55	19%
56-60	10%
61-65	17%
66-70	6%
71-75	4%
76 or more	10%

Sixty-five percent of questionnaire participants were married, and 61% were living in a home with no children. Sixty-nine percent of participants were employed full-time at the time of this study. Fifty-seven percent of participants lived within a 20-minute drive of the college campus; however, it should be noted that 12% of members would drive 41-60 minutes one-way to rehearsals and concerts.

There are many examples of FCCCB members who joined the ensemble so they could play a specific instrument. Sixty percent of questionnaire respondents reported playing musical instruments for 40 years or longer. Ten percent of participants reported making music between 30 and 39 years, while 18% have spent between 20 and 29 years playing an instrument. Ten percent have played music instruments between 10 and 19 years, while only two percent report playing instruments between one and nine years (see Figure 3).

When analyzing this data, findings from questionnaire participants who were experienced in a field of music and not were compared. Overall, findings show that the percentage of musicians by profession increased until it peaked at 45% with 50-59 years of participation before decreasing. However, none of this population report having made music on instruments between one to nine years, 30 to 39 years, and 60 to 69 years. Only nine percent report having made music on instruments for 70 or more years (see Table 2).

Musician hobbyists increased until their percentages peaked at 31% with 40-49 years of participation before decreasing. Three percent of this population had one through nine years of experience making music on instruments. Five percent made music between 60 and 69 years, and another five percent had been making music on instruments for 70 or more years. Eleven percent made music on instruments between 10 and 19 years and 13% made music on instruments between 30 and 39 years. Sixteen percent of this population made music between 20 and 29 years, and another 16% made music on instruments between 50 and 59 years. Thirty-one percent of this population made music on instruments between 40 and 49 years (see Table 2).

Figure 3*Length of Experience Making Music on Instruments***Table 2***Length of Experience Making Music on Instruments-Comparison by Profession*

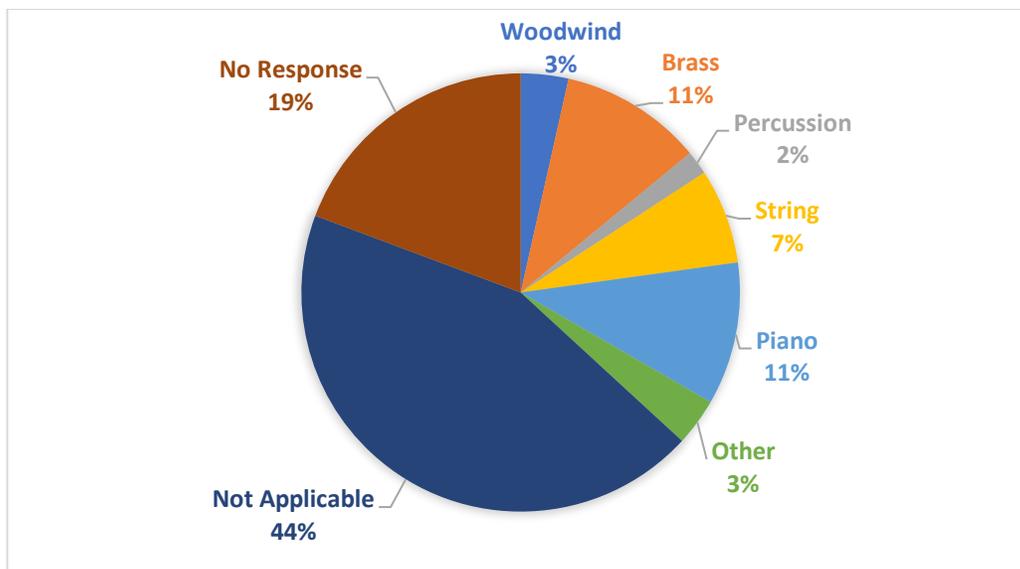
Year	Musicians by Profession	Musician Hobbyists
1-9	0%	3%
10-19	9%	11%
20-29	27%	16%
30-39	0%	13%
40-49	9%	31%
50-59	45%	16%
60-69	0%	5%
70+	9%	5%
Total	100%	100%

Some members weren't fussy about what instrument they played, so long as they got to make music. When asked if they had ever played an instrument different than what they played in the FCCCB, three percent responded that they could also play a woodwind instrument, 11%

said they could also play a brass instrument, two percent responded they could also play a percussion instrument, seven percent responded they could also play a string instrument, and 11% responded they could also play a piano (see Figure 4).

Figure 4

Experiences with Secondary Instruments



This data was also sorted into musicians by profession and musician hobbyists to see how versatile each group was. Findings showed that 43% of musicians by profession marked that they did not play a secondary instrument. I was surprised that the number was not higher, but musicians by profession may have had a lack of interest and time to keep skills on secondary instruments at a proficient level. Comparatively, 69% of musician hobbyists reported proficiency on a secondary instrument. For both participant groups it was next most common to be proficient on one secondary instrument.

Twenty-nine percent of musicians by profession reported being proficient on one secondary instrument, while 22% of musician hobbyists reported the same. Fourteen percent of musicians by profession were proficient on two secondary instruments, compared to nine percent

of musician hobbyists being proficient on two secondary instruments. A further 14% of musicians by profession reported being proficient on four secondary instruments (see Table 3). Several participants shared that secondary instruments included piano, percussion, brass, string and woodwind instruments.

Table 3

Number of Secondary Instruments-Comparison by Profession

Number of Secondary Instruments	Musicians by Profession	Musician Hobbyists
0	43%	69%
1	29%	22%
2	14%	9%
3	0%	0%
4	14%	0%
Total	100%	100%

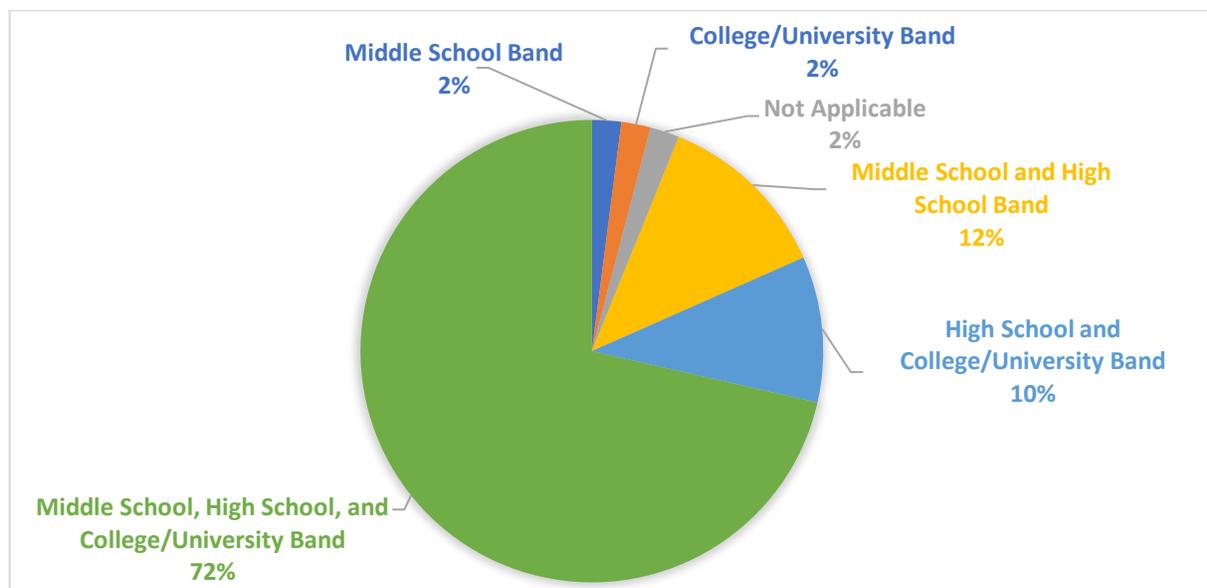
Interview participants shed light on several scenarios. Both Katherine and James began their music studies in their beginning band classes and continued to participate in band classes through college. John began his music studies with an orchestra, but then one year later joined band. Although the time he lost studying his clarinet was simply a year, he surely had to have worked harder his first year of band than other clarinetists who were in their second year of playing their instrument in order to match and then maintain their skill level.

Leonard began band after the hindrance of his family's move. After missing beginning band class, Leonard asked his band teacher to allow him to play in the band after having missed out on two years of classes. Before approving, his band teacher had him match pitch with a piano and then allowed him to join, provided he play an instrument that would help with the ensemble's balance of instrumentation. Leonard's position was similar to John's, although

magnified. Leonard found himself missing two years of formal band schooling. One of Leonard's most vivid memories of band class was after a second move. He found himself in a new school with new peers, being asked to sit and play with the eighth-grade band. He was nervous and hesitant, however was encouraged by his new band teacher.

My first day of eighth grade band, we moved. I was trying to explain to the teacher how I couldn't just sit in band, you know? . . . And he said 'get out there, you'll be fine.' And I said 'no, no, you don't understand.' He said, 'just sit right there next to that young man there.'

While interpreting data from the questionnaire, I found almost 75% of questionnaire respondents reported beginning their band experience in middle school, and continuing band studies through college and/or university. Twelve percent of participants participated in school music ensembles during middle school and high school, and did not continue playing in a school ensemble during college. Ten percent of participants played in band during high school and college and/or university. Two percent of respondents only participated in college or university band programs, and another two percent report only participating in middle school band. It should be noted that none of this study's participants reported beginning in high school and not continuing (see Figure 5).

Figure 5*Questionnaire Participant School Ensemble Experiences*

The typical FCCCB member had been playing musical instruments between 40 and 49 years, and six percent of respondents have been playing instruments for 70 years or more. All but 10% of respondents reported playing on the same instrument they had previous experiences on from a school ensemble, and the majority of members had learned how to play only one instrument. Almost three quarters of ensemble members reported participating in band during middle school, high school and college/university.

Forty percent of participants who were retired at the time of this study participated in school ensembles during middle school, high school, and college or university. Interestingly, 85% of participants working full-time had the same experiences. Twenty-six percent of retired participants participated in music ensembles during their high school and college or university experience, compared to three percent of their working peers. Retired participants who played in music ensembles during middle and high school amounted to 13% of their category, while 12% of working participants followed the same route. Seven percent of retired participants only

played in a school ensemble during middle school, seven percent of the same group only made music in their college or university ensemble, and lastly, seven percent of retired participants did not play in any school ensembles. This shows a dramatic difference in entry points for anything past middle school when comparing retired subjects to working subjects. This could be due to entry points either being less available, less desirable, or possibly less necessary (see Table 4).

Table 4

School Ensemble Participation-Comparison of Retired and Full-Time

Level of Music Ensemble	Retired Participants	Full-Time Participants
Middle School	7%	0%
College/University	7%	0%
Middle School and High School	13%	12%
Middle School, High School, and College/University	40%	85%
High School and College/University	26%	3%
Not Applicable	7%	0%
Total	100%	100%

The majority of members remarked that there had been challenges that threatened their continuing membership with the community band, while 37% marked nothing had ever become challenging to their membership. Thirty-eight of the ensemble's population did not participate in any ensembles other than the FCCCB, 40% participated in one or two outside groups, 12% participated in three or four outside groups, and 10% participated in five or more outside groups at the time of this study.

FCCCB members choosing to play in groups outside of the ensemble had even more interesting findings after comparing musicians by profession and musician hobbyists. Forty-seven percent of musician hobbyists didn't play in any groups outside of the FCCCB, whereas only 9% of musicians by profession didn't. Of music hobbyists, 39% played in one or two other ensembles, compared to 46% of musicians by profession. Eleven percent of musician hobbyists participated in three or four ensembles outside of the FCCCB, compared to 18% of musicians by profession. Three percent of music hobbyists participated in five or more ensembles outside of the FCCCB, whereas 27% of musicians by profession participated in five or more ensembles (see Table 5).

Table 5

Ensemble Participation Outside of FCCCB-Comparison of Retired and Full-Time

Number of Ensembles Participants Play in Outside of FCCCB	Musicians by Profession	Musician Hobbyists
None	9%	47%
1 or 2	46%	39%
3 or 4	18%	11%
5+	27%	3%
Total	100%	100%

Sixty-nine percent of participants were employed full-time while the study was being conducted, while the remaining 31% were retired. Twenty-five percent of participants were either retired from or employed in a field of music, while 75% were not. Leonard expressed his fondness for the group of people that played in the ensemble. "I like the way he allows people to play in the band and I like the mix of who they are, who we are Different ages, different skill levels." This allowed members to grow and learn in a place where they were welcome to

make mistakes as they either learned and developed new skills or as one member who took a 30-year break from playing said, let “old skills return.”

In the questionnaire, participants were asked what was most important for prospective members to know before joining. Forty-nine responses addressed matters -such as “quality of the band quality [sic.] of the director” which fit into the category of “description of group.” Twenty-six percent of responses fit into the category of “encouragement”. An example of a comment that belonged in this group was, “It’s fun.” Responses such as “they should have their playing chops up to date” made up 15% of comments, describing the rigor of the group. The smallest percent of responses stressed the importance of attending rehearsals. Ten percent of answers, like “[b]eing committed to being at every rehearsal” fit into this category. Some personal comments say “[d]on’t forget to bring your instrument” and “best 2.5 hours every week” (See Table 6).

Table 6

Most Important for Prospective Members to Know

Topics	Questionnaire Participants
Description of Group	49%
Encouragement	26%
Description of Rigor	15%
Importance of Attendance	10%
Total	100%

Introduction to Interview Participants

Six ensemble members were interviewed in order to provide viewpoints from diverse perspectives. In order to accommodate this, I arranged to interview two members who were retired from their chosen careers (one of a musical nature and one not) and two members who

were working full-time (one of a musical nature and one not). I saw these diverse perspectives as important because I could ascertain how the structures within the FCCCB were perceived by those with more or less life experience, as well as those with more or less formal training in the process of making music. Also, I could evaluate the inherent worth of these structures from a variety of diverse viewpoints that could be expected to be present in the ensemble. I decided to also interview one current director of the ensemble and one former director of the ensemble to learn about the context and purpose of these structures.

Katherine, the Clarinetist. Piano accompanist, teacher and performer, Katherine was employed as a musician and working full-time. She was in her 50s and, along with her spouse, and had two children attending college at the time of her interview. She gave piano lessons out of her home studio and had experience accompanying students and different ensembles. During the day, she also taught at the French Creek Community College. Music was always a part of her life and when she was in first grade, she decided to follow the lead of her older sisters and learn how to play piano. In the fourth grade she decided to add clarinet to her portfolio. Katherine's favorite thing to do as a high school clarinetist to rehearse in orchestra. "That was probably one of my most prominent things- is playing clarinet in an orchestra of select students." Katherine was a great example of self-directed learning, continuing on to earn an undergraduate degree in music performance, an undergraduate degree in music education, and a graduate degree in music education.

When she started her family, Katherine chose to leave her job as an elementary music teacher to raise her children, but returned to playing clarinet and piano when her youngest started Kindergarten. Her children always enjoyed keeping up with her performances, regularly attending FCCCB concerts. Katherine was a passionate music-maker, describing her personal

life and work life as a musician as “melled together.” She said “I’m the same person in my personal life as I am in my band life I love what I do so it feels like it’s a part of who I am.” When Katherine was asked how she would label her profession, she replied “Musician. Includes teaching and performing. But if I had to say, I would say musician.”

John, the Bass Clarinetist. John chose to teach engineering for a career. While he would spend his days teaching at the French Creek Community College, his life’s work was caring for his family and preparing his four children for their future. Detail oriented, and very precise, John and his musician wife chose to homeschool their children and were finishing up their youngest daughter’s education at the time of this study. They had been very intentional about incorporating music into theirs and their children’s daily life.

John’s experience with music began in the third grade when he chose to play cello, and later switched to clarinet. He continued playing clarinet through middle school, high school, and college, always competing to sit first chair in his section. During his experiences in school, he learned to play tenor saxophone, most instruments in the clarinet family and many other auxiliary band instruments. Later in life while raising his children and playing in church groups, he learned to play tuba and bass guitar, among other instruments. At the time of this study, he and his family were actively playing in drum and fife musters throughout the region, playing historical folk music on tours, and playing together in the FCCCB. When asked which group he enjoyed best, he had a very hard time making up his mind. He concluded that the orchestra he met his wife through was a special group to both of them. At the end of the interview, John decided “[T]here’s different reasons to enjoy ensembles It’s fun that you can play music with your whole family, too. A lot [of fun].”

Leonard, the French Hornist. Leonard was a retired public-school band teacher. He was a skilled musician, and very personable and full of witty jokes. He belonged to the French horn section, which clearly enjoyed a strong sense of camaraderie. As a child Leonard took piano lessons from his mother, but at that time he didn't study it seriously. In the seventh grade he chose to approach the middle school band teacher about learning to play a wind instrument and was fortunate enough to be able to join at that time. During high school he decided to learn trumpet as well, and continued on to pursue a degree in music education.

After marrying another professional musician, Leonard began a family and raised one boy and one girl. Once their first child began school, he decided to take a break from the FCCCB to help share family responsibilities with his wife. His wife was a stay-at-home mother, but would also substitute teach and play in professional ensembles. Once his youngest child was 15 years old, he decided to return to playing with the FCCCB. After a long, successful career as a high school band director, Leonard decided to retire and enjoy his senior years on his own terms, but he still committed to making time to make music. "That's my biggest thing, you know, is playing some shows, but even when I dropped out of the community band, I still kept practicing, still played a couple shows every year."

James, the Tenor Saxophonist. James was a retired engineer for Ford Automotive Co., although he also studied music education in college for two years before enlisting in the army and marrying his wife. At the time of this study, he lived with his wife and took care of her while she was treated for breast cancer. He and his wife occasionally would enjoy trips across the country to visit their children and grandchildren and were considering moving closer to them. While his wife was considering leaving her barbershop quartet, he has searched out and found a community band he could join if their plans to move do come to fruition.

In preparation for his first day of beginning band, James and his father searched in the local newspapers for a saxophone he could learn to play. After acquiring a tenor saxophone, James spent his entire life playing the instrument he loved. He spoke fondly of his high school band director, and his favorite memories were of the high school marching band in which he participated. James even was selected to be his marching band's drum major from 1968-1970. He said eventually he made the decision to leave college and his tenor saxophone behind because he was concerned with being able to marry and provide for his wife. He began work with Ford Automotive Co., fulfilled two years of service with the army, and then returned to a guaranteed job with Ford. After 32 years of time away from his tenor saxophone, James picked it back up when his friend from church, George, learned he could play and asked him to help him with his ensemble instrumentation.

Clive, Former FCCCB Director. Clive was retired from a long and successful career as a high school band director. Before retiring he was selected to supervise George's student teaching, and they have maintained a close relationship ever since. As mentioned previously, Clive had experience directing the FCCCB for 11 years before taking a position with his state band and orchestra association. He additionally ran a brass studio "on a retired basis," and had experience as a clinician and as a teacher of conducting at the collegiate level. Clive still enjoyed playing trumpet in ensembles of his choosing and has previously played in the trumpet section of the FCCCB.

Clive embraced his life as a retiree and would only play with an ensemble after establishing he can commit to the schedule, that he agreed with the mission of the ensemble, and that he could get along well with other ensemble members. Clive was remembered for being a disciplined director and a stickler for details, sometimes having the ensemble play several

different arrangements of songs before committing to one. He was a passionate musician and enjoyed building relationships with people through music making. “I think each time that you are able to complete a piece of music and all you had to do was look at each other, and no one said anything, all those were cherished moments.”

George, Current FCCCB Director. George was born and raised in French Creek. He played clarinet through high school and later earned an undergraduate and master’s degree in music education. He student taught with Clive, who will be introduced next, and got a position teaching band in one of his hometown’s middle and high schools. Soon George was involved in performing and directing musicals at a well-known historical opera house among other venues. Finally, he was selected to direct the French Creek Community College Band. At the time he was hired, the college band membership numbers were dwindling and George is credited with attracting talented local musicians to the ensemble and improving the band’s situation.

George is a man who liked to keep busy, so much so that it effected his personal life negatively in the past. Once becoming director of the FCCCB, George and his second wife began a family. Although his wife was a public-school orchestra director and had first-hand understanding of the obligations of a musician, after raising three children on her own for several years, she finally asked George to share in the responsibility. He decided to take a break from directing the FCCCB and selected Clive, a well-respected music educator in the area, to step in while he took a break. George also ran and was elected president of his state band and orchestra association. Eleven years later it was Clive’s turn to take a time-consuming position with the same state band and orchestra association, handing the directorship of the FCCCB back to George.

George had experience working as a band, orchestra and instrumental clinician. He has also taught conducting and different levels of recording engineering at several universities. He had recent experience performing in a menagerie of different ensembles, managing his own recording engineering studio, directing a 19th century brass band and touring the world as a professional musician.

Band Member Experiences

In order to understand the life experiences that motivated membership at the time of this study, music education background, family influence, and school ensemble entry points were examined.

Music Education Influence. In my study of the FCCCB I found a large variance in the extent of members' education in music. And out of the entire ensemble, only one participant reported not having played a musical instrument in school ensembles and finding music making experiences elsewhere. Although all interviewees had experience making music in a school setting, Leonard and Katherine started playing piano outside of school. All participants had experience making music from the start of middle school (with the exception of Leonard who began half-way through middle school) all the way through their time in college. Nearly a quarter of questionnaire respondents shared a similar educational experience. Twelve percent of respondents participated in their school's music program during middle and high school while 10% participated during their time in high school and college. Two percent also share that they only played an instrument in middle school, which is encouraging, considering they have decided to come back to playing after a break.

Ninety percent of questionnaire respondents were playing the same instrument in the FCCCB as they had in their school ensemble. Forty-nine percent of band members primarily

played in the woodwind section, 43% primarily played in the brass section, and six percent primarily played in the string or percussion section. In addition to playing their primary instrument, 56% of respondents report playing at least one secondary instrument outside of the FCCCB, of which nearly half played a woodwind instrument. All interview participants, with the exception of James, played several instruments. Clive, George, Leonard and Katherine learned many additional instruments from their training as music teachers. John learned how to play different instruments “for fun” during college, and during different life experiences related to his children’s music interests.

Family Influence. Growing up, Katherine, Leonard, John and James all began making music after at least one older sibling. Leonard first learned how to play piano from his mother, and although his father wasn’t musical, John’s mother sang and played violin. Although 65% of questionnaire participants were married, they still made time to rehearse. Many interviewees brought up their spouses as part of their musical lives, however others chose to keep their spouses separate. When beginning his work with the FCCCB, George was married to a woman not familiar with the field of music. Despite only being paid to work one night a week, he would work at the community college four or five days a week. He also mentioned the hours of the print shop, “if that means running out there to pick up fliers to give you guys on Monday night, if that’s when I can get fliers from the college, then that’s when I go and get fliers.” He contributed his divorce from his first wife to this lack of understanding. “If you really don’t understand music making you don’t understand . . . I can’t bring you up to speed.” His current marriage to another music teacher has stood the test of time, producing three children and two grandchildren.

Katherine’s family was very interested and supportive of her endeavors as a musician. “Oh, they think it’s very cool . . . my son went to every single concert from age six all the way-

he's 18 now. My daughter went to every single concert except for one she missed when she was very sick. And she's missed a few since she's went off to college but she still tries to get back when she can." Leonard described a time when he needed to take some time away from the FCCCB to help raise his children. He spent about 11 years away until his children were about 15 years old. Despite his wife being a stay at home mom who occasionally substitute taught, he still felt a need to support his family by being with them.

John's relationship with his family was very important to him, and music was very strongly embedded into his family life. Every ensemble he played in had a family-centric meaning. Despite playing in the FCCCB and other ensembles with several family members, John said he never spoke with them about anything from rehearsals. Both Leonard and James spoke with their musician spouses about music. While discussing the structure of the FCCCB structure, Leonard contrasted it to a gig that his wife was currently rehearsing for. They did spend time discussing, venting, and relating with one another on the topic of music. While James was at band rehearsal, his wife was rehearsing with her barbershop group. After practicing with their ensembles, they would talk about what happened during their day and during music rehearsals. James' wife also played clarinet and George would frequently try to convince her to join the FCCCB on clarinet; however, she was intimidated by some of the repertoire the band played. Her and James would frequently tease one another, "you know, every time she complains I show her El Salon and say 'here! You guys sing this! You guys have nothing to complain about!'"

James found it easy to come to rehearsal, since at the time of this rehearsal both himself and his wife were retired and their children were out of the house. He has continued to come to rehearsals and concerts regardless of the time spent caring for his wife, who was receiving

treatment for cancer. James says he has begun bringing his sister to concerts since her husband passed away.

Band Director Experiences

George and Clive's music experiences are described in order to show how their backgrounds played into their continuation of making music as performers and directors.

Clive. Clive also has a formidable amount of experience in the field of music. His extensive service to music ranges from education to performance, from teaching at the middle school level to the collegiate, from band to orchestra, and also teaching conducting. Clive has acquired experience playing professional music gigs primarily on trumpet and teaching a variety of brass instruments to his private studio lesson students. Although Clive didn't have any ensemble members describing his leadership attributes, he did spend some time reflecting during his interview.

When asked about the atmosphere of rehearsals under his direction, he responded concisely with "fun to intense." He describes himself as being an intense director and expecting the best of each musician at all times. Despite such stern discipline, Clive says there were moments of "absolute relaxed atmosphere." "I expect the best out of you that you are capable of doing, and if you get it wrong or I get it wrong it's no big deal. You just try to get it right." Clive expected responsibility from the members of the ensemble. "[T]o say that I would bend over backwards to make arrangements for somebody, I guess I didn't."

"I like to be very flexible, but I like everyone in that ensemble to know exactly when it goes to tilt we're ready." As he directed the FCCCB for 11 years, he was proud that he was able to communicate musically with eyes and gestures rather than words. In addition to reflecting on

his strong points, Clive reflected on what he considered a weak point. “One of my faults as a conductor is that I could so easily embarrass someone and I really try not to do that.”

George. George began his music leadership experience in college, serving as a member of the band staff under the direction of an iconic college band director in the region. It was this experience that helped to develop a holistic approach to directing bands. Before retiring from teaching, George spent 29 years teaching middle and high school band classes. Additionally, he taught conducting and recording engineering at a collegiate level. At the time of this study George had been directing the FCCCB for 18 years and had been performing professionally for close to 30 years. He also was touring the world professionally while playing clarinet, and is known to play jazz or big band music on various saxophones.

French Creek Community College Band Structures and Procedures

Research question two asks: In what ways do the ensemble structures and procedures respond to the musical and social needs of its members? This section will describe the structures involved in the operation of the FCCCB, such as times and durations involving the members of the ensembles and procedures by which ensemble members abide.

Ensemble’s Relationship with Sponsor College

The French Creek Community College Band conducted rehearsals and concerts at the sponsoring community college. Money was generated from an annual allowance of \$1,000 granted by the French Creek Community College, from donations given by audience members at concerts and donations given by ensemble members at rehearsals. The band director, George, also donated his and his ensemble members’ time to perform at the college’s annual graduation ceremony. During each concert a tip speech is given rather than requiring audience members to pay for tickets. The FCCCB performs regular concerts as well as one performance during the

college's graduation ceremony in the Spring. Clive described a time that the ensemble played for the American School and Band Directors Association National Convention.

In the French Creek Community College Band, members in wind sections most often used their personal instruments during rehearsals and concerts; however, the community college did own particular instruments for members to use. FCCCB instruments were purchased with funds either budgeted to the ensemble or bestowed on the ensemble through community college grants applied for by the community band director. Currently members who needed to borrow instruments such as French horns, tubas, oboes, English horns, bassoons, and tenor or bari saxophones were not charged to loan an instrument from the college as long as they submit a signed contract. Clive says "I think you have to do that if you're gonna have a quality ensemble. Because you might have a quality player, but they've never been able to afford the best instrument, or a better line instrument." However, maintaining instrument quality was putting pressure on the current director, George, to consider a small rental fee per semester in order to pay for instrument upkeep.

Rehearsal Hall

The rehearsal space was towards the back of the Performing Arts Center building on the main campus of the French Creek Community College campus. Within the rehearsal hall was an office for the choir and band director that also housed the college's music library. Additionally, there was also a room with lockers used to store the college's inventory of instruments. The front of the room had a dry-erase board under a short, maroon velvet drape spanning its length. At one end of the room was a cabinet for music folder storage and at the other end a cabinet for audio/visual equipment. There were also two speakers at either end of the room above doors exiting to the main hallway. Music stands and chairs were wracked and stacked along the back

wall when not in use. The walls were white cinder blocks and had framed news articles pertaining to the college's music program and light blue acoustic sound panels that adorned the ceiling. One of the two grand pianos in the Performing Arts Center was kept in the rehearsal hall.

Auditorium

The FCCC auditorium was shaped like a rectangle, rather than a shell. Audience members could enter the auditorium from two separate hallways on either end of the atrium's concession stand. They could also enter the auditorium using a set of stairs in the atrium that gave access to the top of the auditorium by the control booth, and an elevator could be used to access the top of the auditorium. Patrons coming through either of the two main doors would enter at stage level, next to two stage wings reaching out towards the house and straddled a recessed orchestra. A row of chairs for handicap patrons was set in front of the railing of the parterre. Alongside the two main entrances stairs stretched up on either side of rows of continental seating. Behind the continental seating and in the center of the auditorium sat the control booth, with standing room on either side that provided access to two parallel balconies. Each balcony looked over the auditorium and was furnished with tall cocktail tables and tall chairs. The auditorium could accommodate 600 guests.

Above the stage and house were several catwalks. The 48-foot wide polished wood stage was framed by a full-stage acoustic sound shell and was home to a second grand piano. Behind the shell to stage right was an entrance to the hallway that gave performers access to the rehearsal hall. Behind the shell to stage left was a large storage area with a loading dock for large equipment. Additionally, there was an entrance for performers to the Performing Arts Center's green room, make-up rooms and restrooms. Performers could also access the rehearsal hall from backstage stage left.

Band Rehearsals

Members of the ensemble rehearse once a week, under the condition that it's sponsoring college is in session on that day. Rehearsals are scheduled on Mondays, beginning at 7:05 p.m. and ending at 9:25 p.m. The only break from this pattern were dress rehearsals occurring Sundays, which college students were highly recommended to attend. Although George encourages all members to attend, he would not send away members not able to make rehearsals due to work engagements. Also, dress rehearsals were scheduled around George's schedule as a performing musician, so times would vary.

Encouraging Unity Amongst FCCCB Membership

This section is organized around three areas to describe structures George designed in order to develop camaraderie amongst the ensemble: post-rehearsal dinner, repertoire suggestions, and sharing sorrow.

Post-Rehearsal Dinner. One element which George purposefully designed was a chance for ensemble members to socialize and air out any concerns. After each rehearsal George invites FCCCB members out to dinner at a local bar. The questionnaire showed that only six percent regularly attended at the time of this study, 47% would sometimes attend, while 37% never would attend. George saw a chance for receiving feedback from members during dinner as important because it would help the band perform successfully, and it also built rapport between him and ensemble members.

To determine who was more likely to attend the after-rehearsal dinner, participants were first compared as retired or working full-time. Only 7% of working participants always attended the dinner, compared to 8% of retired participants. However, more retired participants sometimes attended dinner than their working peers. Sixty-one percent of retired participants sometimes

attended dinner, compared to 48% of working participants. Thirty-one percent of retired participants report never attending dinner, and 45% of full-time working participants report never attending (see Table 7).

Table 7

After-Rehearsal Dinner Participation-Comparison of Retired and Full-Time

Attendance at Dinner	Full-Time Working	
	Retired Participants	Participants
Always	8%	7%
Sometimes	61%	48%
Never	31%	45%
Total	100%	100%

Musicians by profession and musician hobbyists were also compared to see who was more likely to attend after-rehearsal dinners. No musicians by profession marked they would always attend dinner, compared to nine percent of musician hobbyists. Forty-five percent of musicians by profession sometimes attend dinner, compared to 55% of musician hobbyists. Fifty-five percent of musicians by profession report never attending dinner, compared to 36% of musician hobbyists (see Table 8). By looking at Table 7 and 8 it seems that members who are retired and musician hobbyists are more likely to attend after-rehearsal dinners.

Table 8*After-Rehearsal Dinner Participation-Comparison by Profession*

Musicians by		
Attendance at Dinner	Profession	Musician Hobbyists
Always	0%	9%
Sometimes	45%	55%
Never	55%	36%
Total	100%	100%

George first learned the importance of socialization during his time in college as a band officer. The band director at his college also directed a local community band and George and several other officers would come along, play and learn as much as possible about the mechanisms of running a rehearsal. He says his director always invited members of the community band to a restaurant after rehearsals in order to build camaraderie. When he became director of the FCCCB one of the things George changed was to invite the band members to eat at a local bar after rehearsals. George added that occasionally members couldn't attend dinner after rehearsals and would ask their peers to bring up certain topics or opinions that they felt needed to be addressed.

If ensemble members attempt to give feedback during a rehearsal, there is a risk that time will be lost by many more members giving feedback and potential disagreements arising. In this scenario, there is also the risk of rapport being damaged between members of the ensemble, additionally, this may work against the effort to perform a successful concert. George says

“that’s where people feel free to give me feedback, because we don’t want to do it during rehearsal. They want to play.”

George always encouraged ensemble members to come to dinner after rehearsal and to express any concerns or give any advice they may have about the experience. However, speaking to interviewees about how they may approach a concern or challenge George during rehearsal always resulted in very passive responses. Leonard seemed to express everyone’s opinion, overall. He simply laughed and said “I wouldn’t. He’s the director.” Katherine, John, and James all said that they trusted George to make decisions and resolve any issues. Katherine talked about how she could enjoy the experience of focusing on her own music and trusting George to make sure everything would come together. “[E]ven if I think there is something I think would go better another way I just sit and observe and eventually it works itself out.”

Clive made it clear that he didn’t have any strong feelings about using communion with ensemble members to build community. He attributes this to a difference in personality between George and himself. “I’d say he has probably a lot more success with that because he’s a lot more sociable than I am in many respects.” He says he didn’t work to recruit people to come to the dinner, however he would always participate and welcome anyone who came. In no sense did Clive see it as a tool attributing to the success of the ensemble while he was director. He didn’t want any misconception about the mission of the band. “I really wanted to keep it well understood that there was a big separation between those two things.”

Repertoire Suggestions. George admitted he wasn’t always able to use feedback from FCCCB members. At the conclusion of each concert season he would send a list around the ensemble for members to jot down songs they would like to learn in the future. At his interview in his home office, George was able to pull out several lists spanning back several years. Each

Summer he read the lists to learn what ensemble members would like to play, and it occasionally provided some songs that have been programmed. However, George was not often able to fit song suggestions into FCCCB concerts, due to concern over musical selections not providing enough diverse repertoire for audience members or ensemble members. George was careful to find music that challenged each section.

Sharing Sorrow. Another way in which unity was strengthened amongst band members was using a portion of its budget to reach out to members that had come upon difficult times. When a member or a close family member of someone became ill or died the band would purchase a card and flowers. George would tell the ensemble the nature of the card before having the card be passed around for everyone to sign. George said it wasn't something he always did, but it was something he found himself setting more money for as time went by. George spared a chuckle as he connected this to his own mortality.

Especially with, with deaths in the family. As I get older and closer to mine, um. Maybe I I try to save money for that so we can be a little more, I don't want to say sensitive because it's not that we weren't sensitive, but, uh, perform a little more outreach to peoples' families.

Ensemble Procedures

This section explores the second research question: In what ways do the ensemble structures and procedures respond to the musical and social needs of its members? Categories used to explore this question include French Creek Community College audition process, chair assignments, music library organization, selecting repertoire, accommodations for making music, and encouraging unity amongst FCCCB membership.

Band Audition Process

Clive said not many people were invited to join the FCCCB during his time as director: I would invite them or I would invite them through those that were already in the band or had been there through longevity Folks that were invited in, it was known that they were really decent players [T]hose that were in the ensemble . . . as community members, let's call them, were known players of quality. So, and they had been there for some time.

At the time of this study 60% of its membership learned about the ensemble through word of mouth. Six percent marked they learned about the ensemble from attending a concert, and two percent from a newspaper ad. Twenty-six percent of respondents marked that they had learned about the ensemble through “other” means. (see Figure 6).

Table 9 shows that for the most part musician hobbyists and musicians by profession learn about the FCCCB in similar ways. Fifty-seven percent of musician hobbyists learned about the ensemble through word of mouth, while 82% of musicians by profession also joined due to word of mouth. The next largest group of musician hobbyists, 37%, selected “other”¹ as to how they learned of the ensemble. Two individuals wrote that they searched for community bands in the area using the internet, and two others replied that they were former French Creek College Community Band scholarship recipients. Nine percent of musicians by profession learned about the ensemble through “other” means. Three percent of musician hobbyists joined after attending a concert, compared to nine percent of musicians by profession. Lastly, three percent of musician hobbyists joined the ensemble after reading the newspaper, compared to zero musicians by

¹ Several written responses of questionnaire participants who selected “other” include: “[t]hey rehearsed in my band room [before the rehearsal hall was built],” “friend,” “high school band,” “friend brought me here,” “student,” “internet,” “instructor,” and “called.”

profession. Also of note is that the three percent of musician hobbyists who learned of the ensemble in local newspapers were 76 years old or more.

Figure 6

Questionnaire Participant Recruitment Method

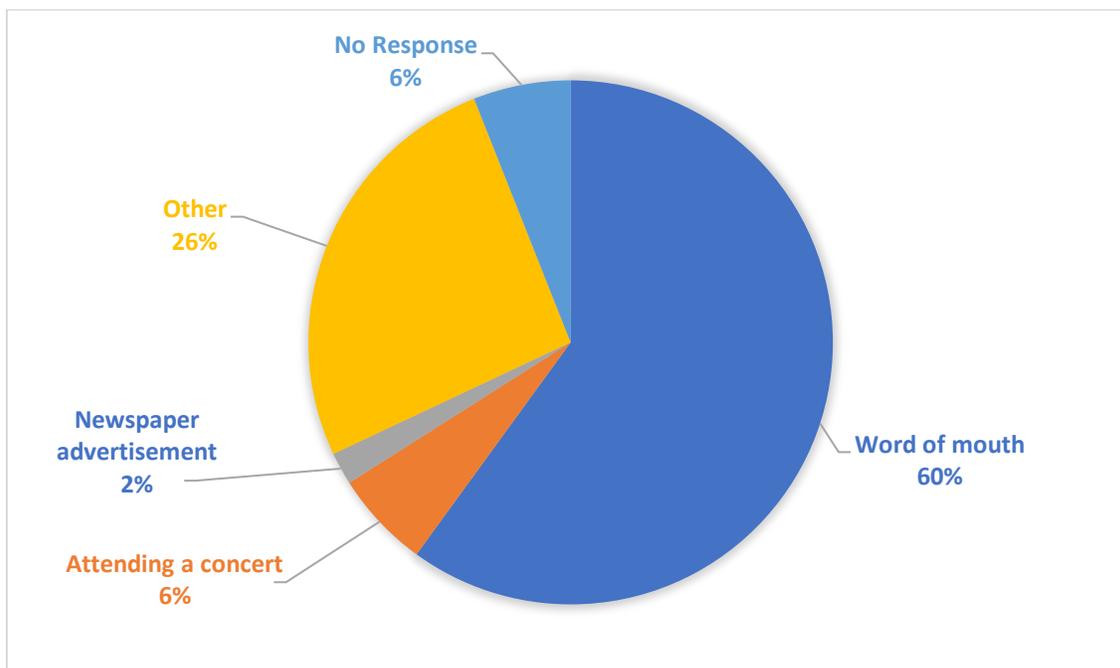


Table 9

Recruitment Method-Comparison by Profession

Recruitment Method	Musicians by Profession	Musician Hobbyists
Word of Mouth	82%	57%
Attending a Concert	9%	3%
Newspaper Ad	0%	3%
Other	9%	37%
Total	100%	100%

Sixty percent of questionnaire participants learned of the community band via word of mouth. When it came to inviting people to join the community band, James says he would

recommend they come and listen to a concert first. He invited a clarinetist once, however after the clarinetist heard the ensemble play at a concert, he found the repertoire too intimidating and wasn't sure his work schedule would allow him to rehearse with the group.

College students receiving a scholarship to perform in the ensemble were required to audition for George with an accompanied solo and by playing several scales. If someone wanted to join straight out of high school, George said he might audition them with an unaccompanied solo and some easy scales.

No matter the age of an individual, it is likely to be very intimidating for someone to do something new in front of a group of people they know they must socialize with, primarily if they have yet to make a first impression. For someone comparatively new to a task, as was Leonard, it can seem daunting to make that first impression. In the case of this study, members of the FCCCB may not have touched their instruments for a number of years, and it can be difficult to feel "judged" by peers based on an ability that may have become rusty with lack of use.

During his interview, George spoke extensively about things to keep in mind to alleviate some of this stress, such as balancing rigor with satisfaction for band members, and balancing concert programming for recreational players with professional players in the ensemble. Addressing the former, George mentioned the diversity of music experience throughout the membership of the band. High school ensemble directors, professional performers, and recreational players must all enjoy participating in the ensemble enough to keep returning voluntarily.

In the case that the music is too difficult, George said prospective members usually will save face by saying something to the effect of "the ensemble just isn't right for me." In the case that the music was too easy, George might want them to stay, however, he said they are welcome

to decide not to. Of adult prospective members, George said “I say come out and play with us and the music will determine whether you stay or not.”

Chair Assignments

In his experience as a director with the FCCCB, Clive always personally assigned members of the ensemble to chairs. He talked about why he didn't find chair auditions to be “appropriate” and says “I thought I would be embarrassed to do that.” Instead, he simply appointed a principal player.

I'm sure that over the years there were players in that position where there was a better player sitting below them I really always enjoyed having a quality player sit on down in the section. You know, in second or third, because it made that section have strength. Or gave that section leadership.

Clive saw members of his ensemble sitting in principal chairs as important leaders. “[P]rincipal chair folks have to solve so many problems. You'd just say ‘help me fix that’ and it'd get done.”

George has used two strategies in the past to assign chairs. First, and a method he hasn't used in a long time, was to ask a guest clinician described by George as “an outsider” to come out to the French Creek Community College and audition his sections and give him recommended seats. However, there could still be hurt feelings and a lack of anonymity to this method. If an outsider were to be brought in to audition members of the ensemble specifically so as to avoid any bias, fault can quickly be found in this method if one or more members know the outsider. It must be very difficult to find someone completely unknown to such a close group as the musical community around French Creek. Also, some may have their feelings hurt by being seated lower than hoped no matter who auditioned them, and some may be more wary or suspicious of someone with whom they don't have rapport.

George's second method, and what he more commonly did, was to leave the chair assignments uninterrupted, basically letting more senior players have the more prestigious chairs. Occasionally he would pull younger members to a chair higher than an older member, however this is more gently received in some sections than others. George mentioned an occasion when he was justified in having a new member move ahead of a senior member, resulting in the senior member's feelings being hurt and eventually deciding to part with the ensemble. An occasional comment from interview or questionnaire participants would also describe some tension arising from chair assignments, arising from both assignments resulting from seniority and from newer more educated musicians being promoted above more senior members. Sometimes when conflict occurs, Katherine said she felt sad seeing others' discomfort, but continued to say, "then it blows over. And the music lifts everybody up."

Table 10 shows a large variance in how long members have been participating with the FCCCB. The majority, 29% had been playing with the ensemble from six to 10 years. Twenty-three percent had been participating with the ensemble for five or less years, and 19% had been playing in the ensemble for 11-15 years. Other responses included eight percent marking between 21 and 25 years, six percent marking between 31 and 35 and another percent of participants marking 36 or more years. Lastly, four percent selected between 16 and 20 years, and two percent selected between 26 and thirty years.

Table 10*Length of Experience Playing in the FCCCB*

Years	Participants
5 or less	23%
6-10	29%
11-15	19%
16-20	4%
21-25	8%
26-30	2%
31-35	6%
No Response	2%

In one case, a professional musician and former high school student of George's joined the ensemble and George decided to immediately place her as principal flute player. Her youth and the group's lack of familiarity with her understandably led to some hurt feelings in the section, until the new principal's skills were put on display. After hearing her play an extremely technical flute concerto, all ensemble members understood her chair placement. Another strategy George used to introduce new skilled players was to seat them in a lower chair and let them prove themselves and get to know other ensemble members. For example, when an established professional saxophonist joined the ensemble, he was first placed on tenor saxophone for one season before being moved to principal alto saxophonist. George knew that he would upset members of the ensemble if he immediately replaced the established principal saxophonist, who

was also a well-established band director in the area. At the time of this study, both saxophonists worked amicably together and thought fondly of one -another.

However, George's strategies didn't always work. In one case, a young band director joined the ensemble and sat third chair in the trumpet section. After playing in that seat for one year, George decided to promote her to principal chair. This upset the former principal player, and he decided to part from the ensemble. Additionally, some members with degrees in music and musical aspirations could potentially become frustrated with principal chairs who may not be proving themselves up to the task of leading the section. This, of course, may be more prominent in some sections than others, depending on the rigor of the music and the personalities of the section.

Music Library Organization

When first taking his post as director of the FCCCB, George made a lot of adjustments to the procedure of passing out and turning in music. It took him very little time to discover that the previous director's ineffective procedure was leading to a decrease in membership and an increase in member absences and explained the rehearsal following the ensemble's first concert had low attendance. By simply asking, the ensemble members explained the previous director would spend the entire rehearsal following each concert turning in and passing out music, which members didn't like and therefore would result in low attendance. George replied "Okay. Can we let people know that doesn't happen?" That simple request for ensemble members to invite others to play led to the ensemble increasing from six member to 49 members within the span of two months. The FCCCB is currently around 100 members strong.

George also developed a way in which members of the ensemble could be proactive in assisting with the music library and taking responsibility for their own folders. George developed

a document sharing all of the season's rehearsal dates and times, concert dates and times, and all music that was scheduled to be played on each concert. Members understood their responsibility was to make sure they had all of the music they would need for the year. If a member was missing a piece it was their responsibility to ask the band librarian before or after rehearsal for the music.

In order to turn in music, members placed sheet music in alphabetical order by title in their folders and returned their folders after the last concert. The next Monday, in lieu of a rehearsal, members could volunteer to help return music to its proper place in the music library. Music stands would be lined up in around the rehearsal hall with one score placed on each in alphabetical order. Each volunteer would empty one band folder at a time starting at the beginning of the alphabet and with the folder holding music for the instrument at the bottom of score order. Volunteers would proceed down the line of stands, repetitively taking the folder holding the next lowest instrument's music, until all music was returned to its envelope. Afterwards, all FCCCB members would be invited for a potluck at Georges house, whether or not they had volunteered to turn in music.

Selecting Repertoire

Repertoire was an important topic brought up by George during his interview. He stressed that studying and selecting repertoire was the most difficult part of directing an ensemble and could very well make or break an ensemble. During his interview he stressed that a lot of time must be spent on the process. "I probably spend a solid two weeks. And I mean several hours a day, six hours a day for two weeks just working on program order."

Clive. Clive equally stressed repertoire selection. However, he would sometimes have to hear the ensemble play, or attempt to play, an arrangement before making a final decision about

what to program. Clive explained that he would take on the role of the other while planning for concert repertoire. He puts himself in the shoes of audience members and sections within the band, such as tubas. He would look for opportunities to provide challenges for each section on each concert.

His inspiration for programming concerts involved a variety of sources, such as listening to music played by ensembles at different music festivals, talking with his director peers, and looking for new pieces by favorite composers or new composers. He said he may have pulled up to 60 pieces of music for one program and narrowed down the repertoire as he heard the band play them. Clive uses the example of Debussy's "Girl with the Flaxen Hair."

There are so many arrangements of that out that there are just some that I don't care to conduct and others that are gorgeous. Maybe I didn't know which one I really wanted to do until I worked with it for a few minutes.

Clive even admitted having the ensemble rehearse and perform songs that "maybe were a little over their head." However, he believed that challenging members and feeding the members' "drive to try to achieve on it" was an important part of the mission of the ensemble. Like George, he understood that concert repertoire must be something that both the audience and ensemble members could enjoy. "That they could go away really proud that they achieved playing that piece, but also they could go away whistling something that had been played."

George. Once each year George collects song suggestions from band members. Although he is seldom able to fit their song suggestions into what he describes as the concert's "story" he still feels the effort is worthwhile. It helps inform him as to what his ensemble members are interested in and comfortable with playing. Creech et al. (2016) tells us "the role of facilitators is

to discover what participants wish to achieve and to consider how to provide an enabling physical and psychosocial environment that meets these goals” (p. 20).

George described three considerations which he would spend time pondering while selecting repertoire. First, he spoke to the individual preferences of music which ensemble members might want to play. Mentioning members by name, he described that some members may want music that is easy to count, have simple rhythms, or have somewhat repetitive patterns. Alternatively, he mentioned others that would love to play only the most challenging music on every concert. However, he also described how his relationships with ensemble members have allowed him to find middle ground in the aspect of music taste. “[T]hey’re pretty good and they trust me to a point.”

While describing the differences in taste that members may have had, George used the example of a time when the FCCCB played a medley of *Star Wars* themes. “A lot of the band went ‘well, we just played all of that *Star Wars* crap.’ You know. And other people ‘oh, man! We got to play *Star Wars*!’” To remedy this, George’s advice was to find a way to get feedback from the group in a more informal setting.

Next, George addressed the individual playing abilities members. He always attempted to challenge and allow for the musical growth of all ensemble members. Here George talked about “weighing and balancing.” If the music he selected was too technically demanding for certain individuals, it could result in losing a large number of his ensemble, which would negatively affect the repertoire the band could play as a whole. Additionally, it would change the impact of the bands word-of-mouth concert marketing. If the music was not challenging enough, George explains that he risked losing his technically proficient players, which would overall have a negative impact on the ensemble. There were also times in which George decided to change his

strategy. “It’s always weighing and balancing, and weighing and balancing and then after the first concert this year I got some push-back at the bar.” He went on to describe how members expressed their concern to him when they were eating dinner after a rehearsal, which convinced him to change one of his repertoire choices. “You would be surprised at how much of the process of running the band happens at the bar,” he added.

Lastly, George considered the audience members’ taste while planning concert repertoire. Over his years as director of the FCCCB George has developed a relationship with his audience. In one way, it gave him insight into their interests and what music they liked, didn’t like, and what they would tolerate. Also, audience members had a relationship with George, which allowed them to trust that his concerts would benefit them and were worthwhile attending. He used the example of “El Salon Mexico,” a song which many ensemble members had very diverse feelings about. He predicted that audience members would accept the song, however he doubted they would love it, as they love songs such as “America the Beautiful.” George connected this point to another, which was that an audience may love a concert theme while a large portion of the ensemble may dislike it. As an example, George offered a concert theme from the previous year that described this scenario. The concert included mainly songs from movies and TV shows, and an artist was hired to draw while the band played songs from different programs. The drawing process was projected onto a screen. George described the variety of responses. “The audience loved it. I mean, we had to turn 150 people away. But a lot of the band did not.” George saw differing tastes as something to be very aware of, which he was able to do quite well due to his strong relationships with ensemble members and audience members.

Accommodations for Music Making

Although accommodations are undoubtedly important and a necessity, only 16% of interview respondents reported using accommodations at the time of this study or before. In comparing responses from retired participants and full-time working participants, the numbers reinforced that retired participants needed accommodations in order to continue their membership with the ensemble. Twenty percent of retired participants had made accommodations, compared to their full-time employed counterparts. Retired participants commented that they made accommodations due to lung problems, developing a hernia while deep breathing at rehearsal, and after a surgery and several rounds of chemotherapy. Among employed members, comments included campaigning for public office, dental work, surgery, a gastric bypass that made lead trumpet playing more challenging, and a jaw realignment that required adjusting of one member's embouchure (see Table 11).

Table 11

Members Requiring Accommodations-Comparison of Retired and Full Time

Questionnaire	Full-Time Working	
Response	Retired Participants	Participants
Yes	20%	15%
No	80%	85%
Total	100%	100%

Although no playing accommodations were self-reported in interviews, there were many observed throughout rehearsals. For many FCCCB members, accommodations were to make playing more comfortable. A few members brought pillows to sit on to make the chairs more

comfortable. Many members brought water bottles to keep their mouths from drying out. Several tubists brought personal stands to support their instruments and used carts to move their instruments from their cars to the rehearsal space. Additionally, a bassoon player who drove a motorcycle used his skills as an engineer to make a basket so he could transport his bassoon from home to rehearsal. In my own experience playing the college's bari saxophone, my father fit a circular foam piece around the handle of the instrument case so it wouldn't cut my hand while carrying it to and from home. The vast majority of ensemble members used their own music stands. Occasionally members would use their own resources to make enlarged copies of music. George himself would frequently sit on a stool while directing the ensemble due to discomfort following a knee replacement.

Data from questionnaires showed that committing to the FCCCB can become difficult sometimes. Fifty-three percent of the study population report it having become difficult to maintain membership with the ensemble at some point. While discussing my research with a veteran member of the FCCCB after rehearsal, he exclaimed that "people only leave this band because they die!" Most interview participants found it necessary at some point to take a break from participating in the ensemble.

Katherine, Leonard, James and George all took breaks from continuing with the FCCCB to raise their families, however some continued playing while others didn't. When asked why she took a break from playing, Katherine responded: "I had children and just got out of the habit of playing every day. And then I missed it and came back to it when the youngest started Kindergarten." Leonard took a break from playing in the ensemble when his children were born and later returned to the band when his youngest turned 15 years old. However, Leonard never completely stopped playing trumpet and French horn in different gigs that earned his family

income. After deciding to enlist in the army and work at Ford, James did not play his instrument for 38 years. He attended the same church as George and they were close friends. Once learning James had played tenor saxophone in the past, George convinced him to return to his music making by joining his band.

George decided to take a break from directing the ensemble when his wife confronted him about spending more time with his family. At the time George was a very active professional performer, director, and music teacher. He decided to give up directing the French Creek Community College Band and take a position with a state-wide music organization that would require significantly less time from him. For the next 11 years he continued to teach music, play as a professional musician, and work with the state music organization, until he was asked by the interim director, Clive, to return so he could explore other opportunities. After having joined the FCCCB John has not taken a break. However, during his interview he has said that even while he wasn't playing in an ensemble, he was still very active with making music at his church, in various other ensembles, and with his family.

James played in the FCCCB with the same tenor saxophone he had since he was 10 years old, and at a certain point had to go to considerable lengths to continue doing so. After becoming a member of the FCCCB James had his instrument stolen out of the trunk of his car during an after-rehearsal dinner. James and several members of the ensemble were horrified to find that he had been burgled, and George contacted several friends in the community who owned music stores to see if the instrument would turn up. James provided him with the instrument serial number, and they soon found that the tenor had been sold to a music store in the same region. James paid \$500 to buy back his instrument, showing that he was willing to make a significant financial investment to continue his participation in the band.

James was also thinking about how much longer he could keep participating in the FCCCB. When he was asked what he liked best about the ensemble, he said: “Well, I like to play. So, I realize my years of playing here are coming to an end. Not this year or next year, but they are. So, uh. More or less, just playing.” When asked to elaborate, he shared that he and his wife have had health problems, and he doesn’t want to commit to more than he can follow through with. He also shared that he and his wife had plans to travel more to visit their grandchildren, who lived around the United States. They were even considering moving to be closer to their family. James had previously taken the time to observe performances by community ensembles in the areas where his children and grandchildren lived. His intentions were to possibly play in another community band if he relocated.

Conclusion

When I began this study, I hypothesized that musical hobbyists participating in the ensemble would be considerably less educated and experienced than members employed in or retired from music professions. However, I was surprised, particularly among the interviewees, how misguided I was. Even members selected specifically because they did not have careers in the music profession had spent time in college studying music. Both directors had masters’ degrees in music and extensive experience with music making. Leonard, the retired music teacher and Katherine, the professional pianist had master’s degrees in music as well as a lot of experience participating in professional ensembles around the region. Although John was an engineer, he holds a minor in music and was only a couple of credits away from qualifying for a major in music. Lastly, James the retired Ford employee had several semesters of credits towards his music degree.

A quarter of the ensemble reported being currently employed in a music profession or retired from a music profession. John, James and the 75% of participants who have never been involved in a music profession all are perfect examples of how having a higher degree in music isn't required to be an adult music maker. As John says "playing music is just a part of life." John also added some insight into the professional music scene. From his understanding being unreliable will exclude people from the music scene as word will travel quickly. That also extends to acquiring gigs in the first place. "It's all about who you know. You have to get in the right circles to get the gigs. And you won't get gigs if you don't know people."

In the next chapter I will restate the focus of this study, share findings from data collected for the study, and analyze and interpret the data to find patterns which will be brought forward into the conclusion.

Chapter 5: Findings Concerning Ensemble Milieu and Participant Benefits

The purpose of this study was to increase understanding regarding the context of sustained music making for members of the French Creek Community College Band. The purpose of Chapter Five is to describe and interpret findings related to the last two research questions of this study: In what ways do individual participants contribute to the ensemble milieu? By continuing their membership with the ensemble, what unique benefits do participants report?

Participant Contributions to the Ensemble Milieu

This section will be dedicated to exploring categories answering the third research question “In what ways do individual participants contribute to the ensemble milieu?” Categories in this section include rehearsal atmosphere, interactions between players, and director contributions to the milieu.

Rehearsal Atmosphere

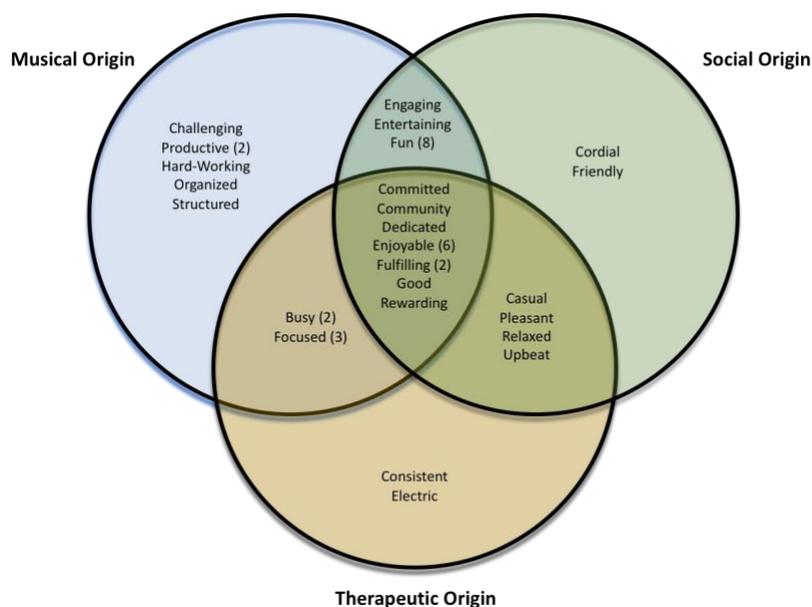
While filling out questionnaires, participants were each asked to write one word to describe the atmosphere of the FCCCB. Analyzing this data led to a Venn diagram as the method to organize the information. Some data fit into strict categories such as “musical,” “social,” or “therapeutic”; however, other data applied to two or three different categories. Often the same word would be given from multiple participants. “Fun” was written by eight participants, “enjoyable” by six, and “focused” by three. The words “productive,” “fulfilling,” and “busy” were each written in twice. Five words originated solely from a musical context, and three were shared between musical and social origins. Only two words belonged to solely the social origin, and four were shared between the social and therapeutic origin section. Two words solely belonged in the therapeutic section, and two words were shared between the therapeutic section

and musical section. Seven words belonged to all three categories, with 8 people having the same answers. Thirty-one percent of participants described the atmosphere as fitting simultaneously into the musical, social, and therapeutic categories.

While 81% of participants chose a response that would fit into the musical origin, 14% of responses only fit into the musical origin category and no other. Out of all the categories music origin was the most saturated. Therapeutic origin was the least saturated, with 57% of participants replying with a relevant word. Only two words were given that only fit into the therapeutic origin and no other (see Figure 7). Numbers within parenthesis show the number of participants who chose the word beside them.

Figure 7

Questionnaire Participant One-Word Descriptions of Rehearsal Atmosphere



Interactions Between Players

The category “Interactions between players” can be broken up further into principal chairs, communication during rehearsal, and helping one another.

Principal Chairs. When it came to social interactions during rehearsals, John was adamant that during rehearsal he did not interact socially with others.

You know, friendly and greet one another during rehearsal. During rehearsal it's rehearsal. I usually don't, at least. I know people chatter once in a while. But, uh, I'll point out musical stuff, being the principal of the bass clarinet section. I'll point out stuff as needed, but otherwise it's, uh, I rehearse.

Regarding his section leader position, John took his role seriously. "I pass out new music and help out with a fingering once in a while if something's strange." In the FCCCB, section leaders were given the freedom to assign parts or solos at their discretion. When asked about chair assignments in the French horn section, Leonard was very passive. Although he was the only member of the French horn section with a degree in music, he wasn't the section leader acknowledged on concert programs. He described the horn section as very unconcerned with hierarchy and rotating music parts so every member in the section got a turn on first part on each concert.

Communication During Rehearsal. Overall, interactions between players in the FCCCB were positive, or at least amicable. Katherine described the sense of humor amongst her and other members of the ensemble. "There are plenty of jokes under the breath. And I think throughout the band. It's all in good spirit, though. A lot of good humor." Katherine said that she wasn't "one to say 'it should be this way.'" Katherine expressed a desire to play her part the way she thinks it should be played and mentioned that it always has worked itself out.

I don't feel like I'm a teacher in that group at all. I just don't. I mean, if they're playing it wrong I just play it right until they hear it on their own The section leader can do that if she wants to.

Leonard also lacked the desire to tell other members of the ensemble how to play. “I’m not afraid to speak, but . . . I would never tell other people in the ensemble what to do.” However, he gave an example of asking the trumpet section behind them if their sections had the same rhythms or not. In so doing, they could work together to determine how their music should be played.

Helping One Another. In the FCCCB there may have been occasional grumblings about things, however the rehearsal climate was always professional and respectful. This helped to foster a sense of loyalty in the group, such as described by Katherine. Katherine said she could hear disagreements in other parts of the clarinet section, however she never would participate. Occasionally when others are in “discomfort,” Katherine likes to help in the best way she can. “[T]here’s nothing I can do about it. I understand it, but I, I just listen.”

James said that he and the other tenor sax would converse with one another about the music when they needed to. The tenor saxophone section of two saw a lot of importance in synergy. James said “When you’re a section of two, that’s all you’ve got, you know?” He also said that they often relied upon one another, and this contributed to his feeling of responsibility to come to rehearsals and know his music. Additionally, James recalled a time he helped put marimbas together for the ensemble. “When they came in boxes all over the band room. Stanley and I put them together . . . I have mechanical abilities, and Stanley really didn’t.” He recalled, laughing. His feelings of loyalty to the FCCCB led him to frequently help set up chairs and stands before rehearsals.

Director Contributions to the Milieu

Contributions to the milieu of the FCCCB from directors include memories from Clive’s time as director. Additionally, George described the ensemble’s mission and goals, participants

describe how he conducts his rehearsal and how his rapport with different groups contributes to the milieu of the ensemble.

Clive

To unify the mission of the band, Clive says he didn't need much time to communicate expectations to the ensemble in person, however he would briefly speak about the expectations of participating with the ensemble. His expectations of ensemble members as a director were full attention during rehearsals, and for members to do the best they were capable of during a rehearsal. However, he was a forgiving director. "[I]f you get it wrong or I get it wrong it's no big deal, you just try to get it right." Clive also reflected "You gave me your full attention and your best that you could do and yet that [the rehearsal] had moments of absolute relaxed atmosphere."

The French Creek Community College catalogue had a description of the band, which Clive updated, however it was mainly in reference to college students. He described how he took on the role of conductor when he took the podium.

"I become a conductor as opposed to telling my eighth-grade jokes In between and off the podium the whole room changes for a few minutes When I was on the podium I was in charge. . . . I would call my rehearsal posture or attitude kind of an intensive approach to getting an ensemble to play musically."

Clive also shared that he enjoyed conducting over playing a musical instrument himself. He said he tried to communicate with his eye contact and gestures, and after the 11 years he spent with the ensemble they understood what he desired from them. "[I]f I had to say it, I tried to say it in as few words as possible."

Clive took time to discuss how he considered the feelings of ensemble members during his time as director. When working through a section that either an individual or small group of musicians was having difficulty with, he said he would always involve everyone around so no one would be embarrassed. He would use the techniques of slowing the musical section, and asking the musicians to practice the section at home so it would be better prepared. However, he also conceded to limitations. If something proved too difficult, he would remove the piece. Occasionally Clive would have the ensemble turn in a piece of music if “it just wasn’t something the full ensemble could excel and continue working on.” However, he also might retract a piece if it was keeping a concert program from coming together.

Finally, as a former band director of the FCCCB, Clive described his relationship with the ensemble after concluding his time as director. “I played in the ensemble until a couple years ago and I found . . . it was too tough to try to get back and continue to be there on a regular serious basis.” Despite ending his participation as a member of the ensemble, Clive described a close relationship with current members of the ensemble who he considered his friends. “I stay in touch with a lot of people in there.” Instead of showing a lack of interest, Clive’s parting with the ensemble showed a respect and desire to not be detrimental to the ensemble. He understood that missing a significant amount of rehearsal time wasn’t fair to the ensemble and decided to do the right thing and leave the band altogether. This decision also demonstrated that Clive’s relationships with both musicians he met outside and within the ensemble were strong enough to last after his membership and to add to the network of musicians outside of the FCCCB.

George

In this section, George describes his vision of the FCCCB's mission and goals, in addition to several participant accounts of how George conducts rehearsals, and lastly, the rapport George built with various entities in the community is examined.

Mission and Goals. George mentioned that he didn't expect to teach musicians in the FCCCB music fundamentals "because it's really more of a community band than a college band, it's more about preparing performances than instructing." But, George explains, this never kept him from reinforcing some elements of musicality in warm ups and rehearsals. Some examples he used were how to shape phrases and where to place accents. During his interview, he also touched on the goal of the ensemble. "[I]t's a performance-based group more than the educational based group that we had in high school where the performances were the by-product of our education. Here at the community level, the performance is the goal."

Conducting Rehearsal. Leonard complimented George on how frequently the ensemble rehearsed each song and how well he knew each piece. "I really respect him and he knows what he wants to do, and he knows, better than I ever did, what he wants to hear."

Katherine explained that during rehearsals she was happy to sit back and enjoy playing as she trusted George to fix any issues that could come up. Leonard mentioned some of George's strengths.

I think he's good at programming. Even if I don't always like the pieces that we're playing, you know, our audiences are pretty good evidence that he is [good at programming] He's always pretty good about keeping to getting us to everything I really respect him and he knows what he wants to do, and he knows, better than I ever did, what he wants to hear."

John also enjoyed how George ran his rehearsals.

I think what's really good about how the band runs is the seriousness or rigor the band has during rehearsal. There's not a lot of talking, or wasting time, you know? George puts the schedule out there and he sticks to it really, really closely. Unusually closely. So that really heavy discipline during rehearsal is nice, compared to how a bad orchestra could run.

Rapport. George's contribution to the ensemble's milieu was undeniably another reason for the group's success. A large part of his contribution was his using self-deprecating humor to give the ensemble small breaks or lighten the mood of rehearsal. He was even known for his humor during concert announcements.

Despite the ensemble consisting of skilled musicians, George admitted that he was understanding of members making mistakes as long as they learned from them. John mentioned a time when he was able to help George come up with ideas for a period costume to wear while conducting his century saxhorn band. When asked how he might bring up a concern to George, Leonard responded: "I would question . . . 'so I'm not understanding what you're doing here.' And I think he reacts to that."

Another trait George used to improve the FCCCB was his ability to convince musicians to play songs they might not play otherwise. This also can affect how audience members responded to music he programs for concerts.

[O]ur audience . . . is really pretty good. I can program almost anything I want and they seem to accept it. From this concert *Cloudburst* to *America the Beautiful*-which they'll love. And you've got to give them some of that. To *El Salon*, which they'll accept. I don't know that they'll love it. They'll accept it.

Building rapport with audience members and making them want to come back was very important to this group. Although not all members of the ensemble minded too much if the audience turnout and energy was lacking, many do. Forty-three percent of questionnaire participants indicated that playing in concerts was their favorite experience. Leonard said “I like to have an audience. I like looking out there and seeing lots of people come in. And come back and say good things to me about what the band did or how they enjoyed that.”

Participant Report on Benefits of Band Membership

This section will be dedicated to exploring categories answering the fourth research question “by continuing their membership with the ensemble, what unique benefits do participants report?” The categories in this section “we’ve got a good leader,” “nice people,” and “we generally play good music. There’s gonna be something on almost every program that is going to challenge you,” were all taken from a quote from interview participant Leonard. The last category in this section, “pride in our community band,” was a response taken from an anonymous questionnaire participant.

In the questionnaire, band members responded to what two benefits they accrued from participating in the ensemble. Forty-eight percent of participants reported benefitting musically, 30% reported benefitting therapeutically, and 19% benefited socially from participating. Fifty-nine percent of participants reported both therapeutic and musical benefits resulting from their participation. The next largest population was participants who only selected “music” as their benefit. Only eight percent reported benefitting socially and therapeutically from their participation (see Table12)

Table 12*Participant Reports of Benefits from FCCCB Membership*

Benefits	Participants
Therapeutic and musical	59%
Musical	16%
Therapeutic and social	8%
Musical and other	5%
No Response	3%
Social	3%
Therapeutic, social, and musical	3%
Therapeutic, social, musical, and other	3%

Benefits gained by musicians by profession and musician hobbyists were compared to see if there were any trends. First, the majority of both groups chose musical and therapeutic benefits with 46% of musicians by profession and 43% of musician hobbyists selecting the combination. Only 8% of musician hobbyists chose did not choose a musical benefit, compared to 18% of musicians by profession. Another eight percent of musician hobbyists chose to only select music as the benefit accrued from their participation, compared to 18% of musicians by profession (see Table 13). One of the comments given by a musician hobbyist that selected “musical and other” was that they benefited from networking amongst other members of the ensemble.

Table 13*Questionnaire Participant Benefits-Comparison by Profession*

Benefits	Musicians by Profession	Musician Hobbyists
Musical	18%	8%
Social	0%	2%
Musical and Therapeutic	46%	43%
Musical and Social	9%	27%
Musical and Other	9%	6%
Therapeutic and Social	18%	6%
Therapeutic, Social, and Musical	0%	2%
Therapeutic, Social, Musical and Other	0%	6%
Total	100%	100%

Data pertaining to benefits were also compared between retired questionnaire participants and full-time working participants. Thirty-nine percent of retired participants accrued social benefits, and of the retired population 87% experienced benefitting musically, and 67% benefitting therapeutically. Regarding the working population of questionnaire participants, my hypothesis was proven correct as 55% of this group reported benefitting therapeutically from participating with the FCCCB. Of this population, 94% benefitting musically, and 36% reported benefitting socially (see Table 14).

Table 14

Questionnaire Participant Reported Benefits of FCCCB Membership-Comparison of Retired and Full-Time

Benefits	Retired Participants	Full-Time Working Participants
Musical	20%	6%
Social	0%	3%
Musical and Therapeutic	41%	49%
Musical and Social	13%	27%
Musical and Other	0%	9%
Therapeutic and Social	13%	3%
Therapeutic, Social, and Musical	0%	3%
Therapeutic, Social, Musical and Other	13%	0%
Total	100%	100%

Questionnaire participants were also asked for their most pleasurable experience as band members. Of the three selections they were given—playing technical passages, playing in concerts for family and friends, and other—25% reported that they favored playing passages, 44% reported favoring the experience of playing in concerts, and 29% selected other. The remaining 2% did not respond to the question. Some written responses to the selection of “other” included working together, maintaining skills, ‘old skills returning’, pride, fellowship, making music, and rehearsals. In comparing responses from members participating in music careers with responses from musician hobbyists, responses from musician hobbyists showed a clear favorite. Of this group, 49% selected playing in concerts as their most pleasurable experience. Additionally, 36%

of musicians by profession responded that their most pleasurable experiences were playing in concerts, and 36% of the same group responded with “other” (see Table 15).

Table 15

Participant Reports of Most Pleasurable Experiences from FCCCB Membership-Comparison by Profession

Most Pleasurable Experiences	Musicians by Profession	Musician Hobbyists
Playing Technical Passages	28%	23%
Playing in Concerts	36%	49%
Other	36%	28%
Total	100%	100%

During Clive’s interview, he reflected that one of the things that set the FCCCB apart, was their membership were all there to play. Clive commented “it wasn’t like a school group that . . . had signed up and they were anxious to be a marching band person, or a pep band person, or just play solos or whatever.” This defined the band itself as the unit. Finally, he concluded with, “They wanted to have a good time. They wanted to make music.”

“We’ve Got a Good Leader”

This category is separated to describe two major findings that describe how band members described George’s impact on the group at the time of the study. Data showed that at the time of this study participants benefited from the leadership provided by George. Making music together was in of itself a positive reinforcement acting to convince members to continue playing. A further 44% of questionnaire respondents answered that their most pleasurable experiences in this ensemble had been playing in concerts for their family and friends. One

questionnaire respondent described concerts as an “end result” after “[c]oming together as a group.” Another questionnaire participant wrote: “I enjoy rehearsals . . . Working together to learn a piece and reaching our goal to get it performance ready.” Clive describes peak experiences that he recalled when asked for his favorite memories associated with the band. “[E]very eye comes back to you. I mean, if there’s 100 people in the band you have 200 eyes looking right back at your two, and all of them are saying ‘fantastic.’”

Clive couldn’t specifically mention any one particular time, but rather a collection of instances. In fact, many of the special moments that interviewees described didn’t consist of a singular moment. Interview respondents usually remembered composers, emotions, and occasionally specific songs as their favorite memory of their participation with the band. When asked what stuck out in her memory from middle or high school band class, Katherine’s immediate response was “Fun and Holst. And Sousa marches. The Thunderer and the, um, Holst Suites the most.”

Interviewees of the FCCCB reported favorably that George’s directing of the ensemble was organized. John said he felt George ran a very disciplined rehearsal that showed respect for his time. “I think what’s really good about how the band runs is the, the seriousness or rigor that the band has during rehearsal. There’s not a lot of talking, or wasting time.” John also mentioned the disciplined way George kept to the itinerary he shared with the band. George himself mentions how deliberate he is with keeping a schedule. In contrast, John talked about an experience with a guest director for the FCCCB several years prior. He mentioned he grew frustrated with how frequently the ensemble would have to stop playing in order to be corrected by the guest. “Never even got through it once during dress rehearsal . . . He just, he wouldn’t go more than a few bars before trying to say ‘I want it this way, or that way.’” John felt a

connection with George that gave him confidence to give George an occasional suggestion regarding music.

Leonard appreciates how structured George's rehearsals are, and even describes it as one of the things that keeps him coming back to the FCCCB. "I think George runs an excellent rehearsal." Leonard also saw George as having a talent for programming music, and used the typically large audiences the FCCCB would draw as a gauge. The audiences provided evidence that the program suited their needs. Other than the occasional song James isn't fond of playing, he was very happy playing in a group directed by George. "There's not a whole lot to change in this band. They know their stuff, really."

"Nice People"

In this section, findings which describe the benefits of socialization and networking are described.

Socialization. Everyone in the ensemble had social interactions, but the relationships were meaningful to some more than others. Only 17% of questionnaire participants listed social benefits as being the most important benefit they received from participating in the FCCCB. Although this didn't mean that social benefits weren't important to the remaining 83%, it did show that in this ensemble there were commonly other priorities for members. Members who reported benefiting socially by participating in the ensemble were also examined according to those who always, sometimes, and never attended after-rehearsal dinners. While none of the musicians by profession reported benefiting socially and always attending dinner, 16% of musician hobbyists reported doing so. Sixty-seven percent of musicians by profession report social benefits resulting from ensemble participation and also sometimes attending dinner, compared to 42% of musician hobbyists. Thirty-three percent of musicians by profession

reported benefiting socially and never attending the after-rehearsal dinner, compared to 42% of musician hobbyists (see Table 16). This data can be interpreted as evidence that social benefits are not only limited to talking with one another, but rather a form of collaborative effort, or perhaps communicating with one another through the practice of making music. Another possibility is that members may see their membership in the ensemble community as socialization in and of itself.

Table 16

Reports of Social Benefits Compared to After-Rehearsal Dinner Participation

Social Benefits and Frequency of Attending After-Rehearsal Dinner	Musicians by Profession	Musician Hobbyists
Social Benefits and Always Attend Dinner	0%	16%
Social Benefits and Sometimes Attend Dinner	67%	42%
Social Benefits and Never Attend Dinner	33%	42%
Total	100%%	100%%

In the FCCCB, discipline kept ensemble members from socializing during instruction. However, there were well defined opportunities for members to socialize, such as a 10-minute break about half-way through the rehearsal, and a standing dinner reservation following rehearsals at a local bar. Additionally, several sections occasionally would have social gatherings.

During the course of the interview, James realized that he did have friendships among members of the band. “Yeah, I dunno, it’s just a friendship and this kinda stuff [referring to the

interview].” He also found socializing with other band members he met in the saxophone section and at the after-rehearsal dinner to be his favorite memory of the FCCCB. James would take advantage of the 10-minute break during rehearsals to stretch his legs and socialize with others.

Katherine’s relationships in the ensemble were mostly with other members of the clarinet section. She had several friends she socialized with during breaks and would occasionally talk to them outside of rehearsals and concerts. Always affable and helpful, John would mainly socialize with family members that also played in the ensemble. Leonard belonged to one of the most social groups in the FCCCB, the horn section. During rehearsal breaks, the members of the horn section would relax in their chairs in the rehearsal hall and chat with one another. At the conclusion of each concert season, the horn section would pool money together and gift George a bottle of whiskey.

Networking. The social benefit of networking was uncovered during an interview with Katherine. With a community of people who had such diverse skills, training, and age it was perfectly natural that participants could draw on one another as resources. After playing piano on one of the FCCCB songs, many of the high school band teachers who also played in the ensemble asked her to provide accompaniment for their students’ competitive solos. Katherine was more than pleased to be able to work with young musicians, which was her profession and passion before taking a break from teaching to look after her children. It also provided a way for her to supplement her income.

Other instances of networking amongst members of the FCCCB were uncovered as the study continued. Before retiring from his high school band director career, Leonard asked George to substitute teach in his classroom while he had to take a brief leave. Multiple musicians found positions with a local big band group through Jerry, a percussionist and big band director.

When John's oldest son decided he wanted to learn to play percussion he asked a percussionist from the band to teach his son lessons. Looking back, when I was working in French Creek as an interim high school band director I also benefited from networking in the FCCCB. The percussionist in my high school jazz band had gotten the flu the same day as a performance and someone I met through the ensemble was able to substitute for him that night.

“We Generally Play Good Music. There’s Gonna Be Something on Almost Every Program That Is Going to Challenge You”

Several interview participants mentioned songs by their favorite composers or genres as their favorite memory from participating in the FCCCB. George even commented that some members didn't even care if anyone showed up to the concert, as long as they get to play repertoire they like. When asked for a favorite memory, Katherine said “I can't think of any favorite. I guess I just, it's hard to pick out a moment, because I'm really happy when I'm in there.”

Additionally, 90% of respondents were playing an instrument in the FCCCB that they had experience playing during their time in school ensembles. This means the majority of musicians were recruited into the band to play the same instrument they had the most experience playing in ensembles. After studying data comparing musicians by profession and musician hobbyists, it was determined that musician hobbyists had a slight majority in playing instruments other than what they played in school ensembles. Nine percent of musicians by profession played different instruments in the FCCCB from what they had in school ensembles, compared to 11% of musician hobbyists. (see Table 17).

Table 17*FCCCB Instrumentation-Comparison by Profession*

Participants	Musicians by Profession	Musician Hobbyists
Participated on Same Instrument as in School Ensemble	91%	89%
Participated on Different Instrument as in School Ensemble	9%	11%
Total	100%	100%

Katherine specifically mentioned that she joined the ensemble so she could play the clarinet, and later said that playing the clarinet kept her returning. “The feel of playing the clarinet. I don’t want to let that go.” When George learned that she played piano, she agreed to play piano for a couple of pieces in each concert. She made it clear to George that she wanted her primary instrument with the ensemble to be the clarinet. Nevertheless, Katherine cited her favorite memory in the ensemble as playing the piano. Although Leonard had taught band instruments in high school and had himself played trumpet and horn in high school, he chose to play French horn, even though George requested members to invite proficient trumpet players to the ensemble so the section could be fuller.

Nearly half of questionnaire participants reported musical benefits kept them returning to FCCCB rehearsals. In his interview, George mentioned a FCCCB member who had a very strong background with the alto saxophone. This saxophonist expressed an interest in playing in the ensemble, but George wasn’t in need of any saxophonists. George knew the interested party could play clarinet, so he asked him if he would play the third clarinet part to give the section

leadership. The man agreed and was happy to practice the clarinet more often. His priority wasn't to play a particular instrument, but to make music.

All interview participants had a desire for the repertoire to challenge them technically. Many questionnaire respondents replied that they would tell prospective members that the ensemble was “challenging.” In the event that repertoire was too challenging for the ensemble, George has occasionally traded one song for another. The questionnaire also uncovered that 25% of respondents find playing technical passages to be their most pleasurable experience in the ensemble. James talked about the challenge of feeling the music to truly know it. He said “I have to feel the music. I don't know if that makes sense to you. I cannot play a piece unless I feel it.”

James had a long history of gaining self-confidence from his participation in ensembles, and held the position of drum major in his high school band, which continued to be his favorite memory of high school. He had an interesting idea of what made someone a musician, and seemed to place musicians on a sliding scale with those who had experiences playing in shows “more musicians” than himself. He seemed to gain more confidence to call himself a musician as the interview progressed, however he also seemed to envision himself a lesser musician since he didn't have experience playing in shows consisting of all professional musicians. John hypothesized that a history of holding leadership roles may be an indication of who would continue playing music. “[M]aybe that's what causes you to continue on in music, I suppose Why would you invest so many years in a school and an instrument just to never play again?”

“Pride in Our Community Band”

Clive described the pride that he hoped ensemble members were able to take with them after concerts he directed.

I think that if a person has pride in their own performance . . . and how they've used their time You might end up talking about that piece for the rest of your life.

Responsibility to Others. Clive saw an inherent understanding of the ensemble guidelines by members as something that set the FCCCB band apart. “And that’s something I think that sets this group apart. It doesn’t have to be written down-it’s a precedent.” Clive also shared that members understood their responsibility to attend rehearsals.

[I]f you’re going to miss . . . more than two [rehearsals]. If you’re gonna miss significantly, it might be . . . a good idea if you didn’t play [at a concert]. It was . . . just understood between everyone.

James talked a lot about how his feelings of loyalty led to him being responsible to attend rehearsals. He mentioned that the next year he and his wife would be traveling to Hawaii to celebrate their 45th wedding anniversary and how he will miss two rehearsals, which will force him to “start all over again.” He was considering the time he would have to spend practicing.

Table 18 shows percentages of how many people practices for specific times each week. Thirty-four percent of participants reported not spending any time practicing at home for the FCCCB. Twenty percent of participants report spending one hour each week to practice music, and 14% report having spent three hours a week practicing. Two percent of participants spent four hours practicing each week, and an additional two percent of participants reported spending seven hours practicing each week.

Table 18*Hours Practicing Each Week*

Hours	Participants
0	34%
0.5	7%
1	20%
2	7%
3	14%
4	2%
5	5%
6	9%
7	2%

Seventy percent of retired participants spent time practicing, compared to 63% of working participants. Twenty-two percent of retired participants practiced one hour weekly, compared to 24% of working participants. Forty percent of retired participants practice two or more hours. Twenty-six percent of working participants practice two or more hours (see Table 19).

Table 19*Hours Practicing Each Week-Comparison of Retired and Full-Time*

Weekly Hours Spent Practicing	Retired Participants	Full-Time Working Participants
0	30%	37%
0.5	8%	10%
1	22%	24%
2	8%	7%
3	8%	13%
4	0%	3%
5	8%	3%
6	8%	3%
7	8%	0%
Total	100%	100%

A large difference in weekly practicing was found while comparing the habits of musicians by profession with musician hobbyists. Thirty-six percent of musicians by profession practiced music for the FCCCB each week. Seventy-seven percent of musician hobbyists practiced music for the FCCCB each week. Nine percent of both musicians by profession and musician hobbyists spend time practicing half an hour each week. Twenty-six percent of musician hobbyists practice one hour each week, and 18% of musicians by profession do the same. Nine percent of musicians by profession practice four hours a week, and 42% of musician hobbyists practice two hours or more (see Table 20).

Table 20

Hours Practicing Each Week-Comparison by Profession

Weekly Hours Spent Practicing	Musicians by Profession	Musician Hobbyists
0	64%	23%
0.5	9%	9%
1	18%	26%
2	0%	9%
3	0%	20%
4	9%	0%
5	0%	5%
6	0%	5%
7	0%	3%
Total	100%	100%

James also said that it would be unfair to the group to miss rehearsals too frequently and leave a chair empty. In fact, all interviewees held strong opinions about the responsibility they felt to attend rehearsals in order that the whole ensemble could rehearse and learn one another's parts.

Of attendance, Katherine said: “I think attendance is very important so I make every effort to be there. I really don’t miss. It’s pretty rare. If I miss it’s because of a paid gig.” George also mentioned that there could be potential significant setbacks if rehearsals were missed, if from no other perspective than that of missing out on chances to review music together. When asked why he came to rehearsals each week, John replied:

Because you make a commitment to the group, and the group is screwed if you don’t, uh, if you don’t come to rehearsals You definitely have to, you know, when you’re in a music group, just like when you’re on a sports team. You can’t just ditch the team when you’re in the middle of a season [I]f anybody ever ditched a sports team or a music group, that pretty much should be the end of you in that group . . . And if word gets out that you ditched groups, that’s the end of your career, too. So, it’s . . . a professional sort of thing.

Leonard also had a feeling of obligation toward the FCCCB. He said:

I feel like I’m an important part and I like to be there, but I also feel like I should be there. Um, it’s a priority and it is my Monday night thing unless something really big comes along. . . . Just because it’s the right thing to do. And George is a friend. The horn players. I don’t like to leave them.

Sense of Purpose. John also was a great example of purpose. During his interview, John spoke about the value he placed on being a musician. Katherine also commented that performing was part of her purpose. “[I]t was just part of life.” With this, many FCCCB members who were retired gained a sense of purpose by participating. Thirty-one percent of FCCCB participants were retired. Both Leonard and James, retired interviewees, mention that finding time to

participate wasn't a challenge due to their retired schedule. Clive also chose which ensembles he chose to participate in.

Katherine spoke about how she managed balancing her personal and professional life:

It's just melded together. I'm the same person in my personal life as I am in my band life. I feel like the same person I love what I do so it feels like it's a part of who I am I consider myself a musician because I feel it. It just comes out of me. And I can't, like, I can't NOT. If I see music I just want to learn it. I can't NOT learn it. Period. It's the natural way I just have to figure it out. So, that's why I must be a musician.

Conclusion

Findings in this chapter contribute to an increased understanding of the context of sustained music making for members of the French Creek Community College Band, referred to as the FCCCB.

Categories used in this chapter were first derived from findings in the literature review found in Chapter Two of this study. However, as data was analyzed a new structure was required to better describe findings. Several headings to categories were derived from quotes given by interview and questionnaire participants. Therefore, to answer the first question, "how do the participants' backgrounds relate to their continued interest in music making," the first category developed was members' experiences. Family influence, music education, and school ensemble entry points were used to describe this category. Interview participants all had older siblings who made music, and Leonard and John both had mothers that were music makers themselves. At the time of this study the majority of participants were married adults living in a household without children.

All questionnaire participants had experience playing music on instruments prior to joining this ensemble, and all participants except one had experience making music in school ensembles with the exception of one subject. Seventy-two percent of participants report having participated in school ensembles during middle school, high school, and college and/or university. Two percent of responses showed ensemble participation during at least one year of middle school, two percent showed ensemble participation during at least one year of college/university, and lastly two percent responded that they had never participated in a school ensemble. The category of directors' experiences was separated into the areas dedicated to the perspective of George and Clive. These two sections describe the extensive experience both Clive and George have in the areas of teaching middle school, high school, college, specifically the FCCCB, and performing professionally. Altogether at the time of this study Clive and George had spent 39 years conducting the FCCCB.

The second research question, "in what ways do the ensemble structures and procedures respond to the musical and social needs of its members" is answered with the following categories: music library organization, selecting repertoire, FCCCB audition process, chair assignments, accommodations for music making, and constructing unity. In the first year or Georges position of director with the ensemble he learned some of the procedures of the previous director had caused membership to suffer. He immediately established new procedures to pass out and collect sheet music, resulting in adding roughly 40 members to his ensemble during one concert season. George and Clive share their unique perspectives on how the audition process for the FCCCB is organized, with the main difference between the two being Clive insisting on only the most experienced or promising musicians in the community being invited to play, and George letting the repertoire played during rehearsals determine whether the adult musician

would return or not. During his interview George said, “I think at least once they get out of school a while . . . their probable desire is gonna help them through difficult spots.”

Both directors interviewed for this study determined chair assignments, for the most part, through seniority with the group. Both felt that they needed to have “anchors,” or strong players on every part within each section. Hurt feelings can arise amongst members if this pattern is broken, which it would occasionally be. However, George had several techniques of adding superb players to the ensemble so that senior players might understand his motives. Interviewees didn’t have many examples of needing to make accommodations in order to continue their membership with the band. However, 16% of questionnaire respondents shared that they chose to make accommodations to their playing or attendance in order to continue their membership with the band. Many reported reasons included medical reasons for making accommodations, however one participant reported adjusting how frequently they could attend rehearsals due to campaigning for public office. Other accommodations were observed during rehearsal. Several examples included copying music in larger print, bringing pillows to sit on during rehearsals, and George sitting on a stool during parts of rehearsal after a knee replacement.

Constructing unity was another in which Clive and George contrasted. Although encouraging members of the ensemble to develop camaraderie was important to him, Clive didn’t see anything other than a shared desire to make music as necessary to do so. However, George had experience in using after rehearsal dinners, sending letters of sympathy to members experiencing hardships, and accepting repertoire suggestions from his membership. These activities often have deeper meanings for their participants. George explains that after-rehearsal dinners are where many executive decisions are made, and members that attend can usually be depended upon to donate time to the ensemble, such as assembling instruments or stands, and

setting chairs and stands out before rehearsal. Condolences in time of need help the membership know one another better, and understand that others are thinking of them and show empathy.

Although members understood that recommending songs didn't mean they would play that song in a concert, it at least made them feel that they played a role in the ensemble, especially if one of their songs were programmed in a concert.

The categories ensemble atmosphere, interactions between players, "best two and a half hours every week, and director contributions are used to explore the question "in what ways do individual participants contribute to the ensemble milieu?" The ensemble atmosphere was described by anonymous one-word responses to the questionnaire asking "[p]lease use one word to describe the atmosphere of rehearsals with the community band." Eight different members of the ensemble described to use the word "fun," while six more members chose to share the word "enjoyable." Responses were sorted into the areas of therapeutic origin, social origin, and musical origin and laid out in a Venn diagram as some words had associations with more than one origin. The words "committed," "community," "dedicated," "enjoyable," "fulfilling," "good," and "rewarding" were all grouped in the center of the diagram and belonged in all three areas.

Interactions between players was separated into six areas: principal chairs, communication during rehearsal, helping one another, reflections on diversity of ensemble members, strained relationships, and learning about others. Although section leaders were chosen by George and indicated on concert programs, each section leader seemed to have a different perspective of what that role entailed based on the needs of their section. Some sections, such as the French horn section weren't hierarchal and even rotated parts so everyone got to play first part at least once per concert. In the saxophone section the first chair alto regularly played solos

and ensured members of the section played correctly. In the clarinet section, although Katherine is laid back, she describes other members in the ensemble as communicating and discussing with one another how to play the occasional passage correctly.

A wide variety of ages and playing abilities in the ensemble was evidenced in the data from anonymous questionnaires. Ages of adult participants ranged from under 25 to over 76 years old. The largest age group in this study, at 19%, was 51-55-year-old participants. The three smallest age groups at 4% each was 36-40, 46-50, and 71-75 years old. Twenty-five percent of participants were musicians by profession, while 75% were musician hobbyists. Twenty-seven percent of participants had spent 40-49 years playing music on instruments at the time of this study. Twenty-three percent had spent 50-59 years playing instruments, and 18% had spent 20-29 years playing instruments. Two percent of participants had spent 1-9 years, and six percent had been playing instruments for 70 years or more. Enjoying playing with this variety was something that many interviewees and questionnaire participants expressed.

When asked what a prospective band member should know about the ensemble before joining, questionnaire respondents had many different responses that I was able to sort into four groups. These groups included description of the group, encouragement, description of rigor, and importance of attendance. Forty-percent of participants responded with descriptions of the group. Twenty-six percent responded with an encouraging comment. Fifteen percent responded with a description of rigor involved in participation, and 10% responded by stressing the importance of attendance.

The categories “[g]ood leader,” “[n]ice people,” “[w]e generally play good music,” “[t]here’s gonna be something on almost every program that is going to challenge you,” and

“[p]ride in our community band,” all answer the fourth and last question of this study, “by continuing their membership with the ensemble, what unique benefits do participants report?”

The category “[g]ood leader,” includes the sections Kaplan’s Theory of Play and reflection on George’s leadership. There was evidence from each interview participant describing Kaplan’s Theory of Play. Clive and George each describe the theory in their own way. Clive describes the time at the end of a challenging song when everyone in the ensemble has their eyes on him and time seems like it has stopped. When George was asked whether concerts were for audiences or performers, he replied:

I want the audience to believe that the concert is for them. But that’s a lie. It’s for us.

We benefit the most We benefit from their input. We benefit from being required to put ourselves on the line. ‘El Salon’ is kickin’ our butt. We’re having more trouble with it than I thought we might’ve. But in two weeks . . . [w]e’re going to put ourselves on the line and we’re gonna play it one time. Good or bad, we’re gonna play it one time.

The category “[n]ice people” is divided into the topics of socialization and networking. Socialization refers to the relationships built by ensemble members with one another. Although there was a friendly atmosphere in the ensemble, socialization within the ensemble was very disciplined and often relationships beyond general pleasantries were confined to sections. Networking was mentioned by Katherine in her interview and in questionnaire data. Leonard also mentions talking with members of the FCCCB while playing in different groups, however he wasn’t invited to play in other ensembles resulting from his participation in the FCCCB. Leonard says “[t]here’s gonna be something on almost every program that is going to challenge you.” This category is separated into the areas of repertoire, musicality, and cultivating

leadership. Lastly “[pride in our community band” was divided into the areas of responsibility to others and sense of purpose.

Chapter Six of this study will be its conclusion. In this chapter connections are made between the findings of this study and related literature. Implications of the findings for adult community bands will be discussed, and future directions and recommendations for future research will be given. Lastly, I will leave the reader with some concluding thoughts.

Chapter 6: Conclusion

This study was designed to increase understanding regarding the context of sustained music making for members of the French Creek Community College Band, referred to as the FCCCB. Four research questions guided the study's design.

1. How do the participants' backgrounds relate to their continued interest in music making?
2. In what ways do the ensemble structures and procedures respond to the musical and social needs of its members?
3. In what ways do individual participants contribute to the ensemble milieu?
4. By continuing their membership with the ensemble, what unique benefits do participants report?

Insights into Adult Community Bands

In this section data from supporting literature will be used as a foundation to discuss findings from the French Creek Community College Band study.

Participant Backgrounds in Relation to Their Continued Interest in Music Making

Data from Billaud's 2014 study showed that a large majority of adult ensemble members who had attended college spent at a minimum one year playing in the college ensemble. Data from this study shows very similar findings in that 84% of participants have played for at least one year during college or university. Seventy-two percent of FCCCB participants have spent at least one year playing in school ensembles during middle school, high school, and college or university.

Many studies find participants making music into their 70s, 80s, and 90s (Chiodo, 1997; Reed, 2008; Wilkinson, 2008; Jutras, 2011; Billaud, 2014; Creech et al., 2016). In the FCCCB band members were found to be anywhere from "less than 25 years" old through "older than 76".

Avery, Bell & Hayes (2013) and Rohwer (2016) reported evidence of younger generations following family traditions of performing with community ensembles, which was also a finding from this study. Interview participant, John, was an example of music participation as a part of family tradition. John continues the tradition performing in the FCCCB with his son and daughter.

John, George and Clive all shared during interviews that they have never taken a break from making music. Katherine, Leonard, and James all shared that they had taken time away from playing in order to take care of their families, along with 52% of questionnaire participants. This is similar to data collected in other studies (Billaud, 2014; Cavitt, 2005; Mantie, 2012).

Numerous data sources (Coffman & Levy, 1997; Dabback, 2006; Kruse, 2007; Tsugawa, 2009) reveal the extensive experience adult band directors commonly have. At the time of this study, George and Clive had spent 39 years combined directing the FCCCB. In addition to this, George taught middle and high school band for 29 years before retiring from that position, and since retirement he has been teaching conducting and recording engineering at local colleges. Additionally, he has spent 30 years performing music professionally.

Response of Ensemble Structures and Procedures to the Musical and Social Needs of Members

Kruse (2007) theorizes that ensemble members are not only responsible for making music, but also serve the important role of advocates for joining adult bands. George holds the same belief, and encourages members of the FCCCB to invite others to join. Cavitt's 2005 study reports 40% of participants joining ensembles as a result of word of mouth recruiting. Sixty percent of questionnaire participants from the FCCCB reported being recruited through word of mouth. Additionally, this may have an effect on the rigor of music, as 82% of musicians by

profession report being recruited by this method, compared to 57% of musician hobbyists. In fact, during George's first rehearsal directing the FCCCB, he asked the only six members that came to rehearsal to invite others to come, resulting in a 46-member band after two months of rehearsing. Since then the ensemble has grown to a 99-member ensemble.

Many methods for auditioning members have been reported (Chiodo, 1997; Dabback, 2006; Kruse, 2007). Some ensembles require a majority vote of the ensemble board. Some organizations support more than one ensemble and members must audition in order to become a member of one of the more "elite" groups. However, auditions were not very common when there was only one ensemble sponsored by an organization. Some groups such as the Sage Gatehead have strict age limits for its members, (Creech et al., 2016). The FCCCB under the direction of George uses age as a qualifier for whether or not an individual would be asked to audition. George describes the audition process:

If they're young, coming out of high school, my belief is coming out of high school they . . . don't understand the level that we're at An awful lot of high schoolers would be lost in our ensemble. The music's too hard. And we move too fast. And then, when they're older, I'm not gonna put them through an audition. I say come out and play with us and the music will determine whether you stay or not.

Balancing expectations was a topic that George took very seriously. He believed that music must be appropriate for both musicians by profession and musician hobbyists, as well as have something challenging for each instrument section. This is a process George describes as "weighing and balancing." He warned that if the music was too challenging, the bulk of the ensemble membership was at risk of dropping membership out of frustration, and if the music

wasn't challenging enough the risk was losing the musicians by profession and the whole "level" of the ensemble would be diminished.

Prior to directing the FCCCB, George described a frustration among the members regarding the procedures of passing out new sheet music. He also described the turn in process of sheet music as being non-existent. Music folders would simply be placed on top of file cabinets and not put back into library folders and new empty folders would be passed out to members, and they would be expected to spend a whole rehearsal passing music out to the members. Members would intentionally avoid rehearsals in which repertoire was passed out. Knowing this, George communicated clearly with ensemble members, assuring them that new procedures would alleviate their frustration. Therefore, he developed itineraries for rehearsals and concerts, clearly outlining all important dates for the whole year, as well as what music would be played on each concert. Music for the entire year was provided in each folder at the beginning of the year. The only responsibility members had was to check the repertoire list and make sure they had all the sheet music required.

At the time of this study, the FCCCB did not require any financial obligation from its members, although it did encourage members to donate a dollar each rehearsal they attend. Additionally, George gives a tip speech during each concert, and says otherwise he would be required to charge patrons for tickets. Many other ensembles do require members to rent instruments they borrow from the organization (Coffman & Levy, 1997; Creech et al., 2016; Dabback, 2006; Tsugawa, 2009), an option that George had considered for the future.

In his 2012 study, Mantie reported 35% of his subjects had taken a break from music making due to health issues. Fifty-two percent of participants in the FCCCB reported difficulty

in continuing their membership with the ensemble at some point. Katherine, Leonard, and James all reported taking time away from making music in order to raise their families.

Individual Participant Contributions to the Ensemble Milieu

Many expectations of FCCCB ensemble members, such as regular attendance at rehearsals, were a matter of precedence rather than a requirement written down. According to Kruse (2007) this is an instance of taking on the role of the other. James gave an example of this theory when describing the responsibility that he felt to his section mate and the rest of the ensemble. He knew he would be missing two rehearsals due to an anniversary celebration with his wife the next year and therefore decided he would take a break from the ensemble for that concert. Katherine names seeing others in discomfort as her least favorite thing about the ensemble. She takes on the role of the other by being sympathetic to others, and listening to concerns from those who may be in conflict. Billaud discovered in her 2014 study that musicians were more successful in an environment free of competition.

A unique contribution to the structure of the FCCCB was inviting participants to dinner after rehearsals. George believed camaraderie was always an important part of making the ensemble a more cohesive group. Billaud (2014) offered a similar conclusion, stating that building community amongst a group leads individuals to feel a need to give back. George described how this belief might play out in the FCCCB.

[W]e have, like, five members of the band who have an ice cream club They order this fairly large ice cream dessert Every Monday. And they take turns buying it. But, it's the little things like that that are important to building the band. Because then you get your most loyal people, that when you need help [are there].

One of the members of this social group, James, has been reliable in volunteering his personal time to help the band. George told the story of a time when he received a grant to replace worn out music stand rods. Instead of taking great effort and time to assemble them himself, George called James along with several members of the previously described social group and was able to assemble the stands with them in about four hours, just before the next community band rehearsal. Additionally, James comes to rehearsals early to help set up chairs and stands.

Another corroborating finding was that adult band members are goal driven, and motivated by a sense of responsibility towards the group. George said: “I don’t care how wonderful a musician you are, there’s very few of us that would get out our horns and practice if there wasn’t a goal to practice for.” In various studies (Chiodo, 1997; Ernst, 2001; Kruse, 2007) adult ensemble participants report spending minimal time practicing outside of rehearsals. Sixty-six percent of FCCCB participants practice for 30 minutes or more each week. The majority of practicing participants were retired and musician hobbyists.

Several sources (Creech et al., 2016; Ernst, 2001; Rohwer, 2016; Tsugawa, 2009) described successful adult band directors as enthusiastic, respectful, patient, humorous, forgiving, friendly, committed to learning members’ interests, and able to convince members to try new music. Creech et al. (2016) shares that “the role of facilitators is to discover what participants wish to achieve and to consider how to provide an enabling physical and psychosocial environment that meets these goals” (p. 20).

George’s technique of directing the FCCCB largely utilized camaraderie and building rapport with ensemble members and patrons of the band. Some specific methods George uses are inviting members to dinner after rehearsals, seeking recommendations for repertoire from

ensemble members, and sending cards and flowers to participants experiencing hard times. From meeting together after rehearsals, George gives ensemble members a chance to give feedback and ask questions. During his interview, he said: “You would be surprised at how much of the process of running the band happens at the bar.” Members even know that they can send concerns or comments on to members known to attend dinner after rehearsals to be discussed. Each year during the last rehearsal a sheet is passed around for members to write songs they’d like to play. Seldom has George been able to use song suggestions, however he keeps lists from previous years and looks through them each Summer while he’s planning his concert programs.

Unique Benefits Participants Report Resulting from Continued Membership with the Ensemble

Jutras, Kim & Roulston (2015) found that participants often used the words “fun” and “enjoy” to describe their experience making music. FCCCB questionnaire participants were asked to use one word to describe the atmosphere of rehearsals. The two most common words used were also “fun” and “enjoyable.”

Barbosa & Coffman (2013) advised adult ensemble directors to be mindful of emotions experienced by musicians in their group. First, they must acknowledge and respect the efforts of adult musicians. Second, while addressing any problematic patches in music directors must be careful not to make any adult members feel as though they are being “picked on.” This is the same method Clive described during his interview while discussing the topic of addressing any technical or musical parts in music that must be worked on during rehearsals. During his time as director of the FCCCB he was very sensitive to the fact that he could easily embarrass individuals unintentionally. While working on problematic parts in music Clive emphasized that he would never have a sole individual play something that wasn’t prepared in front of the group.

Instead he would ask the section or a part of the section to play a certain part so they could help fix any issues. He also said he could depend on section leaders to give examples for how to play parts correctly and would occasionally ask them to play in front of the ensemble so they could hear it played correctly.

Sixty-two percent of questionnaire participants play in groups other than the FCCCB, and 40% of the ensemble participate in one or two additional groups. Ten percent of participants report participating in five or more additional groups. Ninety-one percent of musicians by profession participate in at least one additional group, and the largest percent of this group, 46%, participate in one or two additional groups. Twenty-seven percent of musicians by profession play in five or more additional groups. Comparatively, 53% of musician hobbyists in the FCCCB participate in at least one additional group. The next largest percentage of this group, 39%, play in one or two additional ensembles. Only three percent of musician hobbyists play in five or more ensembles outside of the FCCCB. Such extensive participation in numerous music groups was commonly found in studies about members in adult bands (Brown, 2016; Cavitt, 2005; Chiodo, 1997; Coffman & Levy, 1997; Jutras, 2011; Kruse, 2007; Mantie, 2012).

LeBar's (2005) definition of eudaimonia as "a human life well-lived" (p. 172) can be traced back to the time of ancient Greek philosophers and has been described by those such as Plato. Johan Huizinga developed a theory of the play element of culture and (Huizinga, 1980) believed that games existed before the formation of culture and says "In culture we find play as a given magnitude existing before culture itself existed, accompanying it and pervading it from the earliest beginnings right up to the phase of civilization we are now living in" (p. 4). Huizinga also describes culture as emerging and being formed during the act of playing. This can explain the unique community of the FCCCB. All the procedures and structures occurring within the

ensemble are a driving force to contribute to the milieu and culture, and can carry on to other places and times in which members interact with one another.

Eudaimonia as it exists in the FCCCB can also be associated with Kaplan's theory of recreational music. Kaplan's theory, derived from Huizinga's theory of the play element of culture (McCarthy, 2017), describes how the act of "playing" together can translate into ensemble members' feelings of fulfillment. According to Kaplan, rehearsals are gratifying by themselves, even without the capstone activities of concerts. Both George and Leonard mention that audiences make the concerts more fun in their perspective. However, George cites debates with other musicians over whether or not concerts are necessary. There are those who believe that concerts are a "necessary evil." He was able to name a well-respected local big band that used to never have rehearsals; however, they now "rehearse" together once a month at a popular area bar and grill. Since George felt that concerts were a necessity I asked him whether concerts benefited audience or ensemble members most.

I want the audience to believe that the concert is for them. But that's a lie. It's for us. We benefit the most. I'll answer that directly. I think we benefit the most. We benefit from their input. We benefit from being required to put ourselves on the line.

Another way in which Kaplan's principle of recreational music pertains to the FCCCB is through its postponement of work life roles. Two interview participants highlight this principle and show the modesty resulting in rehearsals. Katherine, the working musician by profession would often use her fingers to gesture air-quotes while using the term "professional musicians." When asked what her profession was, Katherine replied: "I consider myself a musician because I feel it. It just comes out of me. And I can't, like, I can't NOT. If I see music I just want to learn it. I can't NOT learn it. Period. It's the natural way and I just have to figure it out. So, that's why

I must be a musician.” Katherine’s definition of “musician” is very inclusive and would surely include a large majority of the adult music makers in the FCCCB.

Comparatively, James is much more hesitant to call himself a musician. A retired worker and musician hobbyist, he has a background taking college courses towards a degree in music before leaving to marry and start a family. When asked if he considered himself a musician, he said: “I do, because I’m playing here, but I’ve never played in shows. I don’t do really the stuff . . . outside the band, and I consider those more musicians than me.” It seems that the role “musician” isn’t all or nothing to Jerry, and is more consistent with a sliding scale. Since he plays in a band he does refer to himself as a musician, however it seems that from his perspective others were “more musicians” than himself due to them playing in more groups outside the FCCCB.

Future Directions

Findings from this study show that as an elementary music teacher it is important for me to help each student realize their musical self. It is important for me to help each student cultivate their individual musical identity. After fourth grade, avenues for choral and orchestral music making aren’t available in the school system I work within. Therefore, it is important for me to utilize my network of musicians in order to find lesson teachers who can help them develop a musical identity as best they can before reaching fifth grade. Findings show the importance of building rapport with students and helping them enjoy making music as data show they could possibly return to making music later in their lives. Also, findings show that making classes joyful, humorous, structured, and respectful will go far in giving students memories that last. Seldom did interview participants have one concrete favorite event from making music. More often it was a song, or a joke, or an individual that made lasting memories.

Next, from the perspective of an adult music maker, findings give me comfort. Due to traumatic events that have happened in my own life after the data collection phase, I have left the ensemble. Being at rehearsal was too vulnerable an experience and I felt guilty that I was not fulfilling an obligation as a “musician,” nor could I commit to being a reliable and stable member of the ensemble that my peers could rely on if I continued to struggle with my attendance. This data helps me feel content putting my saxophone away for a while with the understanding that life will slow down after a while and, like many others who have come before me, I will still be welcome and be of value to the ensemble.

Lastly, although it was never an intended focus in this study, findings could be of use to individuals interested in learning how to either build an adult community band from nothing or how to direct an already established adult community band.

Recommendations for Further Research

The unique situation of this study seemed to cultivate questions to the same extent that it answered them. The following section contains some queries that arose or merited further study. Within the FCCCB there were many different methods in which principal chairs lead their sections. For example, Leonard belonged to the French Horn section, and despite his extensive formal training in music education, he was not the section leader. The section leader of the horn section was very laid back, and the section would even take turns on different instrument parts. Other sections, such as the clarinet, flute, or trombone section had much more active section leaders who might suggest alternate fingerings, or look at challenging technical passages during breaks with their section to determine how to best resolve issues. In contrast some sections, for example the tenor saxophone or tuba sections, did not have a very strict hierarchy. Section leaders are marked in concert programs, however, there is a much more communal atmosphere.

Therefore, an interesting future topic of study might be regarding the diverse ways principal chairs satisfy the needs of members in their section, respectively.

In this study John and James, both musician hobbyist interviewees, had a remarkable amount of formal training in music. Seventy-two percent of questionnaire participants report having played instruments in school ensembles beginning in middle school and participating without interruption through at least one year in university or college. Additionally, the overall education of ensemble members is quite high if 72% of members submitting questionnaires have sought education past secondary school. Another study that might draw interesting results is centered on the experiences of musician hobbyists that attended college or university for at least one year. I would like to know what individuals in this particular population of FCCCB members experienced during college or university with regards to making music, and how it compared to or impacted their participation and experiences in their required academic classes.

While learning about interview and questionnaire participants' backgrounds and family lives, many variances in how families were involved in music making arose. Of particular note was John's dedication to living life musically and inspiring his children to do likewise. As I continued to learn about members' backgrounds, I desired to know about different family traditions relating to music. Leonard shared that both his children played musical instruments, and his son still continues to play in a garage band with friends. Katherine said that her children still continue to come to concerts and are enthusiastic about her participation with the FCCCB. John ensured that each of his children played instruments, if not in a school ensemble, then with a private instructor or in community events, some of which were family ensembles. James' children don't live nearby, however, since his sister's spouse passed away she has been coming to concerts along with his wife. I would be interested to know the impact which FCCCB

members' parents and family had in them choosing to make music. Additionally, what impact did members have on musical participation by their children? Were their family music making opportunities limited to making music in school ensembles, or community ensembles, or in a family setting?

Also of interest is what other ensembles FCCCB members participate in. Several interview participants have made mention of playing in Broadway productions, church ensembles, jazz ensembles, percussion ensembles, accompanying groups on piano, and singing in choirs. Forty percent of questionnaire participants reported playing in one or two groups outside of the FCCCB. Twelve percent report participate in at 3 or 4 additional groups, and 10% of participants reported participating in five or more ensembles outside of the FCCCB. With a group supporting such vast differences in ages and experiences, it would be beneficial to know more about the other groups in which participants are active. What are these ensembles, and how formal are they? Do they perform and are performances open to the public? Is participation in the other groups free, and are members required to bring their own stands and provide their own instruments? How much time do the other ensembles spend rehearsing, and how much time does the individual spend preparing music for the other ensemble and how does it compare to the time they spend preparing for the FCCCB? Are the benefits participants accrue from participating in the FCCCB the same as the benefits they gain from participating in other ensembles?

Regarding this study in particular, I became curious to know more about how individual participants perceived benefits they gained from participating in the study. Primarily, I would like to know in participants' own words why they continue to attend rehearsals and commit to the ensemble.

Lastly, with the advent of COVID-19, it would be interesting to study its impact on adult community bands, and perhaps school ensembles also. During his interview, George shared that his favorite memory of directing the ensemble was the collage concert he used to direct at the end of each concert season. Ensembles and soloists from the French Creek community were auditioned to perform in the concert and were each given a time slot. For the duration of the concert there could be no applause until the concert had concluded due to each group beginning their performance immediately after the last one. For several years now, George has not had the time to orchestrate all the minute details required for such a concert. However, depending on the release of new public health requirements it may be something to consider returning to for adult ensembles.

Though this study was by no means an exhaustive examination of the perspectives of each FCCCB participant, it helps illuminate the context of sustained music making for band members. Although trends in findings which describe participant backgrounds do exist, there are enough outliers to encourage community members to “come out and play,” regardless of how they perceive themselves in comparison. Ensemble structures and procedures allow for musical and social growth for ensemble members and are in some cases built intentionally, and in others are inherent to the nature of making music. Members of the FCCCB all contribute to the unique community of the ensemble; however, they are guided by submitting to the discipline and roles assigned to them by their director. Overall, members of the ensemble list numerous benefits whose origins are either therapeutic, musical, or social.

Appendices

Appendix A

Observation Preamble Script

November 6, 2017

Volunteer members who have been active in this ensemble for at least one year will be observed during rehearsals starting today, and ending on December 4. While playing with the ensemble during this stretch of time, I will also take notes. Today's rehearsal, our rehearsal November 20, and our rehearsal December 4 will be recorded using a video camera.

I'm not looking for information about how well we play or how well we are being instructed. Instead, I'm looking for how we communicate, what instructions are given and how are they given, and what considerations are being given to us by the director or leadership amongst the band.

Information found in this study will be used for a thesis I am in the process of writing. I hope to learn about our demographic make-up, how the structure influences its members, our construction of identity, and benefits we accrue due to participation. Pseudonyms will be used to protect your identity. All data collected from this study will be destroyed by June, 2018. If you have any questions or concerns, please don't hesitate to talk to me at an appropriate time today.

Thank you for your participation. This ensemble is very special to me and I am excited to learn more about it and more about its membership.

Appendix B

Rehearsal Observation Form

Observation Form#: _____ Time Rehearsal Started: _____

Date: _____ Time Rehearsal Ended: _____

Rehearsal Space: _____

Membership Count: _____

Diagram of Rehearsal Space

Schedule

Timeline

7:05-

8:20-

7:10-

8:30-

7:20-

8:40-

7:30-

8:50-

7:40-

9:00-

7:50-

9:10-

8:00

9:20-

8:10-

9:30-

Appendix C

Questionnaire Preamble Script

November 6, 2017

Volunteer members who have been active in this ensemble for at least one year are being asked to complete a questionnaire during our break today. Please do not put your name on your questionnaire, as it must remain anonymous. If you are able to complete it during break, please place it on top of the piano at the end of the break. If you are not able to complete it during break you may place it on top of the piano or give it to me after rehearsal today. You may also return your completed survey to me next week, and I will also have some extras with me at that time. If you have any questions or concerns, please come find me and I will be happy to help you!

Information found in this study will be used for a thesis I am in the process of writing. I hope to learn about our demographic make-up, how the structure influences its members, our construction of identity, and benefits we accrue due to participation. All data collected from this study will be destroyed by June, 2018.

Thank you for your participation. This ensemble is very special to me and I am excited to learn more about it and more about its membership.

Appendix D

Community Band Questionnaire

Section 1. Personal Information

For the following questions, please circle the answer that best indicates your personal information

1. Are you currently a student enrolled in band as a class at the French Creek Community College?
 - a. Yes
 - b. No
2. What is your current age?

a. 25 or less	g. 51-55
b. 26-30	h. 56-60
c. 31-35	i. 61-65
d. 36-40	j. 66-70
e. 41-45	k. 71-75
f. 46-50	l. 76 or more
3. What is your gender
 - a. Male
 - b. Female
 - c. Other
4. What is your ethnicity?
 - a. Caucasian
 - b. African American
 - c. Asian American
 - d. Native American
 - e. Other
5. Are you currently married?
 - a. Yes
 - b. No
6. If you have children, do they live at home?
 - a. Yes
 - b. No
7. Are you currently employed in a field or retired from a field related to music?
 - a. Yes
 - b. No
8. Are you currently retired?
 - a. Yes
 - b. No
9. On average, how much time does it take you to travel to community band rehearsal (one way only)?
 - a. 20 minutes or less
 - b. 21-40 minutes
 - c. 41-60 minutes
 - d. 61 minutes or more

Section 2. Background Information

For the following questions, please circle the answer that best indicates your background information.

10. How many years have you been playing on musical instruments?
- | | |
|----------------|----------------|
| a. 1-9 years | e. 40-49 years |
| b. 10-19 years | f. 50-59 years |
| c. 20-29 years | g. 60-69 years |
| d. 30-39 years | h. 70 or more |
11. While in grades 5-12 or college, did you play the same instrument you are playing with the community band?
- a. Yes
 - b. No
 - c. Not Applicable
12. Circle the ensembles you have played in for at least one year.
- a. Middle School Band
 - b. High School Band
 - c. College/University Band
 - d. Not Applicable
13. Do you regularly play with (or direct) any groups outside of the community band, and if so, how many?
- a. None
 - b. 1 or 2 groups
 - c. 3 or 4 groups
 - d. 5 or more groups
14. Was there ever a time when it became challenging for you to continue your membership in an ensemble?
- a. Yes
 - b. No
 - c. Not Applicable
- If yes, please explain.*
-
-
-
15. If you play any instrument other than your primary instrument in this ensemble, please circle the instrument section(s) it (or they) belong to.
- a. Woodwind
 - b. Brass
 - c. Percussion
 - d. String
 - e. Piano
 - f. Other _____
 - g. Not Applicable

Section 3. Current Band Experiences

For the following questions, please circle the answer that best indicates your personal current band experiences. Also, please complete the short answer questions to the best of your abilities.

16. How did you learn about this ensemble?
- Word of mouth
 - Attending a concert
 - Newspaper ad
 - Other _____
17. How many years have you participated in making music with the community band?
- | | |
|--------------|---------------|
| a. 5 or less | e. 21-25 |
| b. 6-10 | f. 26-30 |
| c. 11-15 | g. 31-35 |
| d. 16-20 | h. 36 or more |
18. Specific to the community band, what instrument section do you primarily belong to?
- Woodwind
 - Brass
 - Percussion/String
19. Have you ever made accommodations to your playing due to health concerns or limitations?
- Yes
 - No
- If yes, please explain.*
- _____
- _____
- _____
- _____
20. Please use one word to describe the atmosphere of rehearsals with the community band.
- _____
21. Please select two of the most important benefits that you have accrued from participating with the community band.
- Therapeutic-playing is relaxing, helps to take my mind off everyday life
 - Social-I can meet new people and/or see my friends
 - Musical-I enjoy making music and/or challenging myself
 - Other (*please describe*)
- _____
- _____
- _____
22. What has been the most pleasurable experience you have had while playing with the band?
- Playing technical passages
 - Playing in concerts for family and friends
 - Other (*please describe*)
- _____
- _____

23. How often do you go out to eat with other band members after rehearsal?
- a. Always
 - b. Sometimes
 - c. Never

24. On average, how much time per week do you spend practicing music for the community band?

25. If you were to talk to a friend about joining the community band, what would be the most important thing to tell them?

Appendix E

Interview Interest Form

Only fill out this form if you are a **volunteer** member of this band, have been a member for **at least one year**, and are willing to meet with the researcher for a **60-90-minute interview**. If you are interested, please return this form by the **end of today's rehearsal** or the next rehearsal. Preference will be given to volunteers who return this form by the end of today's rehearsal, and volunteers who meet the interview criteria will be selected randomly.

Interview participants will be given first choice for where they would like to conduct the interview. The interview will be recorded with a video camera, however, if the participant wishes, only the audio will be recorded. A transcript of the interview will be given to the participant during the following band rehearsal. If there is any misinformation, the participant may correct the document. Participants will be given pseudonyms to protect their identity. Data from the interview will be destroyed by June, 2018.

Data from interviews will be used in Kathi Orzechowski's thesis regarding the background and experiences of the members of this ensemble.

Name: _____

Phone Number: _____

Email: _____

1. Are you currently retired? Yes / No
2. Are you or were you employed in the field of music? Yes / No
3. On the back of this form, please indicate with an "X" your typical availability during the time between November 13, 2017 and December 4, 2017.

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Morning							
Afternoon							
Evening							

Appendix F

Interview Questions

Group A and Group B

Background Information

1. Tell me about your first experience learning a musical instrument.
 - a. How old were you?
 - b. Why did you pick your instrument (or how did it pick you)?
 - c. Who taught you to play your instrument?
 - d. Where did you perform?
 - e. Have you ever switched instruments?
2. What memories do you have of middle and/or high school band class?
3. Do you have a degree in music, and what is your profession, or what profession have you retired from?
4. Have you ever taken a break from playing, and if so, why?
5. Have you ever “switched” instruments? Why?
6. How do you manage balancing your personal life (time, children, spouse, work) with your “band life”?
7. Do you consider yourself “a musician,” and why or why not?

Family

8. How does your family feel about your participation with the band?
9. Can you describe the loyalty you feel towards the band?

Rehearsals

10. Who do you invite to concerts to community band concerts, and do they come? If yes, describe their response.
11. What keeps you coming back to rehearsals?
12. What are your interactions with other band members like during rehearsal? What do you typically talk about to another ensemble member?
13. What kind of influence do you think you have within the ensemble?
 - a. With other members?
 - b. With the director?
14. What really seems to work well with the ensemble? If you could change one thing about the band, what would you change?
15. Who do you talk with about the band, and what do you talk about?
16. If you met someone considering joining the community band, what would you tell them about this ensemble?

Cherished Memory

17. Can you describe your favorite memory of interacting with band members and/or the band director (during rehearsal or during performance)?

Appendix G

Interview Questions

Current Band Director

Background Information

1. How long have you been directing the current ensemble?
2. How would you describe your job directing this ensemble to someone not familiar with music making?
3. Other than the French Creek Community College Band (pseudonym), what ensembles or instruments have you taught in the past, and/or what ensembles or instruments are you teaching currently?
4. How is directing this ensemble different than teaching any other group?

Band Rehearsals

5. In what ways have you adjusted the structure of the ensemble to make rehearsals more accessible for working adults?

Policies in Band

6. What structures are in place to describe procedures and/or expectations to members?
7. What requirements exist for members of this ensemble?
 - a. Does the college rent or loan any instruments to members? If so, how did the college come by these instruments, and what paperwork is required to make that a firm agreement.
 - b. Are members required to “pay to play”?
 - c. Is there any minimum amount of rehearsals members must attend to perform in concerts?

8. How does someone interested in joining this ensemble become a member?
9. How are “chair assignments” established?

Providing Direction

10. How would you describe the atmosphere of rehearsals under your direction?
11. How would you describe your interactions with ensemble members during rehearsals?
12. If a group of musicians or an individual is having difficulty playing a technical section correctly, as director what might you do to help? Is this the same or different than what you might do with another group, and why?
13. Other than you, the director, what formal or informal leaders exist in this ensemble?

Concerts

14. How do you select your concert repertoire?
15. In your opinion, what is the value of concerts, and who can benefit from them?
16. How are concerts marketed to the public? Who is “in charge” of marketing concerts?
17. Does the ensemble perform at any events other than their regularly programmed concerts? Why or why not?

Cherished Memories

18. What do you consider to be your biggest accomplishment as the director of this group?
19. What’s your favorite of memory making music with this ensemble?

Appendix H

Interview Questions

Former Band Director

Background Information

1. How long did you direct the French Creek Community College Band (pseudonym)?
2. How would you describe the job of directing this ensemble to someone not familiar with music making?
3. Other than the French Creek Community College Band (pseudonym), what ensembles or instruments have you taught in the past, and/or what ensembles or instruments are you teaching currently?
4. How was directing this ensemble different than teaching any other group?

Band Rehearsals

5. In what ways did you adjust the structure of the ensemble to make rehearsals more accessible for working adults?

Policies in Band

6. What structures were in place to describe procedures and/or expectations to members?
7. What requirements existed for members of this ensemble?
 - a. Did the college rent or loan any instruments to members? If so, how did the college come by these instruments, and what paperwork was required to make that a firm agreement?
 - b. Were members required to “pay to play”?
 - c. Was there any minimum amount of rehearsals members must attend to perform in concerts?

8. How did someone interested in joining this ensemble become a member?
9. How were “chair assignments” established?

Providing Direction

10. How would you describe the atmosphere of rehearsals under your direction?
11. How would you describe your interactions with ensemble members during rehearsals?
12. If a group of musicians or an individual had difficulty playing a technical section correctly, as director what did you do to help? Was this the same or different than what you might have done with another group, and why?
13. Other than you, the director, what formal or informal leaders existed in this ensemble?

Concerts

14. How did you select your concert repertoire?
15. In your opinion, what is the value of concerts, and who can benefit from them?
16. How were concerts marketed to the public? Who was “in charge” of marketing concerts?
17. Did the ensemble perform at any events other than their regularly programmed concerts?
Why or why not?

Current Relationship with the Band

18. How would you describe your current relationship with this ensemble (do you ever appear as a guest conductor, play in the ensemble, mentor, or converse with the current band director regarding the ensemble)?

Cherished Memories

19. What do you consider to be your biggest accomplishment as the director of this group?
20. What’s your favorite memory of making music with this ensemble?

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